

MYTHS & LEGENDS

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MYTHS and LEGENDS

GREEK MYTHS

Jacques Louis DAVID Hector 1778-9

Fictional Characters

Dantes Divine Comedy (William BLAKE)

Aesops Fables (Frink)

Chaucers Tales

DALI

Lady of Shalot (John Waterhouse 1888)

William Bouguereau Dante 1825

Arthurian Legend

Walter Crane Lady of Shalot 1850's

Aubrey Beardsley Merlin 1872

Gustave DORE Viviane & Merlin in forest

Edward BURNE JONES

Anselm Kiefer Parsifal series 1973

William MORRIS Guinevere and Iseult 1862

ROMAN MYTHS

CLASSICAL MYTHS

Greek Sculpture Laocoon Group 150BC

BERNINI Apollo and Daphne 1625

CARAVAGGIO Narcissus 1594

FOLKLORE

HOCKNEY Mirror Mirror on the Wall

John Everett MILLAIS

Bill WOODROW F****ing Humpty Dumpty 1986

Classical Literature

Wilfred Newton Ophelia from Hamlet 1948

Mystical & Magical

BEKSINSKI Morpheus 1999

John Martin Manfred and the Witch (Faust)

Mythical Places

Charles SIMS I am the Light 1928

Denton WELCH Harvest (Arcadia) 1940

Mythical symbols & Personifactions

John ARMSTRONG Icarus 1940

KUNISADA Dragon 1860

JUNSAKU Cloud Dragon 1990's

Paul Delvaux Leda (Venus as Swan) 1948

FIRE/HELL

Archimboldo The Fire 1566

Boyle Family Earth Air Fire and Water 1966

Alfred KUBIN Torch of War 1914

Myths & Legends



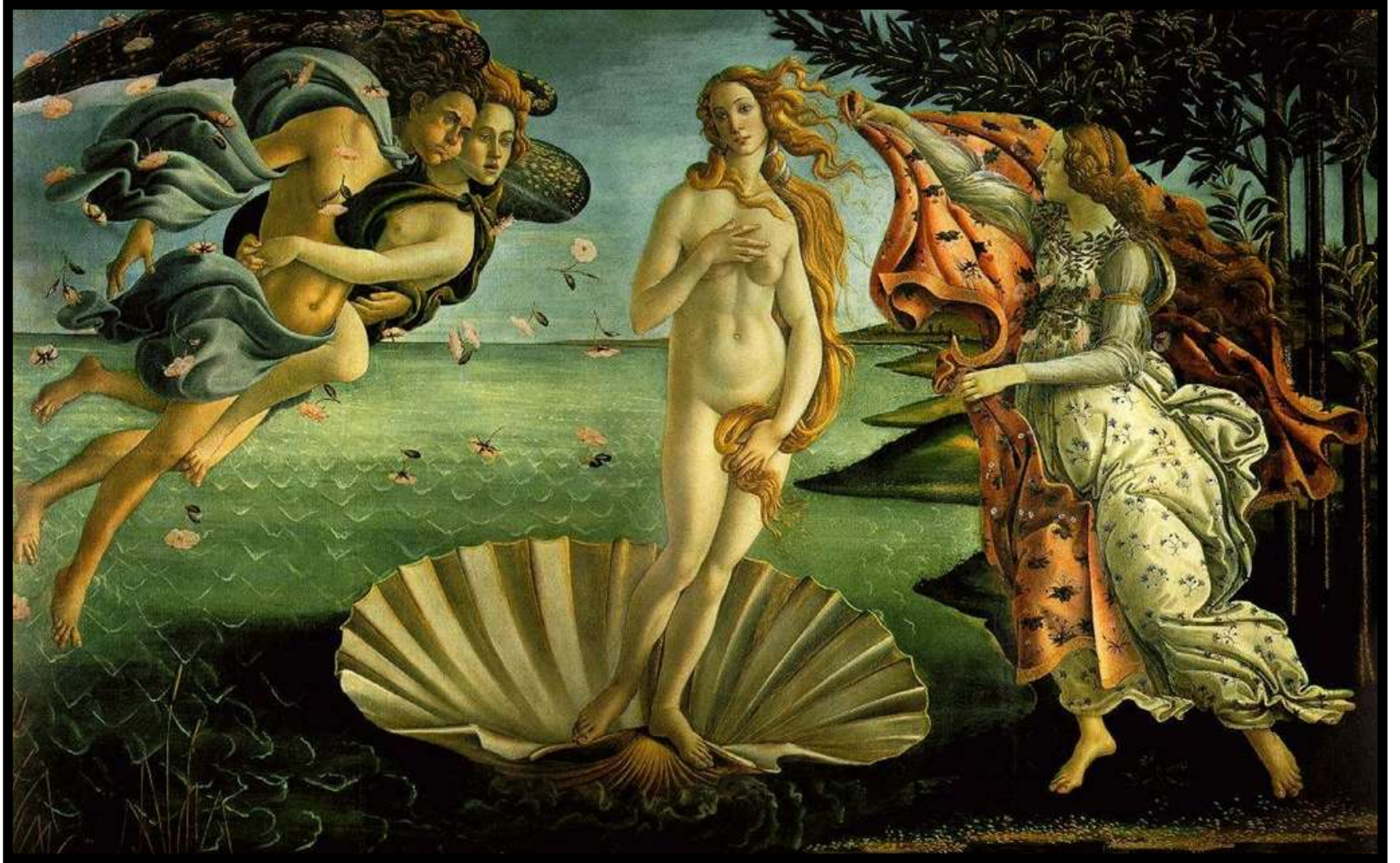
Rossetti, Dante Gabriel Proserpine 1877



BOSCH, Hieronymus ascent of the blessed 1686



BOSCH, Hieronymus Garden of Earthly Delights (Hell) c1504



BOTTICELLI, Sandro The Birth of Venus c1485



Burne-Jones, Edward The Beguiling of Merlin 1874



Clemente, Francesco Bestiary 1978



DORE, Gustav Christmas Eve



Hunt, William Holman Lady of Shalott 1857



Millais, John Ophelia 1851-2

ARTHURIAN LEGEND

Gerald Wilde 1905-1986

Fata Morgana 1949

Oil on canvas
support: 1036 x 902 mm
painting

Purchased 1984

T03892

It is often difficult to read Wilde's paintings. Yet hidden figurative forms can sometimes be found within the apparent chaos of swirling paint. Here, a reclining woman is visible in the lower half of the picture. Next to her is a vase of flowers and a bird; in the background there is a landscape.



© The estate of Gerald Wilde

In mythology Fata Morgana is an enchantress. The name is also given to a mirage of a woman sometimes seen in the Straits of Messina. Why Wilde invoked this myth remains unknown, but it may refer to a fantasy of a woman appearing in a landscape.

Wilde Gerald Fata Morgana 1949



BECKMANN, Max The Argonaut 1949-50s

Aubrey Vincent Beardsley

British, 1872 - 1898

Merlin

Date: 1893



Beardsley, Aubrey 1872-1898 Merlin 1893

Aubrey Vincent Beardsley

How Queen Guenevere made her a nun

Date: 1893



Beardsley, Aubrey 1872-1898 How Queen Guinevere made her a nun 1893

Sir Edward Burne-Jones

The Beguiling of Merlin

Date: 1874



Burne-Jones, Sir Edward 1833-1898 Beguiling of Merlin 1874

Three Studies for 'The Beguiling of Merlin' circa 1872-7

Pencil on paper
support: 323 x 222 mm
on paper, unique

Bequeathed by A.N. MacNicholl 1916

A00066

In 1872 Burne-Jones began work on the painting 'The Beguiling of Merlin', which was exhibited at the Grosvenor Gallery in 1877 (it is now in the Lady Lever Art Gallery). After revealing the secrets of his magic to Nimue, a lady of the lake, Merlin was imprisoned by her in a hawthorn tree. This was a story Burne-Jones had already illustrated in a mural design on the walls of the Oxford Union building and as a gouache for James Leathart. After 1870, when the crisis of Burne-Jones's involvement with Maria Zambaco had come to a head, the tale took on a deeply personal meaning for him. These studies record the early stages of Burne-Jones's search for a satisfactory form for the head of Merlin.

(From the display caption September 2004)



Burne Jones Beguiling of Merlin 1872



Brown, Maddox Romeo and Juliet 1870



Crane, Walter 1845-1915 Arthur withdrawing Excalibur

Isobel Lilian Gloag

The Kiss of the Enchantress

Date: circa 1890



Gloag, Isobel 1868-1917 The Knight and the Mermaid c1890

Walter Crane

British, 1845 - 1915

The Lady of Shalott

Date: 1862



Crane, Walter 1845-1915 Lady of Shalott 1862

Gustave Doré

Viviane and Merlin in a Forest



Dore, Gustave Viviane and Merlin in a forest

John Atkinson Grimshaw

British, 1836 - 1893

The Lady of Shalott

Date: 1878



Grimshaw, John 1836-1893 Lady of Shalott 1878

William Holman Hunt

The Lady of Shalott

Date: 1850



Holman Hunt, William The Lady of Shalott 1850

Anselm Kiefer born 1945

Parsifal II 1973

Oil and blood on paper laid on canvas
support: 3247 x 2188 mm
on paper, unique

Purchased 1982

T03404

This painting refers to Parsifal's defeat of the evil knight Ither, whose name appears beside his broken, blood-spattered sword. Parsifal's mother, Herzelayde, had tried to raise her son in ignorance of the violent chivalry of his ancestors. Her efforts failed, however, and Parsifal, whose sword is depicted here as gleaming and intact, went on to become a knight. Kiefer may have seen a parallel between Parsifal's peaceful upbringing and the attitude of the post-war generation in Germany, scarred by the brutality of their country's recent history.



© Anselm Kiefer

Kiefer Anselm Parsifal 11 1973

Anselm Kiefer born 1945

Parsifal I 1973

Oil on paper laid on canvas
support: 3247 x 2198 mm
on paper, unique

Purchased 1982

T03403

The Parsifal cycle comprises four large paintings, of which three are owned by Tate. The titles refer to Richard Wagner's last opera Parsifal and its source in a 13th century romance by Wolfram von Eschenbach, which was based on the legend of the Holy Grail. The setting for this painting is Kiefer's attic studio. The presence of a baby's cot points to the birth and early life of the hero Parsifal. It also suggests that the artist's studio is a place of genesis.



© Anselm Kiefer

Kiefer Anselm Parsifal 1 1973

Anselm Kiefer born 1945

Parsifal III 1973

Oil and blood on paper on canvas
support: 3007 x 4345 mm
on paper, unique

Purchased 1982

T03405

Of the three Parsifal paintings displayed here, this one most resembles a stage set, with a spear occupying centre stage. It also includes a roll call of the chief players in the Parsifal saga: Guramet, the hero's father; Titurel, the ruler of the Grail; Amfortas, Titurel's son; Klingsor, a magician; and Kundry, a seductress. Parsifal's name appears on the window in reverse as 'Fal-parsi'. It was Parsifal's task to recover the spear from Klingsor so that peace could be restored to the kingdom of the Grail. But Kiefer is not entirely focused on the mythological past. The inscribed names (upper left) of the Baader Meinhof terrorist faction who disrupted the peace of post-war Germany jolt the viewer into contemporary history.



© Anselm Kiefer

Kiefer Anselm Parsifal 111 1973

Dante Gabriel Rossetti

Study of Guinevere



Rossetti Dante Gabriel Study of Guinevere

Dante Gabriel Rossetti 1828-1882

Arthur's Tomb 1860

Watercolour on paper
support: 235 x 368 mm
on paper, unique

Presented by The Art Fund 1918

N03283

This is a copy of Rossetti's first Arthurian subject, made five years earlier. It illustrates a passage in Malory's *Morte d'Arthur*, Book XXI. Queen Guinevere, who has become a nun after the revelation of her adultery, is visited by her former lover Sir Lancelot. The passage ends: "madame I pray you kysse me, and never no more! 'Nay', said the quene, 'that shal I never do, but absteyne you from suche werkes.' And they departed."

Rossetti heightens the drama by setting the scene over King Arthur's tomb, underlining his obsession with the subject of illicit love.



Rossetti Dante Gabriel Arthurs Tomb 1860

Dante Gabriel Rossetti 1828-1882

The Chapel before the Lists 1857-64

Watercolour on paper
support: 400 x 419 mm
on paper, unique

Purchased with assistance from Sir Arthur
Du Cros Bt and Sir Otto Beit KCMG through
The Art Fund 1916

N03060



Rossetti Dante Gabriel Chapel before the lists 1857-64

Dante Gabriel Rossetti 1828-1882

*How Sir Galahad, Sir Bors and Sir Percival
Were Fed with the Sanct Grael; but Sir
Percival's Sister Died by the Way* 1864

Watercolour on paper
support: 292 x 419 mm
on paper, unique

Bequeathed by Beresford Rimington Heaton
1940

N05234

Rossetti once described Malory's *Morte d'Arthur* as one of the greatest books in the world and drew inspiration from it for a number of his designs. Here he unites two scenes from the text. One relates to Percival, who achieves the Grail quest with his fellow knights, Galahad and Bors. The other relates to his sister who gives her life to heal a woman who could only be saved by the blood of a virgin. Rossetti shows the knights receiving the Grail before an altar. Beside them Percival's sister lies on the ground awaiting burial. The lily symbolises her purity.



Rossetti Dante Gabriel How Sir Galahad etc 1864

David Jones 1895-1974

Illustration to the Arthurian Legend: The Four Queens Find Launcelot Sleeping 1941

Pencil, ink, crayon, watercolour and gouache on paper
support: 629 x 495 mm
on paper, unique

Purchased 1941

NO5316

The stories of King Arthur and his knights had long been of interest to artists and writers as a remnant of a mysterious, lost national past. This drawing illustrates a passage in which Sir Launcelot is abducted by four queens. Launcelot, however, lies dreaming of his love, Queen Guinevere, who appears as a swan. The recumbent figure wears a German helmet and is deliberately reminiscent of the bodies of soldiers that Jones had seen on the battlefields of the 1914–18 war. Thus Medieval themes and styles are used to comment on more recent conflict.

(From the display caption September 2004)



© The estate of David Jones

Jones David Four Queens find Launcelot sleeping 1941

Frederic George Stephens 1828-1907

Morte d'Arthur circa 1850-55

Oil on wood
support: 595 x 740 mm
painting

Bequeathed by H.F. Stephens 1932

NO4635



Stephen Frederic George Morte d'Arthur 1850c

T.L. Solien born 1949

Excalibur 1986

Relief, woodcut and mezzotint on paper
image: 1066 x 412 mm
on paper, print

Presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate
Print Department 1974-7, 2004

P12259



Solien T L Excalibur 1986



Tintoretto George and the Dragon
1555

George Frederic Watts

Sir Galahad



Watts, George 1817-1904 Sir Galahad

Henry Clarence Whaite

British, 1828 - 1912

Arthur in the Gruesome Glen



Whaite, Henry Clarence 1828-1912 Arthur in the Gruesome Glen

CLASSICAL MYTHS

Ossip Zadkine 1890-1967

Venus circa 1922-4

Vénus

Wood

object: 1918 x 533 x 464 mm

sculpture

Presented by F.H. Mayor as executor of the late Richard Wyndham 1954

NO6226

A Russian émigré, Zadkine arrived in Paris in 1909 and became associated with Cubism. In the 1920s, he became interested in arts outside the academic canon, favouring the elongated forms of Romanesque statuary. He made large-scale wooden sculptures drawing on techniques of Russian folk decoration, and exemplifying the immediacy of 'direct carving'. *Venus* embodies the impact of these varied sources, so that the classical ideal of beauty is invigorated by raw simplification.



© ADAGP, Paris and DACS, London 2002

Zadkine Ossip Venus c1922

Giacomo Amiconi 1682-1752

Mercury About to Slay Argus 1730-2

Oil on canvas

support: 655 x 645 mm

painting

Purchased 1971

T01299

This is a sketch for one of four decorative canvasses painted for the Hall at Moor Park, Hertfordshire. The series illustrates the story of Jupiter and Io from Ovid's *Metamorphoses*. Jupiter seduced Io and changed her into a white heifer – on the left here – to hide his infidelity. But Jupiter's wife Juno discovered the truth and sent Mercury, on the right, to kill her. Giacomo Amiconi was born in Venice and he worked in London from 1729-39. He became a successful portrait painter and a scenery designer at Covent Garden Theatre.



Amiconi Giacomo Mercury about to slay Argus 1730-2

Bernini was a dominant force in sculpture during the Baroque period. Bernini's works range from religious to mythological subject matter.

His rendition of the biblical hero "David", taken from the theme of Early Renaissance sculptor Donnatello, and the famous High Renaissance sculptor Michelangelo, was done for cardinal Scopin Borghese, and it helped to establish his reputation as a fine sculptor.

He created an entire series of life size sculptures based on mythological themes, among them: "Aeneas and Anchises" (1618- 19), "Pluto and Proserpina" (1621-22) and "Apollo and Daphne" (1625). All of these works were completed in the artist's early twenties and show his interest in the dramatic which was the hallmark of the Baroque movement. All the works, especially "Apollo and Daphne" and "Pluto and Proserpina" exhibit a stop action technique that Bernini was famous for. The artist was an expert at picking out a critical moment in his theme, freezing it, then rendering it realistically in marble.

These sculptures were all intended to be placed against a wall, so for this reason Bernini concentrated on creating them with one chief point of view.

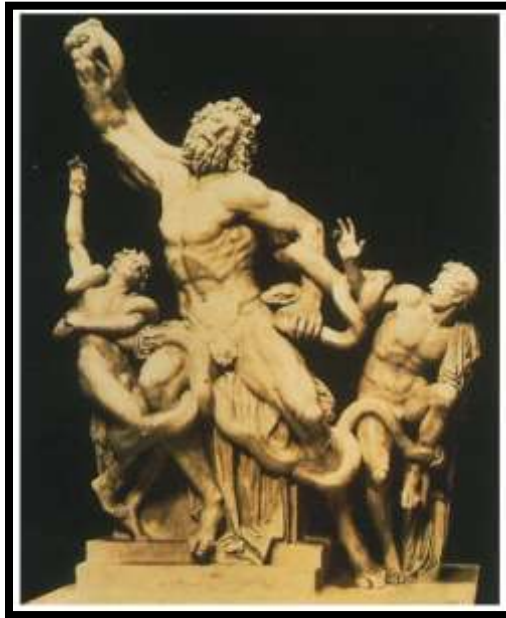
Bernini was also the great fountain builder of the time as seen in his "Neptune and Triton"(1620) and various other fountains placed throughout Rome.

In 1629 Bernini was named chief architect of St. Peters in Rome, taking on the position that the great Renaissance master Raphael had filled a century before.

Bernini was also a brilliant writer of comedies, a caricaturist, and, for his own private pleasure, a painter, though few of his pictures have survived.



Bernini Gian Lorenzo
Apollo and Daphne 1625



Ancient Greek Laocöon Group 150BC



Bernini Gian Lorenzo
Neptune and Triton 1620



Bernini Gian Lorenzo
Pluto and Proserpina 1621



Bernini Gian Lorenzo
The Goat Almathea & Infant
Zeus with Satyr 1611



Bernini Gian Lorenzo
Aeneas and Anchises
1619

Sir William Blake Richmond

British, 1842 - 1921

Sleep and Death Carrying the Body of Sarpedon into Lycia

Date: circa 1875-76



Blake-Richmond, Sir William 1842-1921 Sleep and Death

William Blake 1757-1827

from *Illustrations to Dante's 'Divine Comedy'* (A00005-A00011; N03351-N03370; T01950-T01956; complete)

Cerberus 1824-7

Pencil, pen and ink and watercolour on paper
support: 372 x 529 mm
on paper, unique

Purchased with the assistance of a special grant from the National Gallery and donations from The Art Fund, Lord Duveen and others, and presented through the The Art Fund 1919

N03354

Cerberus, the terrifying three-headed monster, guards the circle of Hell where gluttons are punished.

Blake drew this design with charcoal as well as pencil and, later, pen and ink. The distant flames of Hell are contrasts of deep red vermillion, a brownish-pink lake pigment that is probably brazilwood, and yellow gamboge. Brazilwood was one of the cheaper and less popular red/pink lake colours. Blake was always careful not to overlay colours or drawing media. This served him in good stead here because, as he undoubtedly knew, charcoal tends to absorb a lot of colour from red lakes.



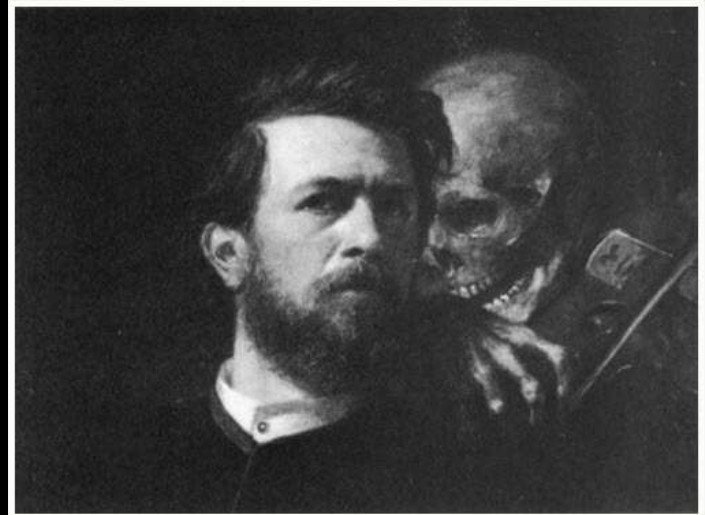
Blake William Cerberus 1824

Arnold Böcklin

Swiss, 1827 - 1901

Self-portrait with Death Playing the Fiddle (detail)

Date: 1872



Bocklin, Arnold Self portrait with death playing the fiddle 1872

BOTTICELLI, ALESSANDRO (1445-1510)

Botticelli, an Italian painter of the Florentine School, was born in 1445, and became the student of the famous Italian painter Fra Filippo Lippi.

Although he was one of the most individual painters of the Italian Renaissance, Botticelli remained little known for centuries after his death when in the 19th century his works were rediscovered by the Pre-Raphaelites. He worked chiefly in Florence, and his ecclesiastical commission included work for all the major churches there, leaving only once to participate in the decoration of the Sistine Chapel in Rome (1481-2).

Botticelli was patronized by one of Florence's leading families: the Medici's. The Medici's were a Florentine family whose business of money changing enabled them to grow wealthy and powerful. Their interest in the arts would be a major influence and play a central role in the growth of Florence as the cultural center of Europe.

Lorenzo de' Medici, son of Cosimo the patriarch of the family, was the foremost patron in the family. Some of the works Botticelli created for Lorenzo de' Medici, who had strong interests in Platonic philosophy, are the "Primavera" and the "Birth of Venus" and possibly "Mars and Venus". It has been suggested that interest in this philosophy was what prompted the new idea of monumental pictures with secular rather than religious content. "Primavera" and "Birth of Venus" were inspired by passages in Angelo Poliziano's *Giostra*, an allegorical poem written for Giuliano de' Medici.

Both the "Birth of Venus" and the "Primavera" show figures with long, sinuous necks and arms that are characteristic of Botticelli's works. Also evident is the lack of spatial depth, Botticelli seemed to turn his back on many of the innovations that the Renaissance had achieved: realistic three-dimensional figures and planes, and perspective, objects receding back into space. Like Byzantine and Middle Age paintings, Botticelli's figures seem to float above the ground, their feet aren't planted firmly on the earth.

Botticelli was fully aware of these innovations and quite capable of executing them, he chose not to because he liked the ethereal floating quality that his figures displayed. These qualities give his Venus an all most angelic appearance, not unlike that seen in the Renaissance works depicting the virgin Mary or figure of Christ. Botticelli, who was devoutly religious, was showing an affinity between the two. This technique of intertwining the mythological and the biblical together was new, for it could not be achieved until the Renaissance. For the first time pagan and Christian themes could be seen together, side by side.

The combining of Christian and pagan or mythological themes in art was not without some controversy. A Dominican monk, Savonarola, would attack the Medici and other Florentine families, as well as the artists they employed. Savonarola criticized their use of Christian and pagan themes and denounced them in the eyes of God. The monk's preaching would convince a number of Florentine citizens to oust the Medici and other powerful families from Florence. Even Botticelli fell under the sway of Savonarola. He would pile countless pieces of his art atop a burning pyre, to be destroyed in Savonarola's infamous "bonfire of the vanities".

The Medici and other families would eventually return to Florence, but Rome would replace that city as the center of Renaissance culture.

Botticelli's style would be replaced by the High Renaissance style founded by Leonardo Da Vinci. Botticelli had no known followers but he was a great influence on the later Mannerists and his fame was resurrected in the second half of the 19th century when the Pre-Raphaelites imitated his wan, elongated females. A still later offshoot of Botticelli's immense popularity can be seen in the short lived Art Nouveau movement, which equated his delicate line with far eastern principles.



Botticelli Alessandro Primavera 1482



Botticelli Alessandro Birth of Venus 1482

William Bouguereau

Dante and Virgil in Hell

Date: 1850



Bouguereau, William 1825-1905 Dante and Virgil in Hell

Sir Edward Coley Burne-Jones, Bt 1833-1898



The Finding of Medusa; The Death of Medusa (The Birth of Pegasus and Chrysaor); Perseus Pursued by the Gorgons 1875-6

Burne-Jones Finding Medusa Death of Medusa Persues Pursued 1876

Sir Edward Burne-Jones

The Wizard

Date: 1896-98



Burne-Jones, Edward The Wizard 1896-8



The Abduction of Psyche

Adolphe-William Bouguereau
1895

Bouguereau Adolphe-William Abduction of Psyche 1895

Antonio Canova was an Italian sculptor born in Bassano, Italy in 1757. A portion of Canova's education came from copying casts of antique sculptures in Venice. Canova became the favorite sculptor of Napoleon as well as the rest of the Bonaparte family, and he sculpted numerous portraits of the emperor's circle of family and friends.

Canova was the foremost sculptor of the Neo-Classical movement, working side by side with the great Neo-Classical painter Jacques Louis David. Along with David, Canova was intrigued by the art and architecture of antiquity. Adding to this interest of antique art was the ongoing excavation, began in 1738, of the ancient Roman cities of Pompeii and Herculaneum. The two resort cities, located on the fertile ground of Campania, were buried by the volcanic eruption of Mt. Vesuvius in 79 A.D. Published volumes detailing the excavation began flooding into Europe soon after. The renewed interest in the ancient world of Greece and Rome not only included their art, but also their culture. Following the French Revolution, France's citizens were looking to establish the same morals, values and heroic virtues that the ancient Roman's supposedly exhibited in their everyday life. These ethical values were in direct opposition to the frivolous, trivial subject matter of the reigning art movement, the Rococo. Due to this, the Neo-Classical movement (or a revival of Classical art and culture), was founded.

Canova worked in marble and this helped his figures achieve a calm, soft, stately appearance. Along with portrait sculpture he chose themes from classical mythology as the subject of many of his works. At times Canova would incorporate the two as seen in his " Pauline Bonaparte as Venus."

Canova also sculpted a number of funerary pieces, including the tomb of Pope Clement XIII at St. Peter's in Rome.



Canova Antonio Orpheus and Eurydice
1773-6



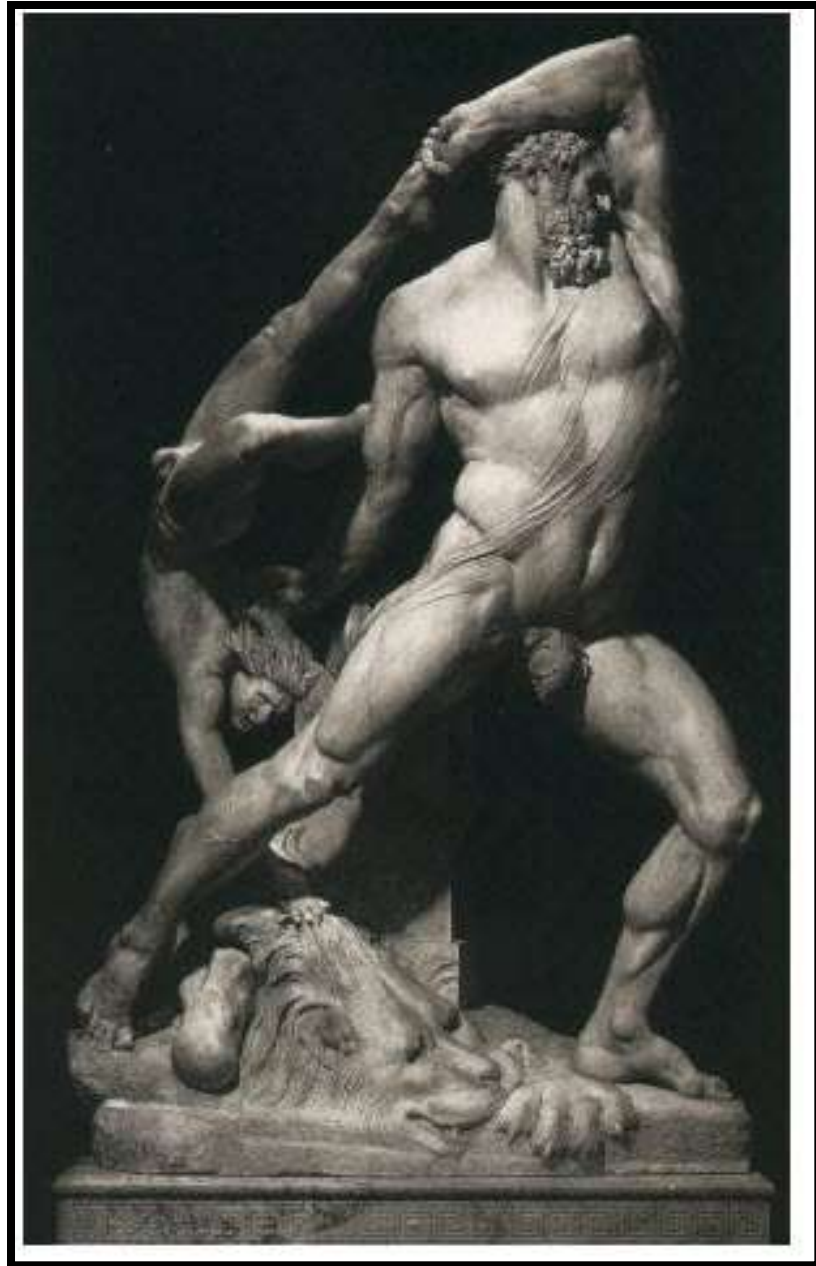
Canova Antonio Three Graces
1815-17



Canova Antonio Cupid and Psyche 1781-93



Canova Antonio Daedalus and
Icarus 1779



Canova Antonio Hercules and Lichas

Born Michelangelo Merisi in Caravaggio Italy in 1573, the artist would later take the name of his home town. Caravaggio's early years were marked with poverty and illness and he was orphaned at age 11. Always interested in art, Caravaggio did numerous "odd jobs" in the artistic field until he met and was befriended by Cardinal del Monte, a church official and patron of the arts. Cardinal del Monte would help Carravaggio acquire his first commission and in 1598 he would travel to Rome to paint the "Calling" and "Martyrdom" of St. Matthew.

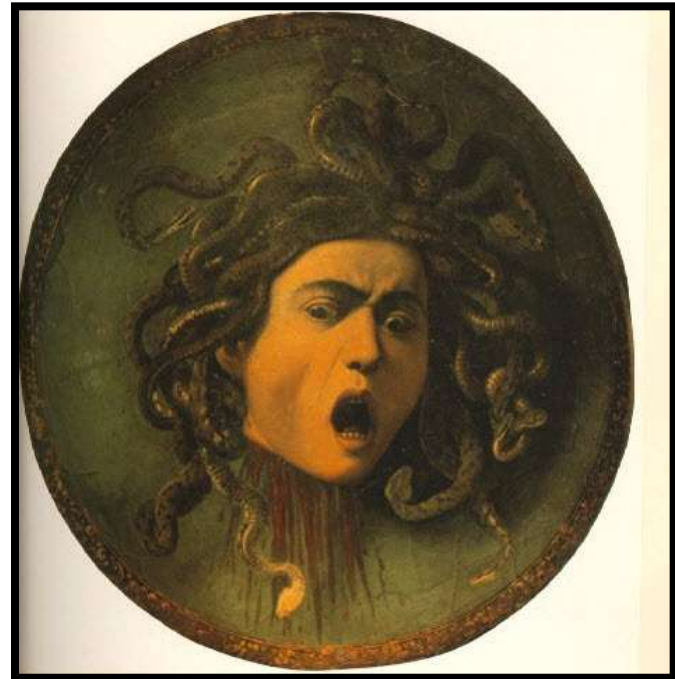
Caravaggio's early works were usually small paintings concentrating more on the still life than on the figures in the scene. His latter works show more spaciousness and a single shaft of light, which would come to be known as "cellar light", thrown in from above or from the left. Light was the most important aspect in Caravaggio's paintings. By using the contrast between light and shadow, Caravaggio was able to achieve a more realistic, fully rounded, three-dimensional figure. The weightiness and solidity of his figures show a link between Caravaggio and the art of the High Renaissance, which did indeed influence the artist.

The use of "cellar light" in Caravaggio's paintings add a sense of drama which was one of the central characteristics of the Baroque art movement. The Baroque movement, its earliest manifestations occurring toward the end of the 16th century in Italy, is often associated with a sense of grandeur, drama, movement and tension. Historically the Baroque movement has always been associated with the Counter- Reformation, its characteristics being well suited to the atmosphere of the re-invigorated Church.

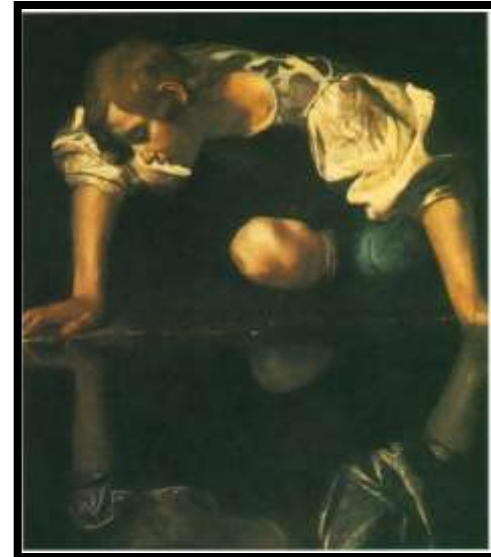
Caravaggio abandoned the rules that had guided a century of artists before him. He was criticized for his Venetian method of working in oils directly from the natural model on to the canvas, without the careful preparations traditional in central Italy. His numerous religious paintings shocked the public because of his choice of models. Caravaggio often chose people from the working class of Rome. He was not above using a well known prostitute or member of a street gang as model for a biblical figure in one of his works. Also criticized was his method of portraying figures, whether biblical or mythological, in contemporary dress instead of that of the ancient world.

Caravaggio always had a dangerous streak to him and he carried quite a long police record. After killing a man in a duel in Naples and was forced to leave the city. A rift with officials in Malta caused him to run again, and when he was apprehended they beat him so severely that he was horribly disfigured. Caravaggio finally received a pardon allowing him to return to Rome, but he was mistakenly jailed once again in Port' Ercole (southern Italy) where he died of a fever a few days later at the age of 37.

Caravaggio



Caravaggio Medussa after 1590



Caravaggio Narcissus 1594-96



Cellini Benvenuto Ganymede on the eagle 1546-7



Cellini Perseus with the head of Medussa 1545-54



Cellini Benvenuto Saltcellar of Francis I 1540-5

Cellini, born in Florence in 1500, was a sculptor and goldsmith, working during the period of the Renaissance. He was perhaps the greatest goldsmith of the Renaissance, a little less distinguished as a sculptor. Even so Cellini was for a short time the student of the great master Michelangelo. Cellini worked in several cities in Italy including Rome, Sienna, Pisa, and Bologna. He executed various commissions for medallions bearing mythological themes.

One of his best known sculptures is "Perseus With the Head of Medusa"(1545-54). This piece was commissioned by the famous Medici family of Florence, a valuable patron of the arts. The piece was intended to be a subtle form of propaganda, a message to show the city of Florence the power of the Medici after their return from the forced exile of Dominican monk Savanarola. In this work the bronze figure of Perseus stands atop of the crumpled body of the gorgon Medusa, waving the bloody head high in a sign of triumph. The large marble base that the figure stands upon is intricately carved and bears inlaid bronze reliefs.

While in France, which he spent under the service of Francis I, Cellini created the famous salt-cellar of gold, depicting Poseidon and Amphitrite as well as other sea deities. This is one of the most important pieces of the goldsmith's work to have survived from the Renaissance.

Cellini was known as a man with a quick temper, and was often landing himself in trouble with the law or being thrown out of various cities. He wrote a rather racy autobiography in 1538 which gave a somewhat embellished account of the his adventures and deeds. Nevertheless the book has been widely read since the 18th century when it was translated by the English writer Goethe. It provides a vivid picture of the daily life of a Renaissance craftsman, and gives some insight to the political and social atmosphere of the 16th century.

Cellini Benvenuto

CHAGALL, MARC - (1887-1985)

Chagall, born of Jewish parents in Russia in 1887, first studied art in St. Petersburg before traveling to Paris in 1910. Once in Paris Chagall counted among his friends many artists of the avant garde like Picasso and Modigliani.

After exhibiting at a gallery in Berlin in 1914, Chagall returned to Russia. He founded an art school in Vitebsk and in 1917 was made director and Commissar of fine art for Vitebsk by the Soviet minister. The element of fantasy in his work caused problems with the authorities, who demanded traditional, realistic art carrying a social message. Chagall traveled to Moscow where he designed sets and costumes for the Jewish Theater.

Although Chagall's work became notorious for its fairy tale like qualities and fantastic imagery, he stated that all his pictures were derived from boyhood memories. Chagall repeats certain images over and over: roosters and doves, musicians and harlequins, and always worked from a bright palette.

Chagall Marc 1887-1985



Chagall Marc Orpheus 1969



Collier John Clytemnestra

CORREGGIO - (1489-1534)

Born Antonio Allegri in 1489, he soon took the name Correggio and became one of the greatest artists of the Renaissance. Correggio, from the city of Parma, is known for his sensuous nudes and cool color palette. Correggio was influenced by fellow Renaissance artist Andrea Mantegna and he may have studied that master's work in Mantua. He was also influenced by the art of High Renaissance masters Michelangelo, Leonardo da Vinci, and Raphael but it is unclear as to whether or not he ever visited the city of Rome to see their works firsthand. It is possible that Correggio only experienced the works of these men by seeing various engravings that were abundant throughout Italy.

At the height of his career while working for the Duke of Mantua, Ferdigo Gonzaga (1530-33), Correggio painted a group of works for presentation to Emperor Charles V representing the loves of Jupiter ("Leda", "Antiope", "Ganymede", and "Io").

Correggio's style seems to anticipate the Baroque at times with their spaciousness and movement, and at others foreshadow the Rococo in their lightness of subject matter. Some 40 canvases of his work exist today, all representing religious and mythological subject matter. Along with these canvases, Correggio is well known for his paintings and compositions on dome ceilings.

Correggio 1489-1534



Correggio Zeus and Ganymede 1530

Walter Crane

British, 1845 - 1915

The Horses of Neptune

Date: 1892



Crane, Walter 1845-1915 The horses of Neptune 1892

Walter Crane 1845-1915

The Renaissance of Venus 1877

Tempera on canvas
support: 1384 x 1841 mm
painting

Presented by Mrs Watts by the wish of the
late George Frederic Watts 1913

N02920



Crane Walter Renaissance of Venus 1877

DALI, SALVADOR - (1904-1989)

Salvador Dali was born in Catalonia, a region of Spain in 1904. Dali was educated at the School of Fine Arts in Madrid and after passing through Cubism and other various styles, Dali became one of the leaders of the Surrealist movement around 1929.

The Surrealist movement was born out of another reactionary movement known as Dada. Dada artists produced works of anti-art and nonsense that deliberately defied reason. The artists wished to react against the atrocities of WWI. The leader of the group, Andre Breton, would go on to form Surrealism. Its goal was to reunite conscious and unconscious experiences, merging the dream and fantasy world with the real life and rational world. The movement drew heavily on the writings of psychoanalyst Sigmund Freud.

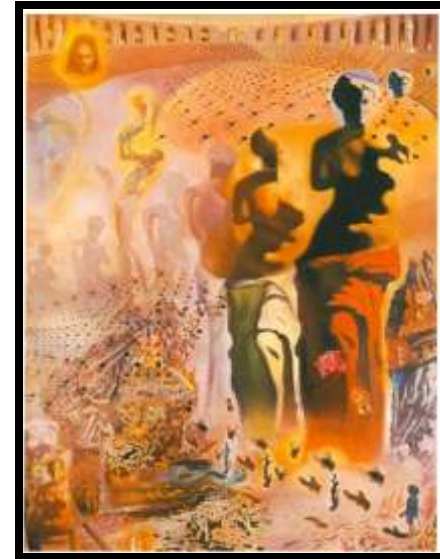
After his induction into the group, Dali devised a technique called "paranoic-critical activity". This illusionistic technique became the dominant form of Surrealistic painting. Dali wished to make use of experiences with hallucinations. Dali called his works "hand painted dream- photographs". Dali brought a new objectivity to Surrealism as well as a new subject matter and scheme for dealing with personal fantasy. Dali adopted outrageously provocative attitudes in his public behavior and seemed obsessed with abnormal psychology. Dali hoped by culminating all of these things it would promote the transformation of consciousness that was the goal of the Surrealists.

Dali was also involved in the creation of the first Surrealist films, but after adopting a somewhat more classical style he was chastised by Breton and some of the more traditional Surrealists. After moving to the states in 1940, his self- advertisement helped him gain a certain notoriety and his work would gain a new found popularity toward the end of the 20th century.

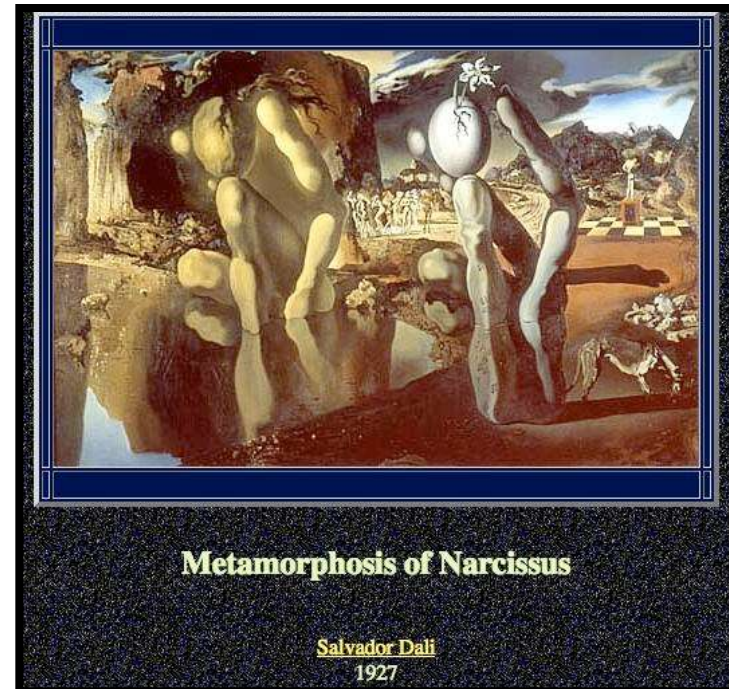
Dali Salvador 1904-1989



Dali Salvador Leda Atomica 1949



Dali Salvador Hallucinogenic Toreador 1968-70



Metamorphosis of Narcissus

Salvador Dali
1927

Dali Metamorphosis of Narcissus 1927



David, Jacques Louis combat of Minerva and Mars 1771



David, Jacques Louis Hector 1778-9



David, Jacques Louis The Sabine Women 1799

DAVID, JACQUES LOUIS - (1748-1825)

David was born in Paris in 1748, and in 1774 he would win the prestigious Prix de Rome, a 4 year scholarship to study art in Rome. He began working in the Rococo style under his cousin Boucher, but would soon abandon this style for the Neo-Classical. The Neo-Classical style was a revival of classical art and architecture of the ancient Greeks and Romans.

In 1738 excavations began on the ancient cities of Pompeii and Herculaneum, two coastal cities in Italy which were completely buried by the eruption of Mt. Vesuvius in 79 A.D. Soon after the start of these excavations published volumes detailing the treasures being unearthed began flooding into Europe. David was very interested in the art as well as the culture of ancient Rome. The Roman's strict code of morality was what the citizens of France wished to emulate in the wake of the Bourbon Kings fall and the subsequent rise of Napoleon Bonaparte.

The Roman civic virtues of duty, honesty, and self sacrifice would carry over into the art of the Neo-Classicist's like David and Antonio Canova, replacing the frivolity and light subject matter of the Rococo period.

David would become the symbol of the "new France", and would be the favorite painter of Napoleon Bonaparte. As such David would be active politically, voting for the death of Louis XV. On the cultural end David would be influential in founding the new Art Institute of France, replacing the old academy.

David's political ties wouldn't always work to his advantage. For his support of Napoleon, David would be forced into 2 exiles during his lifetime.

David would teach to his many students his belief in simple and understated figure arrangements as well as the emphasis of line over color. One of his most famous pupils was Jean Auguste Ingres, the great artist of the Romantic period, who always followed David's theory of line over color.

Evelyn Pickering De Morgan

Mercury



De Morgan, Evelyn
1850-1919 Mercury



Delacroix Eugene Medea 1862

DELACROIX, EUGENE - (1798-1863)

Delacroix was born to aristocratic parents in Paris. He studied under the master Theodore Gericault. Much of his education came from copying the old masters at the Louvre, where he delighted in the works of Rubens, Veronese, and the Venetian school. He was introduced to water colors by a friend and fellow artist from England and the next year he would travel there to study their style of painting.

Like other Romantic artists he used current events as well as a wide range of literary sources for the subjects of his enormous canvases. He counted among his favorite writers Lord Byron, Shakespeare, Dante, the ancient works of Virgil, as well as the Greek and Roman playwrights.

Delacroix is perhaps best known for his color studies, which would be admired by later artists including the Impressionists and Post-Impressionists. Delacroix and the other Romantics, more than any other group of artists, used their heavy brush strokes to convey emotion and add a sense of movement and action to their paintings.

Delacroix was hailed as the leader of the Romantic school. He and fellow Romantics Gericault and Gros believed that color and brush stroke were the most important aspects of a picture, opposing Ingres and the Neo-Classical school's theory of line over color.

Delacroix Eugene 1798 1863

Alan Davie born 1920

Entrance to a Paradise 1949

Oil on board
support: 1518 x 1210 mm frame: 1530 x 1220 x 40 mm
painting

Purchased 1972

T01526

An interest in the subconscious world runs throughout Davie's work. This richly layered painting is an accumulation of spontaneously applied marks. The result is a picture in which line and colour no longer describe shapes but operate as autonomous pictorial elements.



© Alan Davie

For Davie the separation of these elements from their traditional descriptive function required him constantly to paint over images until he, almost by chance, struck upon the right one. He described these as 'rare magical moments when I was completely surprised and "enraptured beyond all knowing".'

Davie Alan Entrance to Paradise 1949

Sir Frank Dicksee

British, 1853 - 1928

Funeral of a Viking

Date: 1893



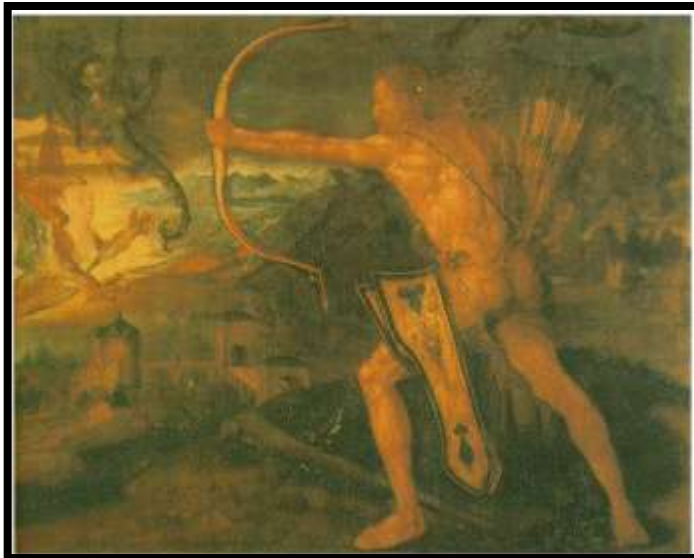
Dicksee, Sir Frank 1853-1928 Funeral of a Viking 1893



Draper Herbert Ulysses and the Sirens 1909



Draper Herbert Lament for Icarus
1889



Durer Albrecht Hercules & the Stymphalian Birds



El Greco Laocoon 1610

ETRUSCAN ART



She-Wolf (500 B.C.)



Chimera (5th-4th Century B.C.)

Etruscan Art depicting mythical beasts

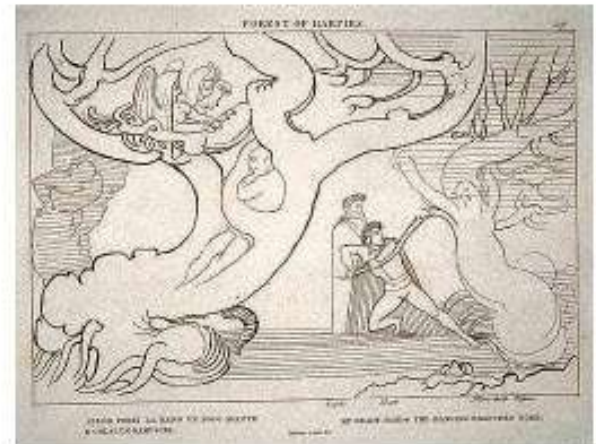
after **John Flaxman** 1755-1826

from *The Divine Poem of Dante Alighieri*
(T11075-T11185)

Forest of Harpies 1807

Etching on paper
image: 129 x 192 mm
on paper, print

Purchased as part of the Oppé Collection
with assistance from the National Lottery
through the Heritage Lottery Fund 1996



Flaxman John after forest of Harpies 1807

Fragonard, a French painter born in Grasse, France in 1732, although not a student in the Royal Academy School of Art in France, was recognized by the popular Rococo artist Boucher. Through Boucher's connections, Fragonard gained entrance to compete in the Prix de Rome of 1752. The Prix de Rome was an annual contest in which French academy artists competed for the grand prize of a 4 year scholarship to Rome to study art. Fragonard submitted his works, won the grand prize, and was then admitted into the Academy in 1753 where he painted history paintings before traveling on to Rome. After he arrived in Rome he became somewhat bewildered with the works of the Renaissance masters, but he continued to travel and created numerous landscape drawings with antique architectural motifs.

Fragonard returned to France to continue working but after 1767 he was no longer interested in exhibiting in the Salon, tired of their strict guidelines for historical and religious themes. Instead Fragonard preferred to cater to a private clientele of wealthy aristocrats. Erotic, amorous scenes, rustic landscapes, and decorative panels were the bulk of his production and the basis of his reputation. Like his mentor Boucher, Fragonard's paintings are filled with mythology dealing with themes of love and passion Fragonard made quite a comfortable living off the commission of his aristocratic patrons.

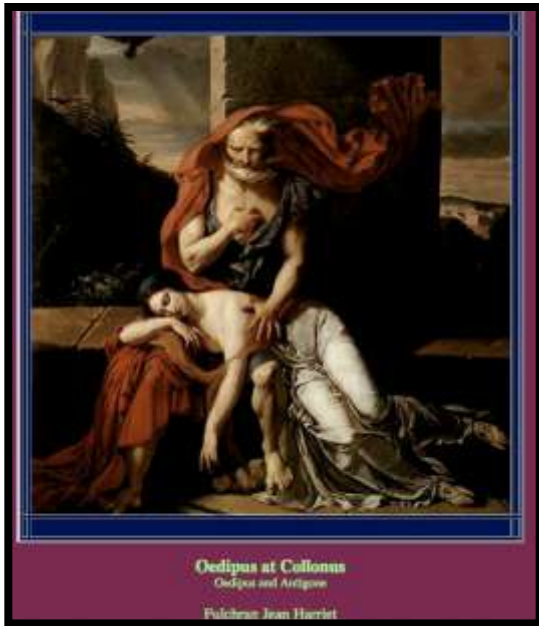
The Rococo style was to be replaced by the Neo-Classical style of David. Though his art was the epitome of the old regime, Fragonard welcomed the objective principles of the French Revolution even though it deprived him of his clientele and prestige. In fact Fragonard was friends with and indebted to David, who through his influence, made Fragonard Curator and President of painting of the new Conservatory of the Musee du Louvre.

Whether working in oils, watercolors, color washes, chalks or Chinese inks, Fragonard was a genius at portraying the excesses of the Bourbon Kings.

Fragonard, Jean Honore 1732 1846



Fragonard, Jean Honore Cephalus and Procris 1775



Fulchran Jean Oedipus at Colonus 1796



Gerome Jean Pygmalion and Galatea late 19th c

Sir Alfred Gilbert 1854-1934

Model for 'Eros' on the Shaftesbury Memorial,
Piccadilly Circus 1891, cast 1925

Bronze
object: 730 x 278 x 670 mm, 31 kg
sculpture

Presented by the Trustees of the Chantrey Bequest
1925

NO4176

This is a model for the well-known statue 'Eros' (or
Cupid) which stands in the centre of Piccadilly Circus.
The statue is the crowning part of the memorial fountain
to the great Victorian philanthropist, Lord Shaftesbury.

The sculptor wrote of 'the blindfolded Love sending forth
indiscriminately, yet with purpose, his missile of kindness, always with the swiftness the bird has
from its wings'. The monument was unveiled in 1893 and was the first London statue to be cast
in aluminium.

Gilbert Sir Alfred Model for Eros Picadilly Circus 1891



Gerome, Jean 1824-1904 Venus Rising

GOYA, FRANCISCO - (1746-1828)

Francisco Goya was born in the Aragon region of Spain, the son of a master gilder. Goya began his career painting cartoons for the royal tapestry factory of Spain. Most of the early work of Goya was Rococo in style, light in subject matter and decorative in design. Soon after Goya was elected to the Academy of San Fernando and was made assistant director of painting. In 1789, he was given the sought after position of court painter to emperor Charles V.

In 1794, at the age of 47, Goya contracted a serious illness that left him completely deaf. At this point in his life Goya's art begins to change, both in subject and in his approach. As Goya grew ever more cynical his paintings grew darker and more fantastic.

Adding to Goya's cynicism was the political atmosphere of Spain. France invaded the country in 1808 and occupied it for some six years. Politically, Goya had always been a liberal, often opposing the very king he worked for. Now however he found himself troubled by the military occupation of his homeland. He was allowed to retain his position as court painter under the French, but his activity decreased. During the occupation, Goya painted some of his most famous works showing the world the atrocities of war.

After the Spanish monarchy was restored, the Spanish Inquisition followed and Goya himself was questioned. In 1819 Goya fell ill for a second time, and he bought a small house on the outskirts of Madrid. Here, between 1820 and 1822, Goya would paint some of his most nightmarish visions, the "Black Paintings". These consisted of 14 large murals, painted almost entirely in blacks, greys, and browns, onto the walls of the house. One of the most famous from this group is "Saturn Devouring His Children".

Because of the deep psychological content of Goya's works he is often said to be the first of the "modern" painters. Goya would remain a major influence to many later artists, including another native Spaniard, Pablo Picasso.

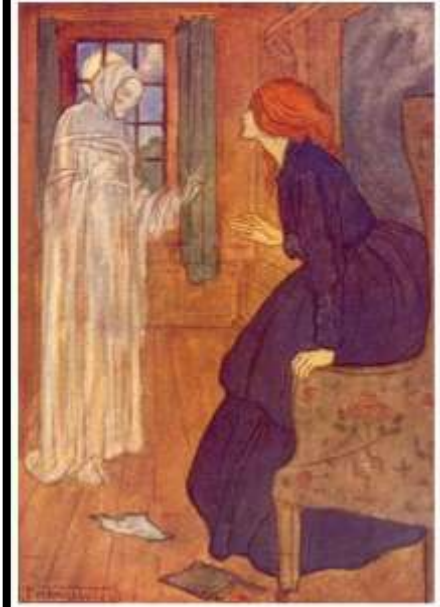


Goya Francisco Saturn devouring his children 1820-3

Emma Florence Harrison

The Ghost's Petition

Date: circa 1910



Harrison, Emma Ghost's Petition c1910

Maggi Hambling born 1945

Minotaur Surprised while Eating 1986-87

Oil on canvas
support: 1448 x 1222 mm
painting

Purchased with assistance from the Friends of the Tate Gallery 1987

T05023



Hambling Maggi Minotaur surprised while eating 1987



Ingres, Jean Auguste Oedipus and Sphinx
1808

manner of Angelica Kauffmann 1741-1807

Hector Taking Leave of Andromache

Oil on canvas
support: 1162 x 1162 mm
painting

Purchased 1955

T00025

The Swiss born Angelica Kauffman was a child prodigy. In her youth she travelled throughout Italy studying the Old Masters. She arrived in England in 1766, and immediately became successful as a history painter. Her designs were widely copied and incorporated into decorative schemes.



This is a version of a painting exhibited by Kauffman at the first exhibition of the Royal Academy in 1769; it is probably by a follower. It shows a scene from Homer's epic poem, the Iliad, in which the hero bids farewell to his wife and young son, before leaving for the battlefield.

Kauffman Angelica after Hector c1796

Gustave Klimt was born in Austria born in 1862, and studied at the School of Applied Arts in Vienna. He and his brother set up a studio whose chief activity was the execution of decorative murals but in 1898 Klimt began to strike out on his own. That same year Klimt, influenced by art developing around Europe at the time, would be the leader of the Viennese Secession. The Secession wished to separate itself from the rules and regulations of the Austrian Academy of Arts, revolting in much the same fashion as the French Impressionists did a decade before. Klimt emerged as the leading Austrian painter of this new style, called in "Jugendstil" in Austria, or Art Nouveau.

Art Nouveau was a decorative style that spread first from England and then throughout Europe, it's main theme centered around a long, sinuous line reminiscent of creeping plant vines. Art Nouveau was a deliberate attempt to create a new style in reaction against the academic style of the second half of the 19th century instead of imitating varying styles of the past.

Klimt derived inspiration from sources as remote as ancient Greek and Assyrian art, and Byzantine friezes in Italy. This, along with the flowing tendency of Art Nouveau, culminated to create an ornamental, linear technique, with mosaic like surfaces. The subject and theme of woman can be seen again and again in Klimt's work, and indeed the free-flowing lines of the Art Nouveau movement have a distinctly feminine quality.

In 1903 Klimt reached the height of his popularity with his gaining of the University of Vienna's commission to paint their auditorium ceiling. It was unfortunately a failure, the works caused an outrage and were disliked by the critics and the public alike.

After this failure Klimt seemed to redirect his activity, his increasingly ornamental style led him to back to his love of the applied arts, ceramics, graphic designs, and illustration.



Klimt, Gustave Pallas Athene 1898

Klimt, Gustave 1862-1918

Leon Kossoff born 1926



© Leon Kossoff

The Rape of the Sabines (2) 1998

Kossoff Leon Rape of the Sabines 2 1998

Edwin Longesden Long

British, 1829 - 1901

Alethe, Attendant of the Sacred Ibis in the Temple of Isis at Memphis AD225

Date: 1888



Long, Edwin Alethe attendant of sacred Ibis Temple of Isis 1888

John Lessorre born 1939

Allegorical Box 1976

Painted wood, glass and mirror
displayed: 360 x 760 x 180 mm
sculpture

Presented by the artist 1994

T06862

This is the second of two decorated boxes which Wilkie commissioned from Lessorre. Wilkie specified the scheme of decoration which again demonstrates his fascination with Titian. On the lid is a copy of Titian's 'Sacred and Profane Love' in the Borghese Gallery in Rome. The base of the interior bears a copy of 'The Three Ages of Man', on loan from the Duke of Westmoreland's collection to the National Gallery of Scotland. The front is decorated with a version of 'An Allegory of Prudence' in the National Gallery, London. The box incorporates a removable interior which is shown alongside. This has a mirror which enables the painting on its base to be seen the right way round.



© John Lessorre

Lessorre John Allegorical box 1976

Thomas Lowinsky 1892-1947

The Dawn of Venus 1922

Tempera on canvas
support: 775 x 724 mm
painting

Purchased 1940

N05226

Lowinsky studied at the Slade School of Art, London and had his first solo exhibition at the Leicester Galleries, London, in 1926. He liked to paint very detailed imaginative compositions inspired by the Bible or classical mythology, of which this is a major example. In Renaissance paintings Venus is usually depicted rising naked and triumphant from a large sea-shell floating on the surface of the sea. Instead, Lowinsky has decided to portray Venus in a rather withdrawn mood, seated within a large shell, which appears to be resting on the sea floor.



© Tate

Lowinsky Thomas Dawn of Venus 1922

John Martin

British, 1789 - 1854

Destroying Angel



Martin, John 1789-1854 Destroying Angel



Matisse, Henri Icarus 1811

MATISSE, HENRI- (1869-1954)

Matisse was born in France and studied at the famous Ecol des Beaux Arts, the French academy for art. Matisse studied with the great Symbolist master Gustav Moreau. From Moreau Matisse learned early the importance and impact of color in a painting. In Matisse's early years he was the leader of the Fauve school in France. "Fauve" translated means "wild beast" and their trademark was bright, wild and often contrasting colors. Along with these bright and often flat blocks or planes of color, Matisse would use strong patterning as a tool. By combining these together, Matisse created a flat 2 -dimensional surface. Matisse essentially abandoned the important Renaissance innovation of perspective. Pablo Picasso, through his creation of Cubism, would do the same. This would be the most definitive break in art history, separating the past and marking the beginning of the modern art movement. Along with Picasso, Matisse is often regarded as one of the most important artists of the 20th century. In 1941 he was diagnosed with cancer and confined to a wheelchair. Unable to stand at an easel, Matisse began another phase in his career: working with cut papers. Using colored paper he cut out shapes and forms and pasted them together forming beautiful and innovative collages. It is from this stage in Matisse's career in which "Icarus" is found. These cut papers and collages are the closest Matisse ever came to abstraction.

MICHELANGELO BUONNARROTI - (1475-1564)

Michelangelo was painter, sculptor, architect, and poet, and one of the greatest figures of the Renaissance. Michelangelo's father was of minor Florentine nobility, throughout all of his life Michelangelo would remain touchy on the subject of his birth for it may have been pride that caused his families initial opposition to his apprenticeship as painter.

He was apprenticed to Domenico Ghirlandajo for a term of three years and from him Michelangelo learned the elements of the fresco (painting pigments directly into wet plaster) technique.

After studying with that master, Michelangelo then transferred to the school set up by Florence's famous patron of the arts, the Medici family.

His work in the Medici school soon brought him to the attention of Lorenzo de Medici, who would remain his constant patron and champion. Although a sculptor first, Michelangelo studied drawings he made of the early Renaissance masters Giotto and Masaccio.

After Lorenzo's death (April 8, 1492), the political situation in Florence deteriorated. The Dominican monk Savonarola began an attack on the Medici and other wealthy families of Florence who patronized the arts. Savonarola preached against the merging of Christian and pagan (classical) themes in art and literature. He would incite the people of Florence and organize a "bonfire of the vanities". Into this massive burning pyre countless numbers of Renaissance works were destroyed. These events would profoundly influence Michelangelo for the rest of his life. The Medici family would eventually leave the city of Florence, and Michelangelo would as well.

Michelangelo would travel to Rome and live there from 1496-50. There he would carve the two statues which established his fame: the "Bacchus" and the "Pieta".

The "Bacchus" was probably modeled after one of Praxiteles', and was displayed by a friend of Michelangelo's. Oddly, the arm and drinking cup were broken off to give the appearance of the antique, but Michelangelo would later replace these appendages. The statue, even with its famous authorship, was in fact mistaken for an antique and placed in the Uffizi Museum in Florence with the classical statues in the 1600's. It remained in public collections in Florence until 1944, when Hitler and the Germans attempted to move it to Litz, Germany where it was to be included in a gallery dedicated to Hitler's mother.

The "Bacchus" is the reversal of the classic contrapposto stance, a term used to describe the shift of weight from one leg to another producing a "S" shaped curve in the spine. This adds a realistic and natural appearance to a sculpture; it instead appears wobbly, indicating the intoxication of the god. Although obviously antique in subject matter, the "Bacchus" is presented in a different light. While the "Bacchus" of antiquity is usually represented as dignified or even indifferent at times, Michelangelo's "Bacchus" is clearly drunk and therefore humanized. The intricately carved little satyr at his feet indicates that the statue was meant to be viewed in the round.

He returned to Florence in 1501 and remained there until 1506 working on his masterpiece the "David".

In the spring of 1505 Pope Julius II commissioned Michelangelo to create his tomb. Creative differences between the artist and the Pope shelved the project for a time, and Michelangelo in 1508 began work on the Sistine Chapel's upper walls and ceiling. Michelangelo never wanted the commission for the painting of the ceiling of the chapel, he wished it to go to Raphael, he merely wanted to work on the sculptures for the tomb of the pope. Michelangelo wanted to be known first as a sculptor, it is ironic that the Sistine's ceiling painting's would be what Michelangelo is best known for.

The ceiling was painted almost entirely by Michelangelo's hand in a very short time. Began in 1508, the first half of the ceiling was completed and officially unveiled on August 15, 1511. The remainder was rapidly completed on October 31 one year later.

From the moment of it's completion the Sistine Ceiling has always been regarded as one of the supreme masterpieces of pictorial art and Michelangelo was, at the age of 37, not only recognized as the greatest artist of his day, but was also regarded as having raised the status of the artist to such a high pinnacle that he could be referred to as "divine".

His devout religious beliefs, as well as his dedication to representing the passionate side of man, can be seen in all his works.



Michelangelo Buonarroti Bacchus 1497



Michelangelo Atlas
1520-3



Michelangelo Charon from Sistine Chapel 1508-12



Helen on the Walls of Troy, (1895)

Moreau Helen on the walls of Troy 1895

Gustav Moreau was born in 1826. Moreau was raised in the Romantic tradition and influenced by the literary sources of the past. But unlike most Romantic period artists who were influenced by contemporary events and literature, Moreau wished to only explore the Romantic possibilities of ancient civilizations and mythologies, in turn creating fantasies of the false antique and developing a style quite unique.

Moreau had encountered harsh criticism and appeared isolated from contemporary painters like Delacroix and Ingres, as a result he became something of a recluse.

As a painter of the literary idea rather than the visual image, his pictures would appeal to the imagination of certain Symbolist writers and artists, who saw him as the pre-cursor of their movement.

Moreau, like the Symbolist Odilon Redon, endeavored to convert art into a vehicle for more personal emotions, fantasies and dreams. He preferred subjects as remote as possible from the everyday world.

Moreau used a meticulous and ornate style reminiscent of certain 15th century Italian masters. He expanded his love of sensuous design and embraced brilliant color, intricate line, and richly detailed shape. His paintings have a jewel-like appearance, combined with the exotic hues of mediaeval enamels and Byzantine mosaics.

Moreau would be made professor at the Ecole des Beaux Arts in 1891, and counted among his many students the great Fauve painter Henri Matisse.

Moreau, Gustave 1826-1898



Moreau, Gustave Orpheus 1865



Nike of Samothrace (190 B.C.)



Nike of Samothrace (Alternate View) (190 B.C.)

Nike of Samothrace - ancient greek art

Richard Patterson born 1963

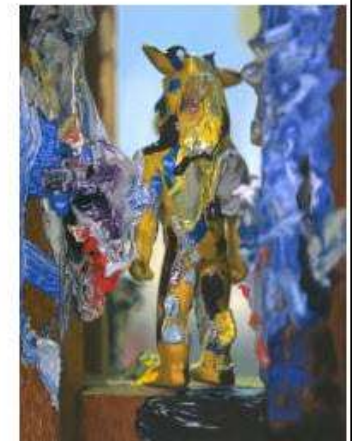
Painted Minotaur 1996-7

Oil on canvas
support: 2083 x 1582 mm
painting

Purchased with assistance from Evelyn, Lady
Downshire's Trust Fund 1997.

T07344

Richard Patterson takes miniature toy figures, smears them with multicoloured paint and then photographs them against a variety of backgrounds. These photos are in turn daubed with more pigment. Patterson's large-scale paintings are meticulous copies of the resulting photographs.



© Richard Patterson

The blurred background contrasts with the painstaking detail of the minotaur and the paint splashes. This confuses the distinction between abstract and representational areas of paint. By enlarging his little minotaur to grandiose proportions, Patterson gives a kitsch, plastic toy both sinister and slightly absurd overtones.

Patterson Richard Painted Minotaur 1996-7

PICASSO, PABLO - (1881- 1973)

Pablo Picasso was born in Malaga, Spain in 1881 and would become one of the 20th century's most influential figures in art. Born to a master of drawing, Jose Ruiz Blasco, Picasso would later take his mother's last name as his own. After his family moved to Barcelona in 1895, Picasso had a brief but intense study at the academy there where his talent as a draftsman was immediately apparent. He held his first one man show at the age of 16, visited the World's Fair in Paris in 1900, and there sold his first works. He soon recognized that the center of the art world at that time was Paris, and he moved there in 1904.

Picasso's work throughout his lifetime has been so varied in style that his works themselves have been divided into stylistic categories. His "Blue Period" (1902-04) was a period in which he created sad images of destitute persons, like the homeless, the colors he used were cool toned and ranging from blues, to dull whites, and grays. Picasso was possibly influenced by various French artists of the time including the Post-Impressionist Henri Toulouse-Lautrec. Some art historians even suspect the influence of the Baroque artist El Greco, for similarities can be found in the emaciated figures and cool color tones. Picasso would certainly have been familiar with the artist for both had Spanish origins.

Eventually the blues gave way to reddish and pink tones, and Picasso entered his "Rose Period" (1905-07). The subjects for these paintings are more optimistic, circus acrobats, youths holding or sitting on horses, clowns, and one of his favorite figures: the harlequin. In both the "Blue" and "Rose" periods, Picasso's superior skills in draftsmanship is clearly evident.

Around the year 1907 Picasso was simultaneously introduced to two sources that would forever change his perception of art. Friend and fellow artist Henri Matisse showed Picasso a collection of intricately carved African tribal masks. These masks proved to have an enormous impact on the artist who had recently been exposed to the late Post-Impressionist Paul Cezanne's theorem which stated that everything in nature could be reduced down to basic geometrical forms. Using the forms of the arc, the cube, the cone, the pyramid, the cylinder, the sphere and the line, as well as restraining colors to more neutral tones, Picasso and fellow artist Georges Braque went on to develop one of the first truly innovative styles of the 20th century, "cubism".

Picasso and Braque deliberately abandoned the realistic representation of an object, they threw out the rules of perspective and the illusion of 3-dimensionality in favor of a flattened, superimposed, overlapping, shallow picture plane. In doing this Picasso essentially abandoned all the innovations of the Renaissance. In addition, the representation of light and atmosphere was excluded and color was restricted to a narrow range. By doing this Picasso revolted against both the longstanding tradition of Romanticism as well as the contemporary styles of Impressionism and Fauvism.

Picasso's first successful attempt at this style can be seen in his famous "Les Femmes d'Alger", although it was not a success from the start. At the time the picture was reprehensible to artists and critics alike, and was not exhibited until 1937, some 26 years after it was created. This work is now seen by art critics to be not only the most crucial achievement in Picasso's artistic development, but also the most important single landmark in the history of contemporary painting. With this painting Picasso showed that painting could be conceptual rather than purely visual, and would be the pre-cursor to the movement towards abstraction in painting in the 20th century.

Besides being one of the inventors of the Cubist style, Picasso also introduced a new medium, that of "collage". Picasso began working with pasted papers, especially clipped numerals and letters from journals and wallpaper or imitation wood graining. He then assembled these clippings together into what he called "papiers colles" or "collage".

From the latter part of the 1920's Picasso's work showed a mounting emotional tension, a sense of foreboding and despair. He was preoccupied with the mythological image of the Minotaur, as well as the images of the dying horse, and the weeping woman. These led up to one of the most pivotal paintings of his career, "Guernica". This painting was produced for the Spanish Pavilion at the Exposition Universelle in Paris in 1937. It was created to express the universal horror at the bombing and destruction of the Basque capital of Guernica.

By the outbreak of World War II and the Nazi occupation of Paris in 1940, Picasso had already become the best known living painter, his productivity greater than any other artist.

Picasso is usually seen first as a painter, but his contribution to modern sculpture is equally impressive. He began creating his first sculptures during his "Rose" period. His cubism followed into sculpture and he was an influence to all most all modern sculptors of the 20th century.



Picasso, Pablo Minotaur 1958

POMPEIIN FRESCOES



[Ariadne](#) (1st Century B.C.)



[Thetis in Vulcan's Forge](#) (1st Century B.C.)



[Sacrifice of Iphigenia](#) (1st Century B.C.)



[Andromeda](#) (1st Century B.C.)

Pompeian Frescoes depicting mythical gods



Possin Nicholas 1594-1665 Apollo and the Muses



Possin Nicholas 1594-1665 Midas giving thanks to Bacchus



Possin Nicholas Rape of the Sabine women



Poynter, Sir Edward Cave of the Storm Nymphs 1903

Michelangelo Pistoletto born 1933

Venus of the Rags 1967, 1974
Venere degli stracci

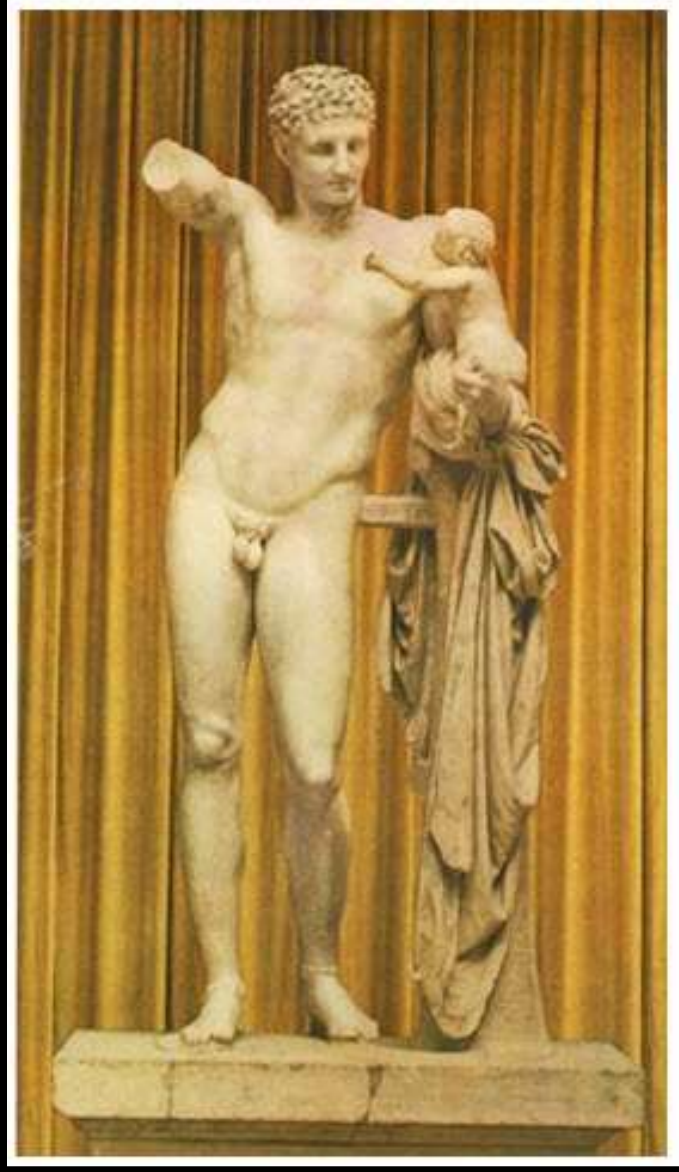
Marble and textiles
displayed: 2120 x 3400 x 1100 mm
sculpture

Purchased with assistance from Tate
International Council 2006

T12200



Pistoletto Michelangelo Venus of the Rags 1967



Praxiteles 4th C BC Hermes and Infant Dionysus 5thC BC

PRAXITELES - (4th Century B.C.)

Praxiteles' popularity as a sculptor soared between the years 364 and 361 B.C. Praxiteles was seen as one of the greatest sculptors of the Greek Classical period. Working primarily in marble, Praxiteles' sculptures were in high demand after the end of the Peloponnesian War and the Greek aristocracy was once again able to afford fine works of art.

Mythology, with its pantheon of gods, was the religion of the Greeks and the subject of choice for most classical artists including Praxiteles. One characteristic of his work was in the achievement of an anatomically correct and natural representation of the human form. This was in part accomplished by showing the principle of weight shift in a figure, as well as the development of the contrapposto stance. By employing the latter the figure's spine was slightly curved to form an S curve thereby giving it a more natural and "human" appearance.

Another trait of Praxiteles, along with many of the other classical artists of the period, was the calm, restrained, and often serene demeanor of the figures. This calmness would anticipate the next stage of development in Greek art: the dramatic and tense Hellenistic period. Praxiteles was luckily able to experience his fame and enjoy his wealth in his own lifetime. The next few generations of his family would become one of the richest in Athens.

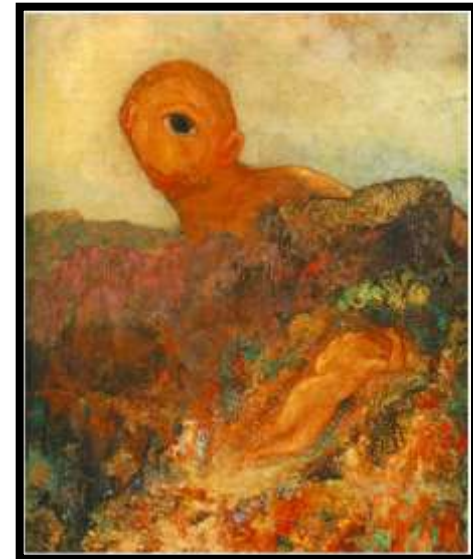
Henrietta Rae

Zephyrus wooing Flora

Date: circa 1888



Rae, Henrietta Zephyrus wooing Flora (Roman myth) c1888



Redon, Odilon Cyclops 1895

Rembrandt began his education early, his parents enrolling him the Latin School at age 14. Bored with his studies he soon left to study art with a local Dutch master. Rembrandt then traveled to Amsterdam to study with a master whose speciality was historical paintings. His fine execution of these large scale works, as well as paintings with mythological and biblical themes, was an unusual choice for a young man in 17th century Holland where genre painting, scenes of everyday life, prevailed.

After six months in Amsterdam Rembrandt returned home, where at the age of 22 he was regarded as such a fine talent that he began taking on his first students.

Rembrandt would return to Amsterdam and marry Saskia van Uylenburgh, a cousin of a successful art dealer. These connections would aid him in his own career as he came in contact with a number of wealthy patrons eager to sit for portraits. Rembrandt was also able to build up a large amount of art works for his own private collection. These many pieces showed his interest in ancient sculpture, Flemish and Italian renaissance paintings, far eastern art as well as contemporary Dutch works, armor and weapons.

Rembrandt's life would be marred with tragedy however, only one of four children with Saskia would survive past infancy, and Saskia herself would die soon after the fourth child was born. He would have another child later in life with his mistress, but his lavish lifestyle would force him into bankruptcy, and he would have to sell his home and collection of art to pay the debts.

Rembrandt would only live to age 53, yet some 600 paintings, 300 etchings, and 2,000 drawings can be attributed to him. Over 100 self portraits done throughout his life show Rembrandt's interest in self examination. He was an expert in showing how facial expressions could express different types of emotions and these skills he would use in his various works.

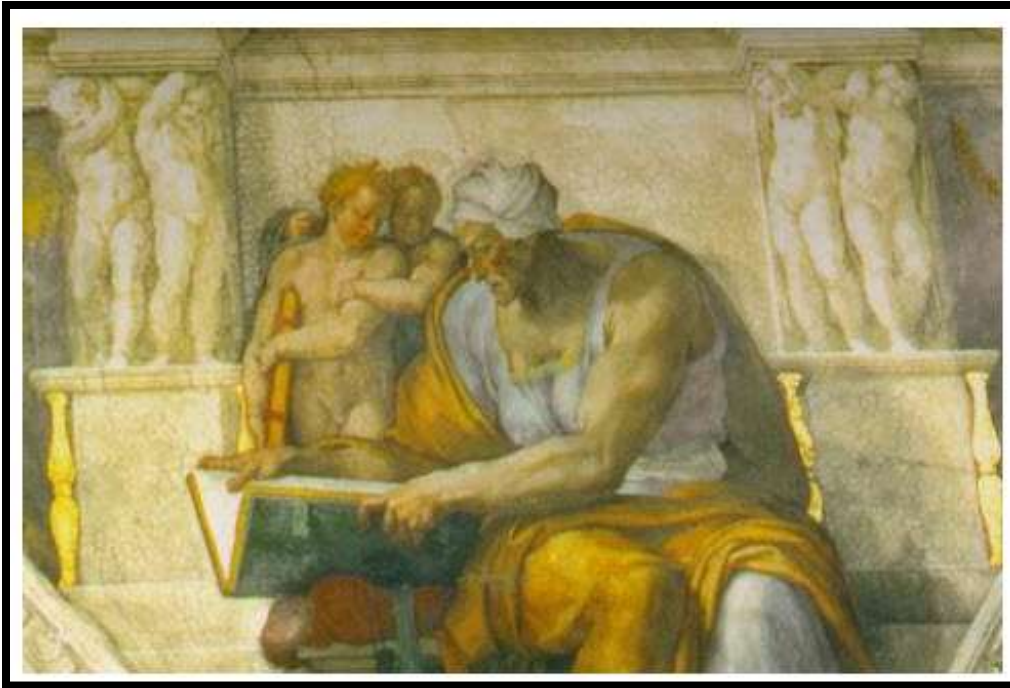
Rembrandt combined the Northern Renaissance love of detail, fine costumes and settings with the Southern Renaissance love for solidity, and pyramidal arrangements.

He experimented with *chiaroscuro*, the effect of light and shadow, and its ability to evoke drama in a piece of art. Rembrandt was interested in exploring the wide range of possibilities of oil paint. He made no attempt to hide his brush strokes, instead he played them up, using the thick heavy paint as a tool to add more movement or emotion to a work.

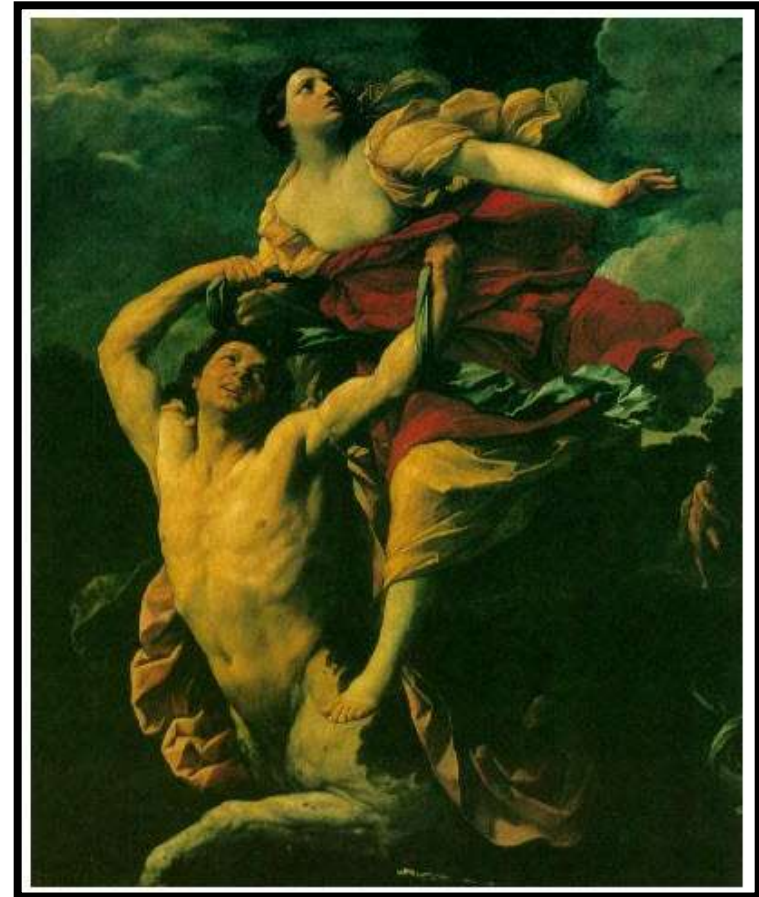
Rembrandt is regarded today as one of the finest painters of the Dutch school, and his genius was apparent early. In 1851 the greatest Romantic painter of the day, Eugene Delacroix, noted for his heavy brush strokes as well as his color studies, remarked that one day Rembrandt might be rated higher and be more recognized than the great High Renaissance master, Raphael. This prophecy, while considered blasphemy at the time, came true within 50 years.



Rembrandt Van Rijn 1606-1669 Danae 1636



Redon, Odilon Pegasus Triumphant 1859



Reni, Guido Nessus raping Deianira

Auguste Renoir 1841-1919

Venus Victorious 1914, cast ?circa 1916
Vénus victorieuse

Bronze
object: 1848 x 1118 x 775 mm
sculpture

Purchased 1950

N05934

The figure of Venus in this [sculpture](#) is based on the image of the goddess in a [painting](#) by Renoir, 'The Judgement of Paris'. In Greek myth Aphrodite (known to the Romans as Venus) competed for the prize of a golden apple, which she won by promising Paris that he could marry Helen of Troy, the most beautiful woman in the world. Renoir's sculpture shows Venus holding the apple in her moment of triumph. Renoir's conception of this work was influenced by memories of antique sculpture and by the 'modern classicism' of the contemporary sculptor Maillol. Severely crippled by arthritis, Renoir was helped in making this sculpture by an assistant, Richard Guino.



Renoir Auguste Venus Victorious 1914

Ceri Richards 1903-1971

Study for the Sabine Theme 1947

Relief print on paper
image: 213 x 305 mm
on paper, print

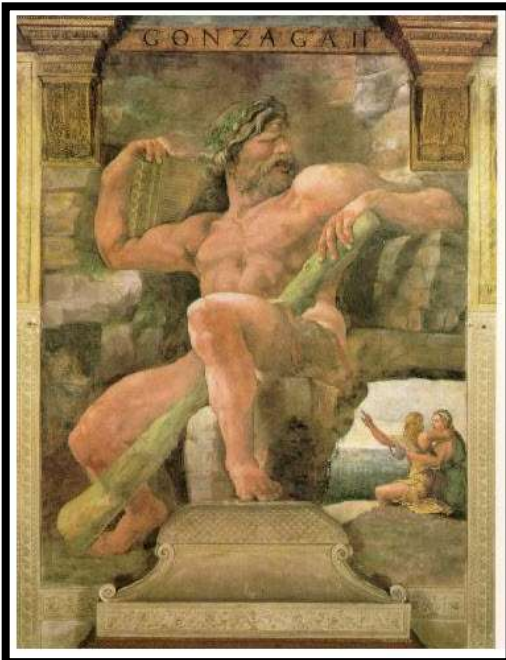
Presented by Mrs Frances Richards, the
artist's widow 1976

P01753



© The estate of Ceri Richards. All Rights Reserved.

Richards Ceri Rape of Sabine (study for) 1947



Romano, Guilio 1499-1546 Polyphemus
the Cyclops

ROSETTI, DANTE - (1828-1882)

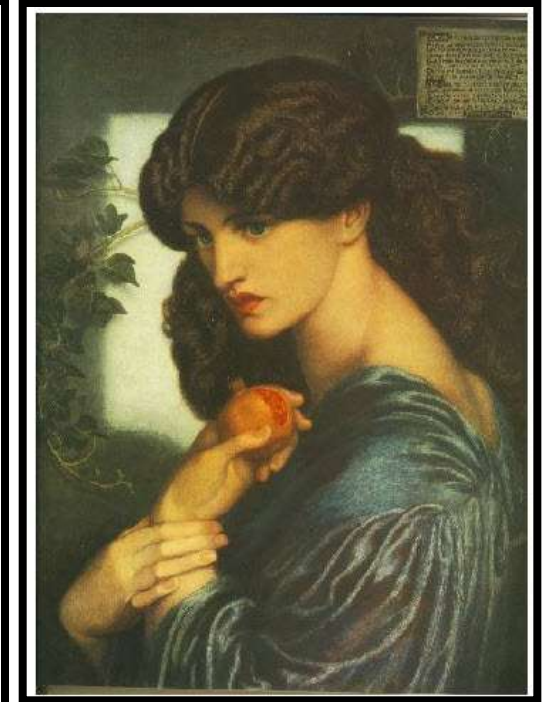
Dante Gabriel Rossetti was born in London in 1828 the son of Neapolitan political exiles. Rossetti's greatest contribution to art history would be in his founding of the Pre-Raphaelite brotherhood. These artists wished to capture the mediaeval romance of knights in armor and enchanted fairy-tale like lands. This theme in art was essentially found in the art prior to the Renaissance and prior to the great master Raphael, therefore it was termed Pre-Raphaelite.

The Pre-Raphaelites turned away from Realism, the major tendency in art at the time. Realism focused on the working class, the industrial age. The Pre-Raphaelites found Realism ugly and gritty, they were more intent to focus on a world filled with beautiful images and themes.

Rossetti could be regarded as a late Romantic because of his love of the classics, the writings of Virgil and Dante. His paintings, as well as the poetry he has written, are often sensuous and erotic. This tendency toward the erotic can be found in art throughout the Victorian period, especially in that of the English.

Rossetti married Elizabeth Siddal, one of the favorite models of the Pre-Raphaelites. Siddal would die of a laudanum overdose and Rossetti would eventually fall in love with another model. She was the wife of friend and fellow Pre Raphaelite William Morris. Jane Burden Morris is the model seen most frequently in Rossetti's works (including "Proserpine".)

Rossetti and the Pre-Raphaelite's choice of models changed the image of the ideal female form during the Victorian period. For centuries the ideal female form had been represented by the full figured, rosy cheeked woman. Because of the influence of the Pre Raphaelites and the Victorian classicists the pale, tall and thin, long-necked, long haired, frail adolescent girl became the epitome of beauty during the late 19th century.



Rossetti, Dante Proserpine 1874



Rubens, Peter Paul 1577-1640 Rape of the daughters of Leucippus 1618

Rubens was born in Antwerp in 1577, at 21 he was well educated and already a master painter. Rubens began to look to Italy to complete his education, he traveled to Venice where he studied the works of Titian, Veronese and Tintoretto. There he learned important elements that would later define his style: dramatic theatrical arrangements, lush voluptuous figures, and works on a grand scale.

Rubens differed from many other Northern Baroque artists. His paintings usually show an Italian influence in both content (historical and classical themes as opposed to genre or religious themes) and form (large grandiose scale, energy and tension compared to a smaller and more restrained composition). Rubens didn't totally abandon his heritage, the Northern love of detail is apparent in his compositions.

As a master of the major European languages and with a thorough knowledge of Latin and the classics, Rubens served as diplomat and emissary to many of the courts throughout Europe. Rubens counted among his patrons Archduke Ferdinand and Isabella of Spain, and he would later be knighted by Charles I.

Rubens would be one of the most successful artists to combine realistic, detailed Flemish painting with the large scale classical themes of Italian Renaissance painting. In addition he added the Baroque characteristics of drama, tension, and movement. In doing this Rubens revitalized and redirected Northern European painting.

Rubens, Peter Paul 1577-1640



Rubens, Peter Paul 1577-1640 Achilles kills Hector



Rubens, Peter Paul 1577-1640 Perseus and Andromeda 1620-1

One of the three great masters of the High Renaissance, Raphael Sanzio, along with Michelangelo and Leonardo Da Vinci, was to become one of the most influential artists in the course of art history.

Raphael got his start studying with the artist Perugino, then traveled to Florence where he came into contact with Michelangelo and Da Vinci, who were both working and all ready well established. From these men Raphael borrowed the realistic heroic human form (Michelangelo) and the solid pyramidal arrangement of figures (Da Vinci). When the young Raphael arrived in Florence both Michelangelo and Da Vinci's works were all ready hard to come by unless one was a member of the noble class or royalty. Raphael was happy to supply the citizens of Florence with art, and their demand for quality works helped him to develop a more unique and monumental style all his own.

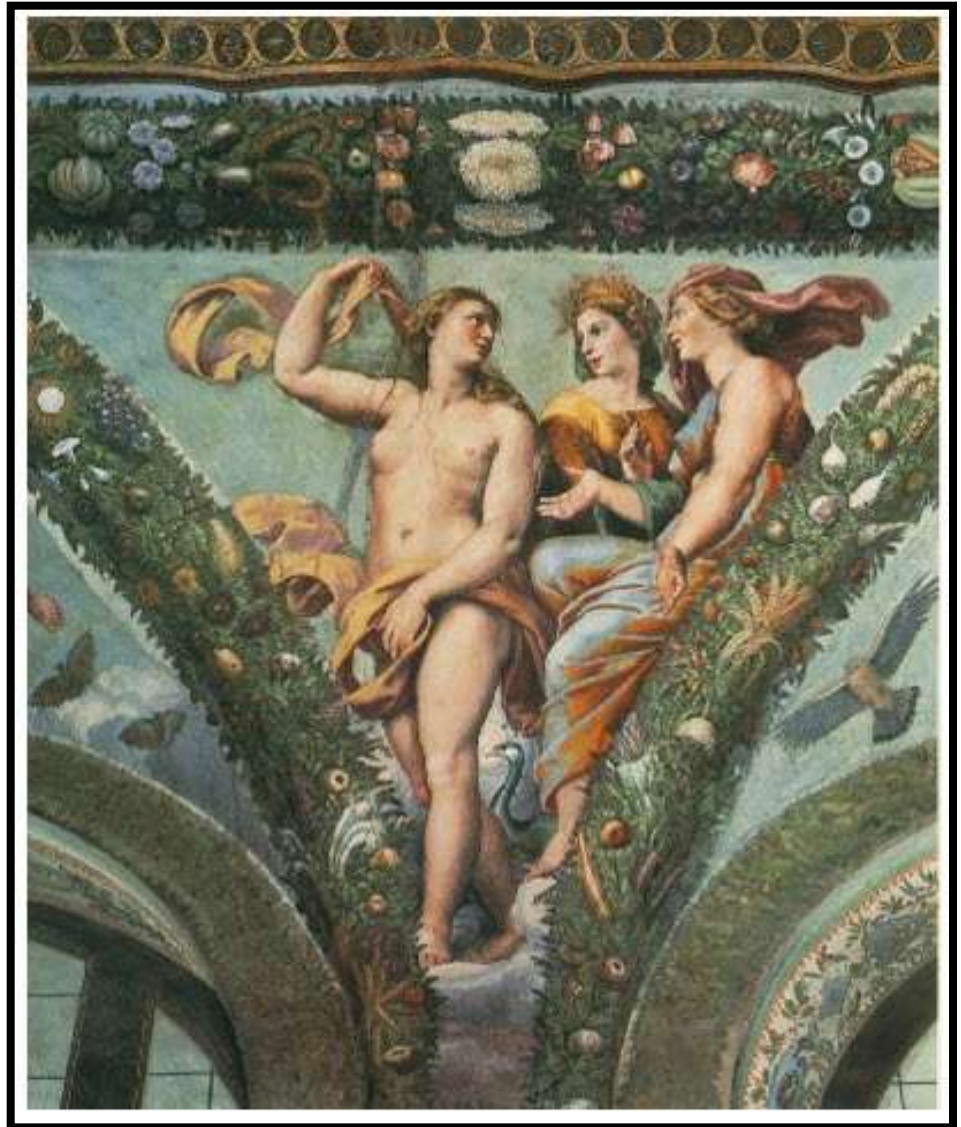
Raphael is perhaps best known for his series of Madonnas created between the years of 1504 to 1508. In these paintings his precise rendering of the human form can truly be appreciated. His ability to portray rounded 3-dimensional forms on a flat 2-dimensional surface was unequalled at the time. The paint is blended beautifully, there's not a trace of brush strokes to be found, and his Madonnas have a truly ethereal quality to them. For these reasons Raphael is often called the "perfect painter".

Raphael was commissioned by Pope Julius II to help decorate the Vatican and its various offices. There his works are displayed side by side with those of Michelangelo. While decorating one of the offices, the Stanza della Segnatura, Raphael completed one of his most famous pieces "The School of Athens."

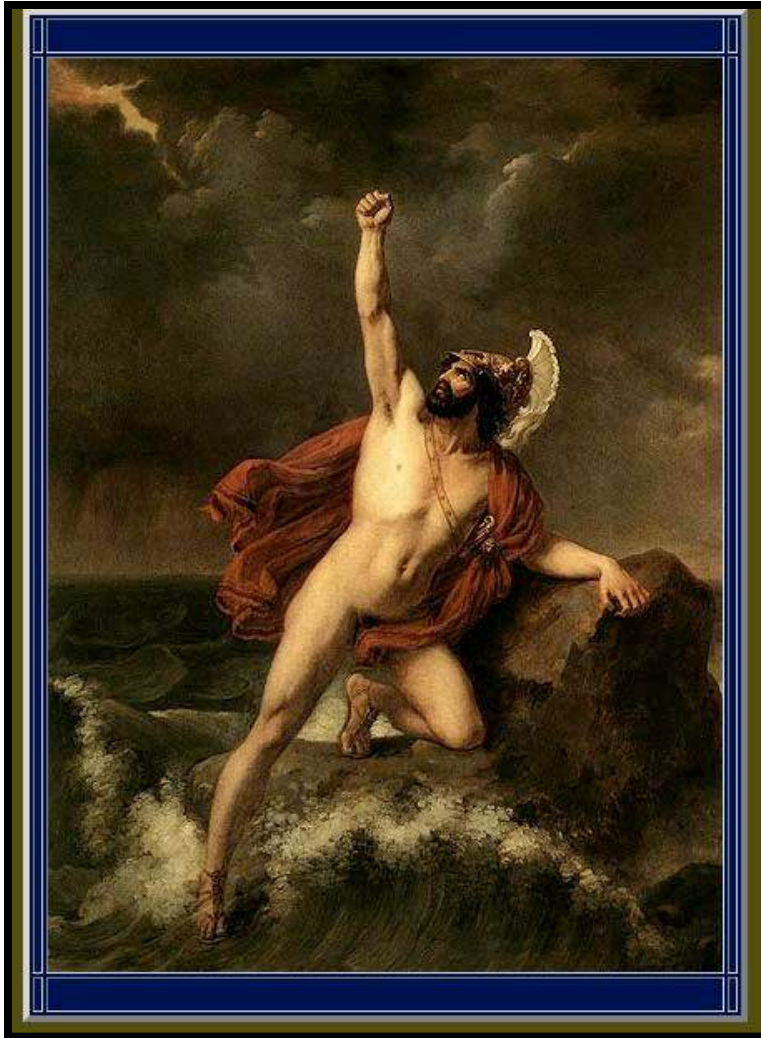
In 1514 Raphael was made chief architect of St. Peter's and in 1515, commissioner of antiquities in Rome.

Raphael established himself as an intellectual and moved as such throughout Italy and Rome. Unfortunately his life was cut short by illness and he died at the age of 37.

Sanzio, Raphael 1483-1520



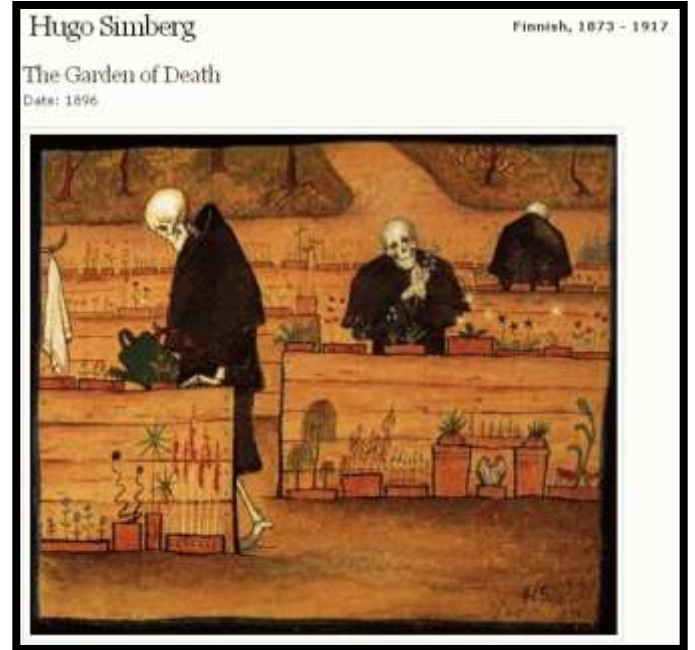
Sanzio Raphael Fire Venus, Ceres and Juno 1517



Semur Henri Ajax 1820



Schwabe, Carlos Pain
1893 (day of the Dead)



Simberg, Hugo Garden of Death 1896

Sir Hamo Thornycroft 1850-1925

Teucer 1881

Bronze
object: 2407 x 1511 x 660 mm
sculpture

Presented by the Trustees of the Chantrey Bequest 1882

NO1751

The champion Greek archer Teucer was one of the heroes of Homer's story of the Trojan War. When this bronze was exhibited at the Royal Academy in 1882 a quotation from Pope's translation of Homer was printed in the catalogue, as the subject was unusual. Thornycroft admired the Elgin marbles, and his early works were in a Greek style. With 'Teucer', in emulation of the grandeur of Leighton's 'Athlete', he made a monumental ideal nude. The critic Edmund Gosse wrote that it had 'something almost archaic about its serenity and rigidity...this is courageously realistic'.



Thornycroft Ham Teucer 1881 (trojan war)

Tiepolo was born in Venice in 1696 and he is generally regarded as the major artist of the Venetian Rococo period. As one of the few cities that offered operas and dramatic performances throughout the year, Venice was a great cultural center during the 18th century. The Rococo movement in art celebrated the decorative, it was a style that catered to the aristocracy and the excessive lifestyle that they led during the years before the uprising of the lower classes and French Revolution.

At one point Tiepolo was the most celebrated artist of the city, his favorite medium was, oddly enough, that of the fresco technique. Venice's many canals and waterways create a climate that is somewhat difficult for frescoes, being that they are pigments painted directly into the wet plaster of a wall or ceiling. Yet at this technique Tiepolo was a master, his frescoes achieving a sense of pictorial depth without a hint of shallowness.

Tiepolo drew from a number of sources including the Baroque master Rembrandt and Rubens. His choice of palette, consisting mostly of cool, pale halftones (primary colors blended with a light shade) was influenced by Veronese as well as contemporary Rococo artists.

Tiepolo would father nine sons, two of whom (Giandomenico and Lorenzo) were accomplished painters in their own right.

Tiepolo's various commissions included numerous Italian churches, as well as private palazzos including the Palazzo Labia which holds one of his most famous fresco cycles relating the story of Antony and Cleopatra, one of his favorite themes.

Tiepolo's competence as a draftsman was an excellent preparation for his career as a painter. He was equally skilled in pen and ink as well as engraver.

Tiepolo, Giambattista 1696-1770



Tiepolo, Giambattista Dido & Aeneas 1757

TINTORETTO, JACOPO - (1518-1594)

Jacopo Tintoretto, who took his last name from his father's occupation as a cloth dyer, was born in Venice in 1518. It was originally thought that Tintoretto trained with the great master Titian, but now it is more likely regarded that he trained with the other great master of the Venetian school, Paolo Veronese.

Like both artists Tintoretto worked in oils. Unlike Titian, Tintoretto attracted a different type of patron, those from the middle rather than the upper class.

Tintoretto's style of painting was quite unlike any other. Tintoretto would paint his canvases with the darker colors first and would then add the lighter colors on top, causing them to appear to be illuminated from behind. Light and shadow were very important to the artist. Tintoretto had the odd practice of making small wax models of his composition's figures which he then arranged on a miniature stage. He would then spotlight these figures from different angles monitoring the shadows that were cast.

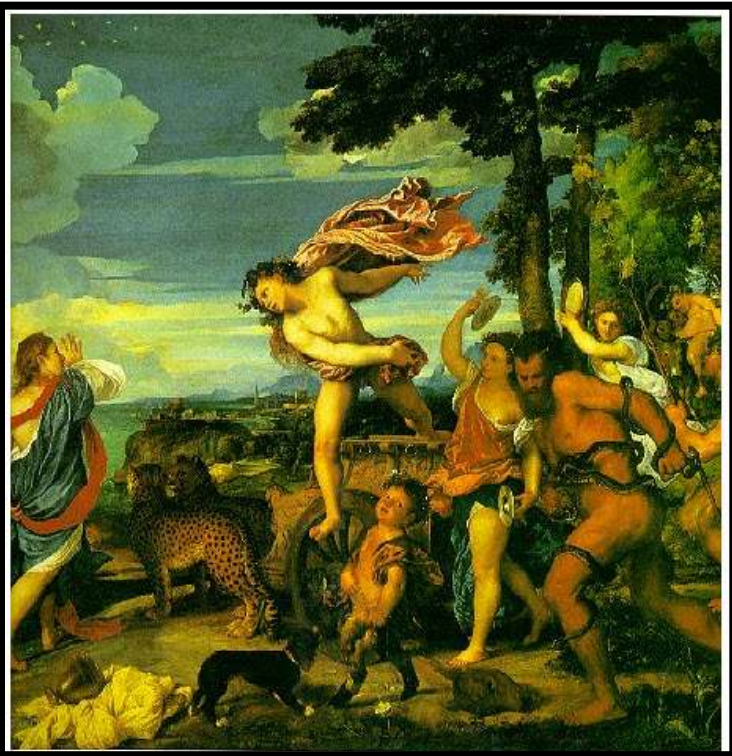
This interesting practice also gave Tintoretto's paintings the appearance of being enclosed in a space. The artist would bring his spectator right into the painting by employing an unusual viewpoint or tilted angle of vision.



Tintoretto, Jacopo 1518-1594 Minerva and Arachne 1579



Titian 1487-1576 Rape of Europa 1559-62



Titian Bacchus and Ariadne 1529

The great master of northern Italian Renaissance painting was Tiziano Vecellio, better known as Titian and thought to be born in 1487. He apprenticed to the master Gentile Bellini, and after studying with him finally became the student of the Venetian master Giorgione. Titian was enormously influenced by the latter and it is often hard to tell which work is a Giorgione and which is a Titian. After the death of Giorgione, Titian left Venice for work in Padua, upon his return he was named the heir and master to him. Titian began extensive commissions with various churches, and eventually would cater to both princes and popes alike.

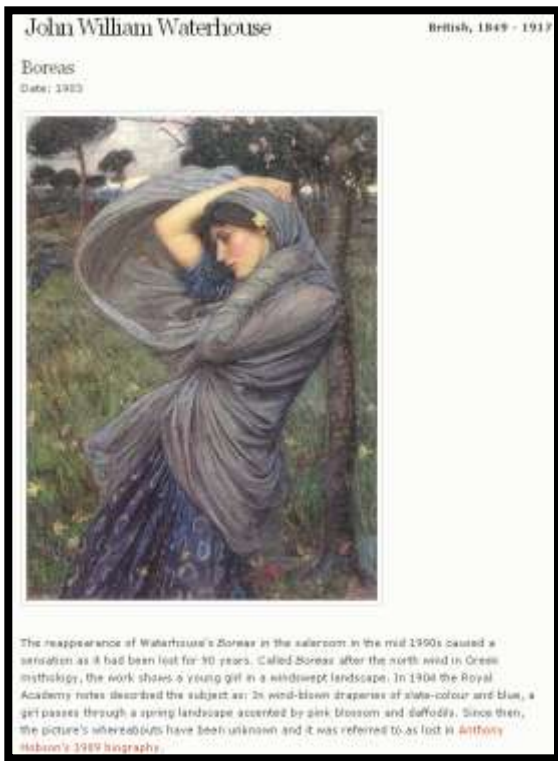
Titian worked in oil, the preferred medium for the humid climate of Venice. There he perfected the medium and produced both religious and mythological themes as well as portraits.

Titian's use of rich, deep colors and precise linear style would eventually give way to a looser, less restrained and more flowing style. His brush strokes became more apparent and he varied his palette subtly merging his colors.

After painting two portraits of Emperor Charles V, Titian was appointed court painter to the Holy Roman Empire in 1533. He received the title of Citizen of Rome in 1546 and it was then that Titian made his only visit to Rome, where he was deeply impressed with the modern works of Michelangelo, but also with the remains of antiquity.

During the last years of his life Titian was commissioned to paint more and more court portraits for Charles V and his son Phillip II. Phillip so admired him that for the remainder of the artist's life Phillip was his most constant patron, commissioning both religious paintings and erotic mythological compositions ("Danae", "Perseus and Andromeda", "Venus and Adonis", "The Rape of Europa", "Diana and Acteon").

Titian 1487-1576



Waterhouse, John William Boreas 1903



Waterhouse Thisbe 1909



Waterhouse, John William Pandora 1896



Waterhouse John - favourite mythical work

VERONESE, PAOLO - (1528-1588)

Named Paolo Caliari, but later called Veronese after his native city of Verona, and he was born in 1528. After studying with a local painter in Verona, Veronese moved to Venice in 1553.

The local traditions of Verona were considered somewhat conservative, but Veronese would use some of them in combination with what he learned from the Venetians and the early Florentine masters.

From Titian, Veronese learned of the Venetian master's color studies, from Tintoretto (only 10 years his senior) he learned complex compositional studies, and from the early Renaissance masters employment of architecture in his pieces.

Along with Tintoretto, Veronese was interested in architecture and was inspired by stage settings in contemporary theater productions. His works often have the appearance of characters standing on a stage, with its multi-leveled settings, the viewer feels as if he is witnessing a theatrical event.

Veronese decorated numerous villas employing foreshortened figures and other optical illusions. He became so well established that he relied heavily on his workshop which included three of his sons and his brother.



Veronese, Paolo 1528-1588 Perseus and Andromeda 1584



Veronese, Paolo 1528-1588 Mars and Venus 1578

WATTS, GEORGE - (1817-1904)

George Watts was English born in 1817, and as a boy he was first introduced to classical Greek sculpture. Watts attended the Royal Academy schools sporadically between 1835 and 1837 and besides this sparse education he was self-taught. After winning his first prize in 1843 for a cartoon, he took the prize money and traveled to Italy where he was an avid student of fresco (painting by applying pigments directly into wet plaster) and monumental painting, interests he drew on later in his career. However his inefficiencies in fresco technical grounding prevented him from reviving the art in England.

After returning home he established a solid reputation in intellectual circles and was elected both Associate and full member of the Royal Academy in 1867. Watts' style was influenced by the Venetian masters as well as Michelangelo. Although his art does resemble that of the then contemporary Pre-Raphaelites and the Impressionists, their techniques did not interest him.

Watts first won notice for his portraits, but in his later years he evolved a type ambiguous moral allegory on a vast scale, like "Hope", which became his best known work.

George Frederic Watts 1817-1904

The Minotaur 1885

Oil on canvas
support: 1181 x 945 mm frame: 1485 x 1254 x 97 mm
painting

Presented by the artist 1897

ND1634

In Greek mythology the Minotaur, half-man, half-bull, was appeased by the annual sacrifice of virgins brought from mainland Athens to Crete. Watts shows the creature gazing out to sea in eager anticipation of his prey; the small bird crushed by his mighty fist symbolises the purity and vulnerability of youth.

The painting was inspired by a lurid exposure of the traffic in child prostitution by a journalist named WT Stead. The article, called 'The Maiden Tribute of Modern Babylon' and published in the Pall Mall Gazette in July 1885, was intended as an indictment of male lust.

Watts George F Minotaur 1885



Watts, George Hope 1886

George Frederic Watts

Neptune's Horses

Date: 1888-92



Watts Neptune's Horses 1888-92



Wright Barker Circe

Richard Westall 1765-1836



The Reconciliation of Helen and Paris after his Defeat by Menelaus exhibited 1805

Westall Richard Reconciliation of Helen and Paris c1805

FICTIONAL CHARACTERS

William Blake 1757-1827

from *Illustrations to Dante's 'Divine Comedy'* (A00005-A00011; N03351-N03370; T01950-T01956; complete)

The Inscription over the Gate 1824-7

Chalk, pencil, pen and ink and watercolour on paper
support: 527 x 374 mm
on paper, unique

Purchased with the assistance of a special grant from the National Gallery and donations from The Art Fund, Lord Duveen and others, and presented through the The Art Fund 1919

N03352

In his *Divine Comedy*, Dante describes the pilgrimage he made with the poet Virgil, travelling into Hell, up the Mountain of Purgatory to reach Paradise at last. Entering the Gate of Hell was a moment when Dante (in red) wept with fear.

Dante describes the 'dim' colours which contribute to his terror. Blake's dark shadows of pure black pigment next to areas of unpainted white paper contribute to this. He used Prussian blue for the blue areas, and indigo blue mixed with yellow for the green foliage, so that they contrast. The blue, green and vermilion red do not overlap.



Blake William Inscription over gate 1824

William Blake 1757-1827

from *Illustrations to Dante's 'Divine Comedy'* (A00005-A00011; N03351-N03370; T01950-T01956; complete)

Cerberus 1824-7

Pencil, pen and ink and watercolour on paper
support: 372 x 528 mm
on paper, unique

Purchased with the assistance of a special grant from the National Gallery and donations from The Art Fund, Lord Duveen and others, and presented through the The Art Fund 1919

N03354

Cerberus, the terrifying three-headed monster, guards the circle of Hell where gluttons are punished.

Blake drew this design with charcoal as well as pencil and, later, pen and ink. The distant flames of Hell are contrasts of deep red vermilion, a brownish-pink lake pigment that is probably brazilwood, and yellow gamboge. Brazilwood was one of the cheaper and less popular red/pink lake colours. Blake was always careful not to overlay colours or drawing media. This served him in good stead here because, as he undoubtedly knew, charcoal tends to absorb a lot of colour from red lakes.



Blake William Cerberus 1824-7

William Blake 1757-1827

from *Illustrations to Dante's 'Divine Comedy'* (A00005-A00011; N03351-N03370; T01950-T01956; complete)

Dante and Virgil Penetrating the Forest
1824-7

Pencil, pen and ink and watercolour on paper
support: 371 x 527 mm
on paper, unique

Purchased with the assistance of a special grant from the National Gallery and donations from The Art Fund, Lord Duveen and others, and presented through the The Art Fund 1919

N03351

Blake produced one hundred and two watercolours illustrating Dante's poem *The Divine Comedy*. He drew and painted them in a large volume, but they are now separately mounted. They show varying stages of completion. This work is unfinished; the pencil lines of his first sketch remain clearly visible.

Blake added grey shadows in carbon black pigment on top of the colours he had used first. He strengthened some of the drawing with pen and ink over the colour. Both the blue pigment and the mixed green shades contain indigo. This lowers the contrast between them.

(From the display caption September 2004)



Blake William Dante and Virgil penetrating forest 1824

John William Waterhouse

British, 1849 - 1917

The Lady of Shalott

Date: 1888



This painting is based on *The Lady of Shalott* by Alfred Lord Tennyson.

Waterhouse, John William Lady of Shalott 1888

James Barry 1741-1806

from *A Series of Etchings by James Barry, Esq. from his Original and Justly Celebrated Paintings, in the Great Room of the Society of Arts* (T06557-T06568; T06571-T06584; complete)

Satan, Sin and Death circa 1792-1808

Etching on paper
image: 563 x 423 mm
on paper, print

Purchased 1992

T06578



Barry James Satan Sin & Death c1792

William Blake 1757-1827

Pity circa 1795

Colour print finished in ink and watercolour
on paper
support: 425 x 539 mm
on paper, unique

Presented by W. Graham Robertson 1939

N05062

This print is thought to illustrate lines from Shakespeare's *Macbeth*:

And Pity, like a naked new-born babe,

Striding the blast, or heav'n's cherubim hors'd

Upon the sightless couriers of the air

Blake shows a female cherub leaning down to snatch the baby from its mother. His image refers closely to Shakespeare's text, although it also carries a sense of one of the artist's own Truths: 'Energy is the only life and is from the Body'.



Blake William Pity c1795

Edward Frederick Brewtnall

Sinbad



Brewtnall, Edward 1846-1902 Sinbad

Sir Edward Coley Burne-Jones, Bt 1833-1898

Sisyphus circa 1870

Tempera on paper
support: 262 x 258 mm
on paper, unique

Bequeathed by A.N. MacNicholl 1916

N03141



Burne-Jones Sir Edward Sisyphus c1870

Cecil Collins 1908-1989

The Fall Of Lucifer 1933

Oil on canvas
unconfirmed: 2730 x 1800 mm
painting

Bequeathed by Elisabeth Collins, the artist's widow,
through The Art Fund 2001

T07731



Collins Cecil Fall of Lucifer 1933

Salvador Dali 1904-1989

Autumnal Cannibalism 1936

Oil on canvas
support: 651 x 651 mm frame: 898 x 899 x
85 mm
painting

Purchased 1975

T01978

Painted just after the outbreak of the Spanish
Civil War in 1936, this work shows a couple
locked in a cannibalistic embrace. They are
pictured on a table-top, which merges into the
earthy tones of a Spanish landscape in the
background. The conflict between countrymen
is symbolised by the apple balanced on the
head of the male figure, which refers to the
legend of William Tell, in which a father is
forced to shoot at his son.



© Salvador Dali, Gala-Salvador Dali Foundation/DACS,
London 2002

Dali Salvador Autumnal Cannibalism 1936 (william tell)

Dame Elisabeth Frink 1930-1993

Æsop's Fables 1968

Lithograph on paper
image: 537 x 759 mm
on paper, print

Presented by Curwen Studio through the
Institute of Contemporary Prints 1975

P06161



© Frink Estate

Frink Dame Elizaaboeth Aesops Fables 1968

Dame Elisabeth Frink 1930-1993

from Chaucer's *'Canterbury Tales'* (P01107-P01125;
complete)

The Knight's Tale 1972

Intaglio print on paper
image: 497 x 345 mm
on paper, print

Presented by Waddington Galleries through the Institute
of Contemporary Prints 1975

P01108



© Frink Estate

Frink Dame Elizabeth Chaucers Knights Tale 1972

Edward Halliday 1902-1984

*Christian and Hopeful Arrive before the
Celestial City* 1926

Oil on canvas
support: 912 x 1206 mm
painting

Purchased 1994

T06872

Halliday studied at Liverpool School of Art and the Royal College of Art. He submitted this painting for the British School at Rome Scholarship in Decorative Painting in 1925 and was awarded the scholarship, which was

for three years study in Rome. The painting was accompanied by a large drawing, or cartoon, which showed the whole of the composition, with figures, trees and the celestial city set above the naked figures of Christian and Hopeful. The subject is taken from John Bunyan's book *Pilgrim's Progress*. After his time in Rome Halliday returned to Britain and painted three mural panels on the subject of the Greek goddess Athena for the Athenaeum Club Library in Liverpool.



© The estate of Edward Halliday

Halliday Edward Christian and Hopeful 1926

William Hatherell 1855-1928

O, Romeo, Romeo, Wherefore Art Thou Romeo? circa 1912

Gouache on paper
support: 241 x 178 mm
on paper, unique

Presented by the Trustees of the Chantrey Bequest
1913

NO2937



Hatherell William O Romeo Romeo etc 1912

Roni Horn born 1955

Thicket No. 2 1990, reconstructed 1999

Aluminium and plastic
displayed: 115 x 660 x 3677 mm
sculpture

Presented by Janet Wolfson de Botton 1996

T07179

Roni Horn's work is a continuation of some of the formal arguments of American Minimal art. Her concentrated, simple forms and the conception of sculpture aligned to a specific space echo such artists as Judd and Andre. However, the artist's use of language and metaphor distinguishes her work and emphasises a connection with the structures of poetry. Here, Horn uses a pair of polished aluminium rectangles and bright yellow plastic to make tangible William Blake's 'Tyger Tyger burning bright' from 'Songs of Innocence and Experience'. The poem reflects on the breadth of the act of creation and marvels at the awesome inspiration of the creator: 'What immortal hand or eye/Dare frame thy fearful symmetry?'



© Roni Horn

Horn Roni Thicket 2 Tyger 1999

Ford Madox Brown 1821-1893

Lear and Cordelia 1849-54

Oil on canvas
support: 711 x 991 mm frame: 995 x 1270 x 80 mm
painting

Purchased with assistance from The Art Fund and subscribers 1916

NO3065



This is one of three paintings by Ford Madox Brown illustrating Shakespeare's play *King Lear*. This scene shows Lear with his youngest daughter, Cordelia, on the right. Lear's doctor orders the musicians to play more loudly and awaken him. But Cordelia is anxious that her ailing father should sleep and she speaks the lament inscribed on the painting's frame. In the play Lear divides his kingdom between his other two daughters and their husbands. But, after a painful period of self-discovery, he realises that Cordelia is his only true loving child.

Madox Brown, Ford Lear and Cordelai 1849-54

Sir John Everett Millais, Bt 1829-1896

Ophelia 1851-2

Oil on canvas
support: 762 x 1118 mm frame: 1105 x
1458 x 145 mm
painting

Presented by Sir Henry Tate 1894

NO1506



This is the drowning Ophelia from Shakespeare's play *Hamlet*. Picking flowers she slips and falls into a stream. Mad with grief after her father's murder by Hamlet, her lover, she allows herself to die. The flowers she holds are symbolic: the poppy means death, daisies innocence and pansies love in vain. The painting was regarded in its day as one of the most accurate and elaborate studies of nature ever made. The background was painted from life by the Hogsmill river in Surrey. Elizabeth Siddal posed for Ophelia in a bath of water kept warm by lamps underneath.

Millais Sir John Everett Ophelia 1851-2

William Morris 1834-1896

Guinevere and Iseult: Cartoon for Stained Glass 1862

Chalk, pencil and watercolour on paper
support: 610 x 685 mm
on paper, unique

Presented by the Trustees of the Chantrey Bequest 1940

NO5222

In 1862 the Bradford merchant Walter Dunlop commissioned a series of stained glass windows from Morris, Marshall, Faulkner and Company. The resulting set of thirteen windows illustrated the story of Tristram and Iseult and was installed in Dunlop's home, Harden Grange, near Bingley in Yorkshire. This is one of four subjects that Morris made for the commission. Studies for two of the designs Burne-Jones contributed are included in the exhibition. The other artists involved were Madox Brown, Rossetti, Arthur Hughes and Val Prinsep. The thirteen stained glass windows can now be found in Bradford City Art Gallery.



Morris William Guinevere & Iseult 1862

William Morris 1834-1896

Figure of Guinevere circa 1858

Watercolour and drawing on paper
support: 1264 x 552 mm
on paper, unique

Presented by the Trustees of the Chantrey Bequest 1940

NO5221



Morris William Guinevere c 1858

Paul Falconer Poole 1807-1879

Sketch, (?Ophelia)

Oil on wood
support: 267 x 368 mm
painting

Purchased 1947

NO5761



Poole Paul Ophelia date unknown

Ernest Procter 1886-1935

The Zodiac 1925

Oil on canvas
support: 1524 x 1676 mm
painting

Presented by the Trustees of the Chantrey
Bequest 1936

NO4839

This painting cleverly combines representations of the twelve animal and human symbols of the Zodiac into a dynamic composition. The twelve symbols, beginning at the top left are: Aquarius the water-carrier; Pisces the fish; Aries the ram; Taurus the bull, Gemini the twins; Cancer the crab; Leo the lion; Virgo the virgin holding the balancing scales of Libra; Scorpio the scorpion; Sagittarius the archer; and Capricorn the goat. These symbols were conceived by ancient civilizations and linked to the stellar constellations which are situated in a belt of the heavens traversed annually by the sun, hence the prominent position of the sun in a grouping which Procter set in planetary space.



Procter Ernest Zodiac 1925

Marianne Stokes

Austrian, 1855 - 1927

Snow White

Date: 1900



Stokes, Marianne 1855-1927 Snow White 1900

after Joseph Mallord William Turner 1775-1851

Dido and Aeneas; the Morning of the Chase
published 1842

Intaglio print on paper
image: 409 x 614 mm
on paper, print

Purchased 1988

T05187

Rawlinson number: 652



Turner (after) Joseph William Dido & Aeneas 1842

FIRE / HELL THEME



Waterhouse John Magic Circle 1886



Arcimboldo the fire 1566



Blake, William Nebuchadnezzar 1795



Bouts the ordeal by fire



Boyle Family Earth Air fire and water 1966



Brewtall, Edward Visit to the witch detail



di Cosimo the forest fire 1500



Dore, Gustav 1865 S M and A in Fiery furnace



Dix, Otto The Flare 1917



Gerasimov Vlad firedragon_photoshop image



Ghirlandaio Test of fire before the sultan 1480s



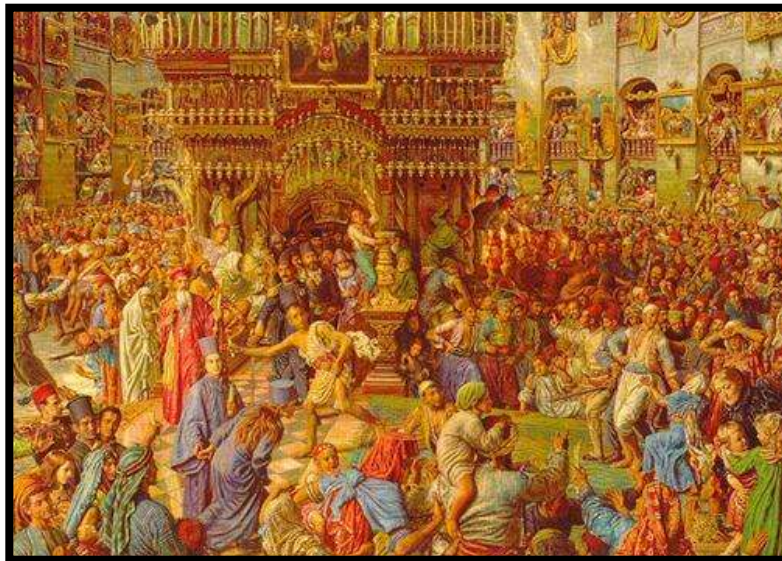
Goya Fire at Night 1794



Grosz, George Explosion 1917



hacker arthur Fire Fancies



Holman Hunt, William Miracle of sacred fire 1893



Homes John paper flame 1



Homes John paper flame ii FIAP Gold medal



John Martin Sodom and Gomorrah



Jones, George 1832 Burning Fiery
Furnace



in-flames



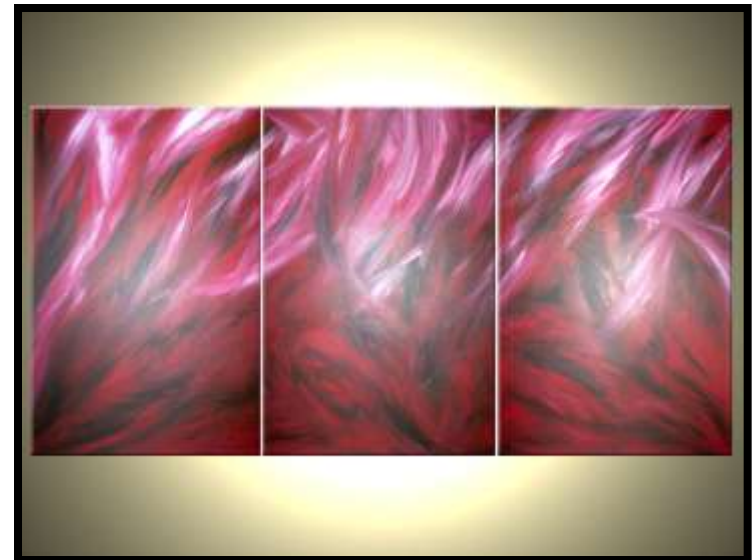
King, Terri digital art fire and Ice



Kubin, Alfred Torch of war 1914



Lafert Dan Sunspotting



Laferty Dan Crimson Waves



Leroux, George Hell 1917



Limbourg Brothers 1416 The Three Hebrews Cast into the Fiery Furnace



Merien, Mattheus 1625 Fiery Furnace



Montana-Fire-by-John-McColgan



Pietersz, Pieter 1575 3 young men IN BLAZING FURACE



photo from Nature Forest Fire the Morning After



Nevison CRW Explosion 1916



Redon, Odilon The Flame Goddess of Fire 1896



SPIer Firebird fractal image



st pauls during blitz 1940



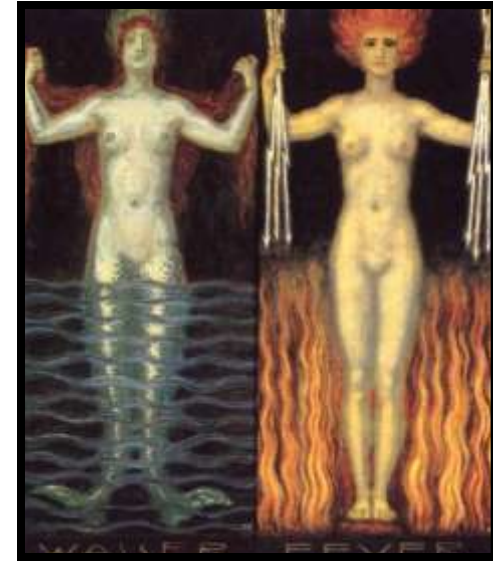
Tissot, James
Nebuchadnezzar
1896



Turner, William 1775 Shadrach
Meshach & Abednego in Fiery
Furnace



viola, bill installation The
Crossing still 1996



von Stuck, Franz Water and Fire
1913

FOLKLORE

Bill Woodrow born 1948

English Heritage - Humpty Fucking Dumpty
1987

Mixed media
object: 2390 x 3276 x 1067 mm
sculpture

Purchased 1987

T05009

Wedged between the sections of a vaulting box are representations of a wheeled plough, a book, a clocking-in machine and a box with radiation hazard markings. This succession of objects symbolises human progress, creating what Woodrow calls 'a section through history'.

At the top of the precarious structure sits the figure of Humpty Dumpty who, according to the nursery rhyme, 'sat on a wall' and 'had a great fall'. The ironic title *English Heritage* reflects Woodrow's discomfort with the amount of jingoism in Britain during the 1980s, as well as a desire to question what actually constitutes his own heritage.



© Bill Woodrow

Woodrow Bill Humpty F___ing Dumpty 1987

Sir Philip Burne-Jones

The Vampire

Date: 1897



Burne-Jones the Vampire 1897

Henry Fuseli 1741-1825

Siegfried about to Deny on Oath that Brunhild Had Been his Paramour. Verso: The Figures Traced Through 1805

Pencil and watercolour on paper, Pencil on paper
support: 255 x 415 mm
on paper, unique



Purchased as part of the Oppé Collection
with assistance from the National Lottery
through the Heritage Lottery Fund 1996

T08133

The subject of this [watercolour](#) is taken from a thirteenth century German epic poem, 'The Nibelungenlied'. The scene is set outside the cathedral at Worms. The hero Siegfried is raising his hand to swear a denial that he made love to King Gunter's wife Brunhild who weeps in the right foreground. Fuseli, who was Swiss born but worked for most of his career in London, frequently illustrated 'The Nibelungenlied'. This work is one of a group of at least eight [drawings](#) dating from the summer of 1805 when Fuseli was staying just outside London in Fulham. Its dark theme and powerful overtones of sexual jealousy are characteristic of Fuseli's subject matter.

Fuseli Henry Siegfried 1805



Hockney David Mirror Mirror on the wall

Sir John Everett Millais, Bt 1829-1896

The Vale of Rest 1858-9

Oil on canvas
support: 1029 x 1727 mm frame: 1423 x
2102 x 133 mm
painting

Presented by Sir Henry Tate 1894

NO1507

In this [painting](#) Millais consciously set out to create a mood, rather than tell a particular story. The subject is mortality, set appropriately in a graveyard. The title and subtitle, Where the weary find repose, both come from a song from Mendelssohn's *Sechs Lieder* (Six Songs). Millais heard his brother William singing the song and felt it suited the picture perfectly. The work evokes the mysticism of religion, showing two nuns, one digging a grave, the other, whose rosary has a skull attached to it, looking wistfully towards the viewer. Above the distant belfry is a coffin-shaped cloud: in Scottish folklore a premonition of death.



Millais John Everett Vale of Death 1858-9

George John Pinwell 1842-1875

Study for 'The Pied Piper of Hamelin': The Children circa 1871

Gouache on paper
support: 175 x 295 mm
on paper, unique

Presented by Alfred A. de Pass 1910

NO2689



Pinwell GEORGE Pied Piper c 1871

Frederick William Pomeroy 1856-1924

The Nymph of Loch Awe 1897

Stone

object: 267 x 641 x 229 mm

sculpture

Presented by the Trustees of the Chantrey
Bequest 1897

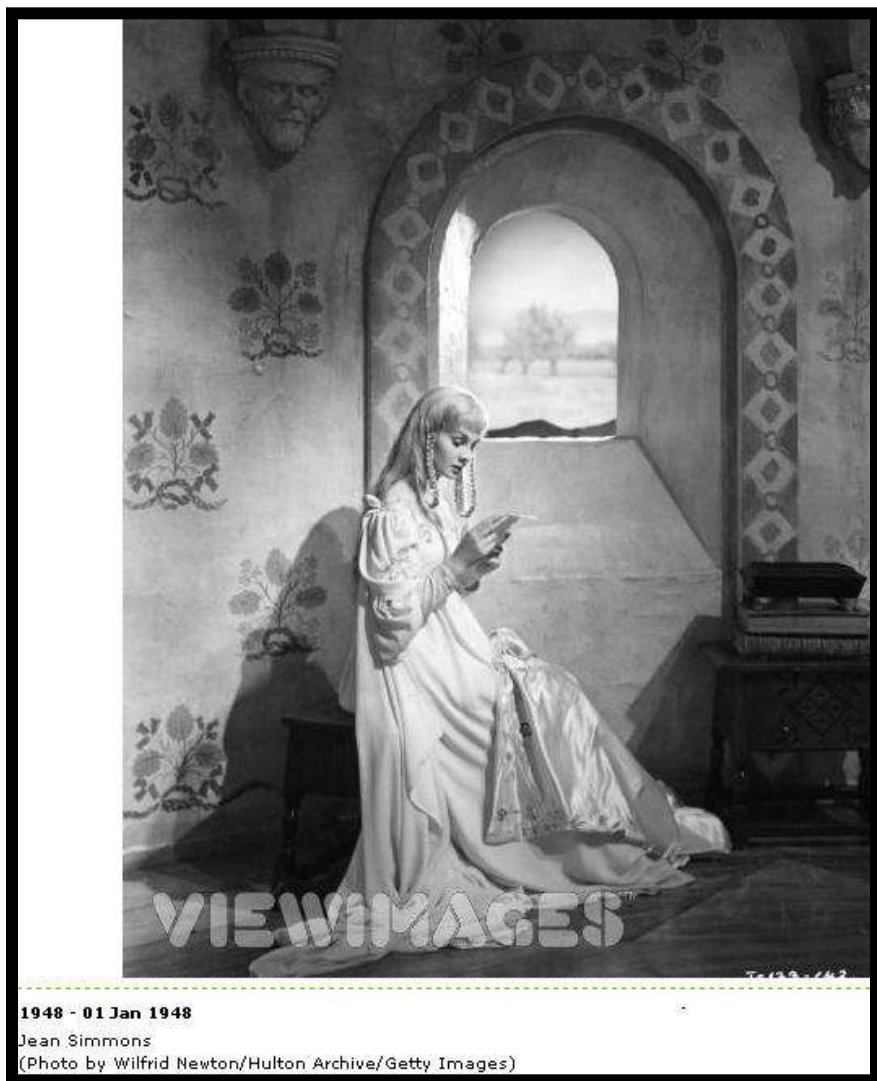
N01759



This subject was based on an old legend explaining the origin of Loch Awe in the Scottish Highlands. A nymph was asked to watch a magic well to check that the water did not rise above a certain height. She fell asleep, the water rose and she drowned. Dead or dying female figures lying prostrate on the ground were a popular subject in French art at this time. But they were usually more sensuous than Frederick Pomeroy's figure. In contrast, he arranges the woman's limbs to emphasise the weight and vulnerability of her body.

Pomeroy Frederick Nymph of Loch Awe 1897

LITERATURE



NEWTON, Wilfred Ophelia from hamlet 1948



CAMERON, Julia Galahad and Nun 1875 Tennyson Idylls of a King



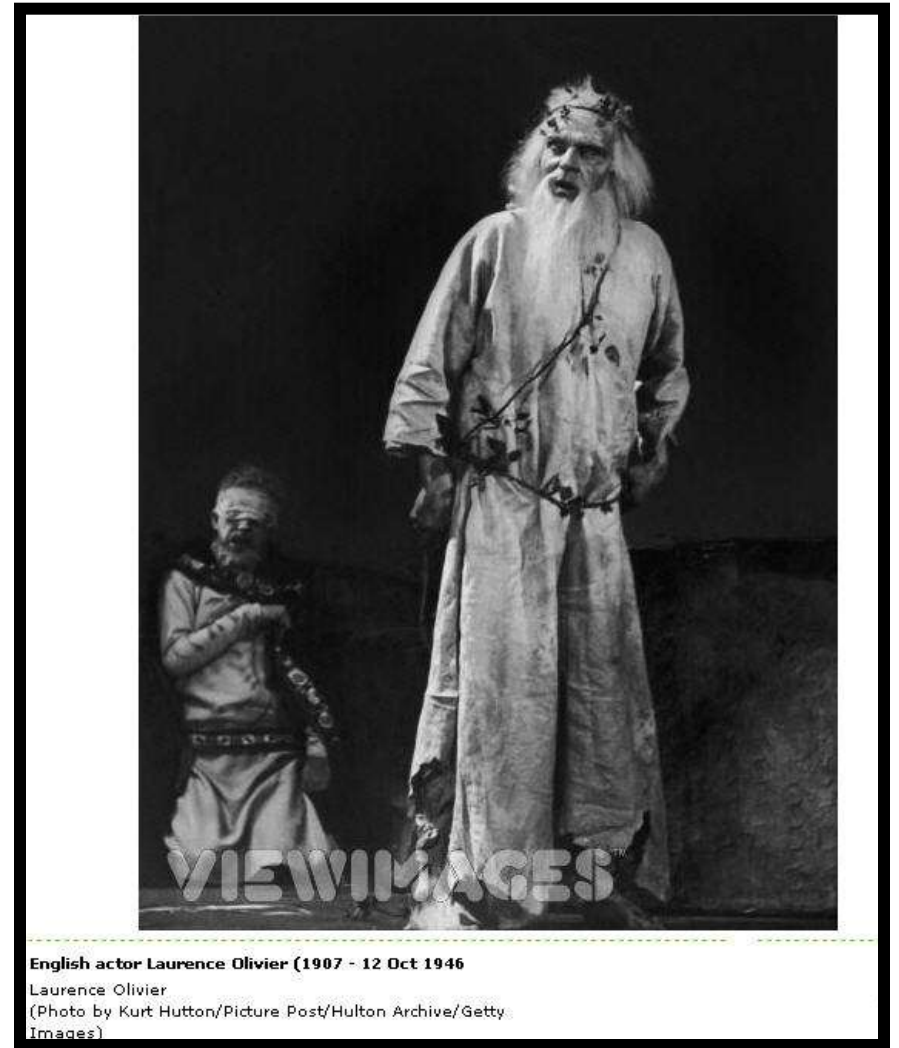
DODSON, Charles (Lewis Carol) Artful Dodger



Fox-Talbot William loch katrine 1845 Illustration Walter Scott



GRABER, Steven ophelia



English actor Laurence Olivier (1907 - 12 Oct 1946

Laurence Olivier

(Photo by Kurt Hutton/Picture Post/Hulton Archive/Getty Images)

HUTTON, Kurt Olivier as King Lear 1946



MONHEIM, Jolene Ophelia crucible 2007

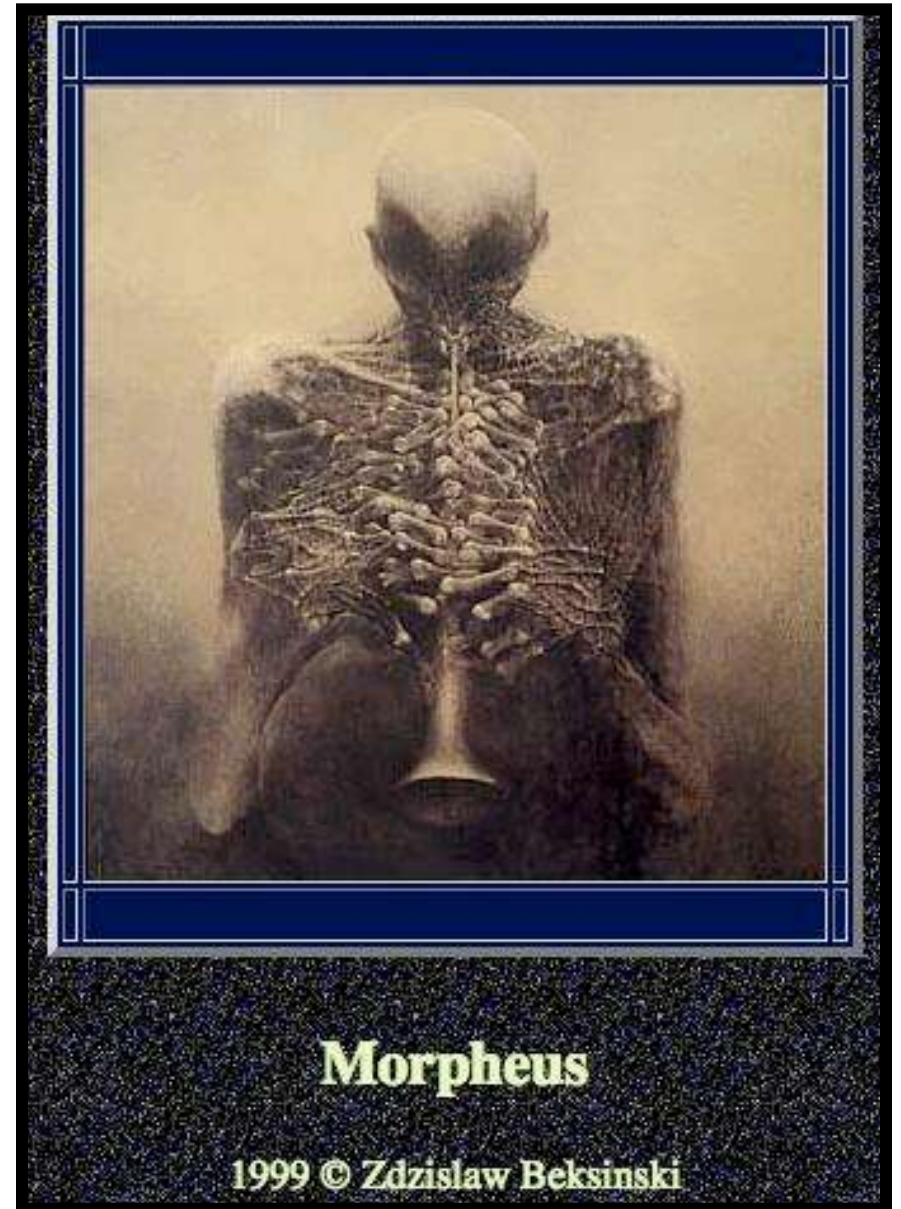
MYSTICAL & MAGICAL

John William Waterhouse 1849-1917



The Magic Circle 1886

Waterhouse John Magic Circle 1886



Morpheus

1999 © Zdzislaw Beksinski

Beksinski Morpheus 1999

Günter Brus born 1938

from *Night Quartet* (P77001-P77008; complete)

[no title] 1982

Intaglio print on paper
image: 238 x 167 mm
on paper, print

Purchased 1983

P77004



Brus Gunter from Night Quartet 1982

Cecil Collins 1908-1989

The Angel of the Flowing Light 1968

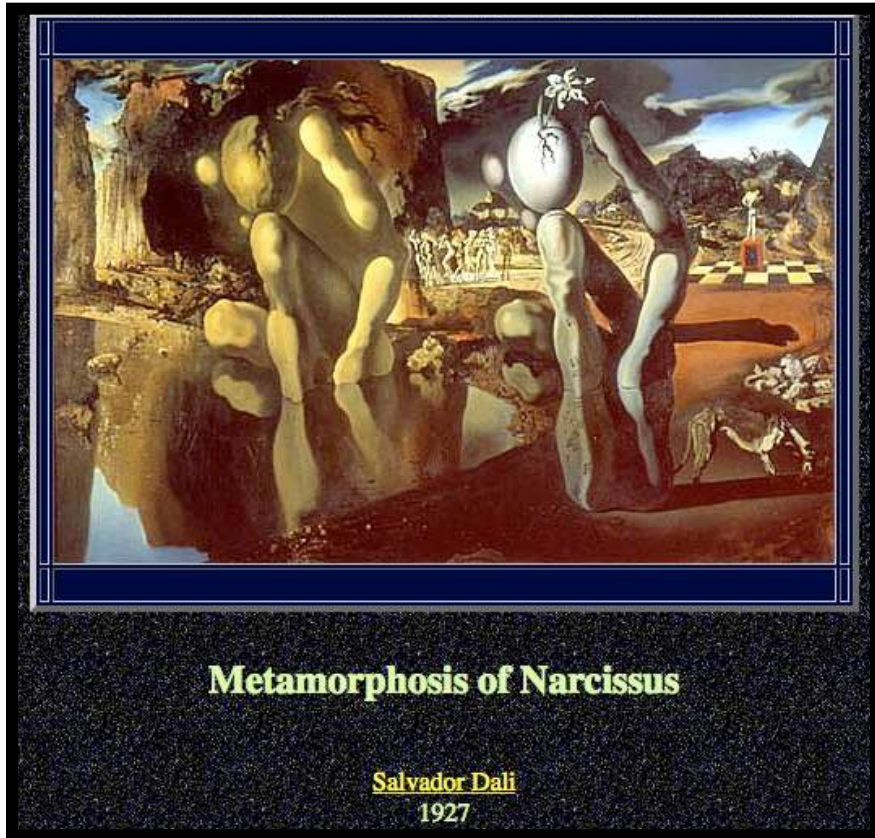
Oil on board
support: 1220 x 1060 mm
painting

Purchased with assistance from the Carroll
Donner Bequest 1985

T03971



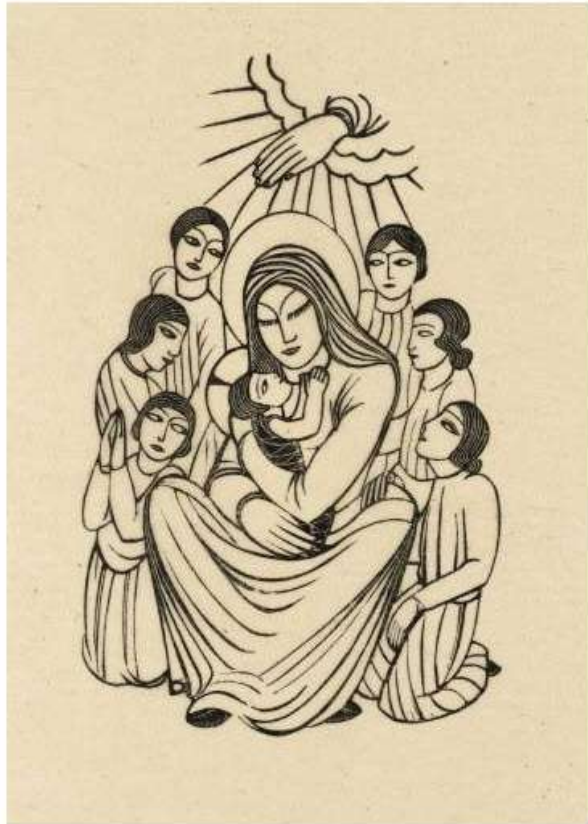
Collins Cecil Angel of the Flowing Light 1968



Dali Metamorphosis of Narcissus 1827



Eric Gill 1882-1940



© The estate of Eric Gill, courtesy The Bridgeman Art Library

Madonna and Child, with Children 1925

Gill Eric Madonna and Child with children 1925

Paul Klee 1879-1940

Walpurgis Night 1935
Walpurgisnacht

Gouache on cloth laid on wood
support: 508 x 470 mm frame: 725 x 682 x 72
mm
painting

Purchased 1964

T00669

In 1933 Klee was stripped of his teaching post at the Bauhaus and fled to Switzerland where he died in 1940. More than a hundred of his works were confiscated from German museums and collections. *Walpurgis Night* is the night that marks the transition from winter to spring, falling on the eve of the first of May. In folk tradition, witches would gather on the Brocken, the highest of the Harz Mountains, to perform rituals to ward off evil. According to his son Felix, such legends exerted a particularly strong influence on Klee's work.



© DACS, 2002

Klee Paul Walpurgis Night 1935

John Martin

British, 1789 - 1854

Manfred and the Witch of the Alps

Date: 1837



Martin, John 1789-1854 Manfred and the witch of the Alps (Faust)

Albert Pinkham Ryder

American, 1847 - 1917

Siegfried and the Rhine Maidens

Date: 1888-91



Based on Wagner's *Götterdämmerung*. Elliott Daingerfield wrote in 1918 that Ryder told him:

I had been to hear the opera and went home about twelve o'clock and began this picture. I worked for forty-eight hours without sleep or food, and the picture was the result.

Ryder, Albert 1847-1917 Siegfried and the Rhine Maidens (Götterdämmerung) 1888-91

MYTHICAL PLACES

Richard Wilson 1713-1782

Lake, Ruin and Pine Trees circa 1765-70

Oil on canvas
support: 686 x 889 mm
painting

Bequeathed by Lady Sassoon 1956

NO6267

The motif of the temple by a lake recurs throughout Wilson's work as an image of Arcadian tranquillity. Temples were often used in this way in the landscaped parks of wealthy British aristocrats.



The lake shown here may be one of the mysterious volcanic lakes near Rome, such as Lake Nemi, known since antiquity as 'Diana's Mirror' because of its glassy smooth surface. Another possibility is Lake Avernus, near Naples, believed by the ancient Romans to be the entrance to the Underworld. The ruin evokes ancient Roman civilisation, while the still waters encourage quiet contemplation of Italy in the present.

Wilson Richard Lake Ruin & Pine Trees (Arcadia) 1765

Sir Sidney Nolan 1917-1992

from Inferno (P04667-P04675; complete)

Inferno VI 1967

Screenprint on paper
image: 755 x 608 mm
on paper, print

Presented by Rose and Chris Prater through the
Institute of Contemporary Prints 1975

P04672



© The estate of Sir Sidney Nolan

Nolan Sir Sidney Inferno VI 1967

Charles Sims 1873-1928

I Am the Abyss and I Am Light 1928

Tempera on canvas
support: 711 x 914 mm
painting

Presented by Henry M. Andrews through
The Art Fund 1928

NO4396



Sims Charles I am the Abyss & I am Light 1928

Denton Welch 1915-1948

Harvest circa 1940

Oil on board
support: 910 x 1222 mm
painting

Presented by Betty Swanwick 1987

TD4946



© The estate of Denton Welch

Welch Denton Harvest 1940 Arcadia

MYTHICAL SYMBOLS & PERSONIFICATIONS



Woodblock by Utagawa Kunisada II, 1860

Kunisada Dragon 1860



Andre Carl Venus forge 1980

John Armstrong 1893-1973

Icarus 1940

Egg tempera on board
support: 533 x 375 mm
painting

Purchased 1941

NO5257

Icarus flew too close to the sun, so that his wings, made of wax, melted, and he crashed into the sea and drowned. Armstrong made this painting at the beginning of the second world war, and imagined the world to be like Icarus on the edge of disaster, with wings already damaged.
(From the display caption August 2004)



Armstrong John Icarus 1940

Paul Delvaux 1897-1994

Leda 1948
Léda

Oil on board
support: 1527 x 950 mm frame: 1738 x 1155 x 80 mm
painting

Purchased 1982

T03361

Delvaux did not formally belong to the Surrealist movement. However, the dream-like atmosphere of his works, together with his erotic preoccupation with an ideal female figure, led to him being recognised as one of the leaders of Belgian Surrealism. The subject of this painting is the classical myth of the sexual encounter of Jupiter, disguised as a swan, and Leda. The story was part of the repertoire of traditional art and Delvaux has alluded to the works of past masters such as Raphael and Ingres in some details of the composition. However, the setting is an incongruously modern, urban landscape, which in its emptiness suggests strangeness and alienation.



© Foundation P Delvaux - St Idesbald, Belgium/DACS, London
2002

Delvaux Paul Leda (venus as swan) 1948



Unryu, Cloud Dragon

Ceiling Painting, Late 1990s, Kencho-ji Temple, Kamakura

Painted by artist Koizumi Junsaku on 48 panels.

*Took about three years to create, and measures
approx. 10 meters by 12 meters in size.*

Junsaku Cloud Dragon 1990s