THE BIRKBECK EARLY MODERN SOCIETY

BULLETIN

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THE BULLETIN: EDITOR'S WELCOME

Welcome to Issue Eighteen of the *Birkbeck Early Modern Society Bulletin.* This edition continues with the usual mix of a wide and lively range of articles, reviews and forthcoming events.

Since I announced my intention to stand down in the Autumn from the editorship of the *Bulletin* I have received many kind comments about the publication. However, once the Autumn edition is out then my tenure as editor of the *Bulletin* will be over and it is now up to you as members of the Society to put yourselves forwards as members of the committee and to elect a new editor of the *Bulletin.*

We are saddened to announce the untimely death of Professor Barry Coward. Barry was a wonderful person and a great tutor, he will be greatly missed. There are plans for a memorial event to be held at Birkbeck later in the year and there is a full obituary in this issue of the *Bulletin.*

I hope that you enjoy this issue and I look forward to seeing you at one of our events in the near future. The next issue will be out in the Summer of 2011.

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Professor Barry Coward

The Early Modern Society is sad to announce the death of Professor Barry Coward who died on the 17th March 2011 aged seventy after a long illness.

It only seems like a few months ago that I wrote a piece in this publication upon Barry's retirement and indeed, a retirement of five short years is far too brief a time for a man who loved life as Barry did. Despite retirement from teaching, his academic life was far from over. He was called to Downing Street to discuss the teaching of history with Gordon Brown, his publisher had asked him to write a full-length biography of Oliver Cromwell, he had articles and other books to write and indeed, he had just completed a book with Peter Gaunt *'English Historical Documents, 1603-1660'* and the final editing of the fourth edition of his seminal work *'The Stuart Age'*.

Barry was educated at Rochdale Grammar School and completed a first class degree at Sheffield University. His PhD on the Stanley dynasty swiftly followed and in 1966 he was appointed as a lecturer at Birkbeck College, University of London. When Barry joined the academic staff at Birkbeck he intended to stay just a few years before returning to the north; he stayed for forty. Barry loved Birkbeck, it was a perfect setting for him. He loved the ethos of evening study, forever professing amazement at how the mature students of Birkbeck could combine careers, family life and degree study.

Barry published a number of important books including '*Social Change and Continuity in Early Modern England'*, '*Companion to the history of Stuart Britain','Oliver Cromwell' and 'The Cromwellian Protectorate'*. However, it was *'The Stuart Age'* that made his name and became the standard work for the period.

Barry was president of the Central London Branch of the Historical Association and encouraged many history graduates of Birkbeck to join. He also became president of the Historical Association as a whole from 2005 to 2008 and travelled up and down the motorways of the country promoting the Association at a time of personal difficulty with his mother's illness and the death of his brother. I recall surprising him with my appearance in a Bristol car park just before a lecture after spotting in the HA newsletter that he was due to speak, and finding out that he had just driven all the way down from the north determined that he would give the lecture and not let anyone down. He gave huge amounts of his time to the HA and to supporting the teaching of history.

Barry was also for many years president of the Cromwell Association from 1999 to 2009 and each year would attend the ceremony when a wreath was laid on the statue of the Lord Protector. Cromwell was the historical figure that fascinated Barry more than any other and it was to Cromwell that he would return to time and again in his writings and lectures.

However, despite all the other achievements of his professional life it was his years as a lecturer at Birkbeck that Barry preferred. He was always warm, friendly and considerate towards his students and always sought to encourage everyone that attended his lectures and seminars. He was forever revising and reconsidering his opinions and during his lectures one could sense that he was rethinking his remarks as he spoke. His lectures were a delight to attend as his incredible and infectious enthusiasm for his chosen topic was so evident. But it was in his seminars that Barry excelled. He would get the conversation started and then allow everyone the chance to contribute, encouraging debate and coaxing opinions from even the most reserved of students. For anyone who was taught by Barry it was an unforgettable experience. Barry was old school and he was a tough marker and marked essays and dissertations

as he saw them. If one’s efforts deserved a good mark then fine but if not then don’t expect any leniency.

Although history, particularly seventeenth-century history, was central to Barry's life, he was far from being a one subject person. Barry had many interests; he loved sport and would wax lyrical about Rochdale Football Club, Lancashire Cricket Club and Bath Rugby Club (I'll forgive him the latter). He also held strong political opinions and to the end remained firmly 'old Labour'. He enjoyed walking and gardening and was a convivial and amiable companion, and he loved to go to the pub and chat about all aspects of life over a pint of bitter. What is important to stress is that time spent with Barry was informative, interesting and fun.

He was a kind, decent and generous man. He achieved a huge amount in his life yet always remained modest, always prepared to discuss the merits of others rather than his own. He always went to the bar after a seminar and he said that his epitaph should be *'He always stood his round'*. He fought his illness with great dignity and courage. We last spoke about two weeks before he died and he remained indefatigable to the end. We continued to correspond by e-mail and he retained a sense of humour and great personal strength.

When I remember Barry I shall recall a great tutor and a wonderful historian but more than anything I shall remember him as a truly kind and thoughtful person. Without doubt, Barry was one of the nicest people I have ever met. In one of our conversations earlier this year he referred to me as a friend and I shall cherish that memory for ever.

Barry was a great family man and our thoughts are with his wife Shirley, his children Nick, Anthony and Lynne and his six grandchildren.

John Croxon

VISITS

Minster Lovell Hall

Oxfordshire

The Porch and Hall

The village of Minster Lovell is a lovely historic village in Oxfordshire with thatched cottages, two interesting old pubs, a wonderful church and a fantastic ruined manor house.

Minster Lovell Hall is accessed by a narrow country lane which eventually opens out to reveal a fifteenth-century church, St. Kenelm's. This is a delightful church which houses the alabaster tomb of the founder William Lovell in the south transept.

Continuing through the churchyard one comes across the extensive ruins of Minster Lovell. William Lovell, seventh Baron of Tichmarsh built Minster Lovell, a fortified manor house, in the first half of the fifteenth century. The buildings were arranged

around a quadrangle with the south side alongside the River Windrush. It was further extended in the second half of the fifteenth century by William's grandson, Francis, Lord Lovell, friend and associate of Richard III.

The porch, which is approached by a patterned cobbled pathway, has a quadripartite vault ceiling and although very faded one can make out a rose and oak leaf on the vault bosses.

Beyond the porch to the right are the remains of the Great Hall, no roof remains but the walls are intact and measure some forty feet high.

The upper story to the west of the Hall was the Solar. The part-remains of a doorway and of a fireplace can still be viewed. The Chapel was accessed from here. There were two rooms under the Solar of which only the foundations now remain.

St. Kenelm's Church

North Front

On the north of the Hall, in addition to the porch, there were two apartments on the ground floor. The doorway north of the dais leads directly into a small lobby which gave access to all the northern rooms. This would have also given access to the Solar and the Chapel. In its heyday the main room here would have been quite beautiful. An eighteenth-century print shows traceried lights in the windows, while the spandrels of the rear arches are ornamented with quatrefoils. In the centre of the south wall are the remains of a fireplace but the dressed stonework has been destroyed. After the house was dismantled the room was used for farm purposes. The upper story which once was the Chapel has been destroyed. At the west end, over the lobby, there was a small ante room, and two of the corbels which supported its floor can still be seen.

Northwest building and Hall

Minster Lovell from the north

West Wing

The West Wing contained five ground floor rooms. There is also the remains of a stone-lined tank which was used in conjunction with the nearby well.

Southwest Tower

The tower has four storeys with most of the north and south and the whole of the east wall destroyed, but on the west only the battlements are missing. The first floor of the tower was accessed by external stairs from the courtyard.

East Wing

Although no structures remain, excavation has made it possible to trace the layout of most of the buildings. The series of buildings here included the stables, the kitchen, a pantry and a buttery. In the kitchen it is still possible to distinguish where the hearth of a range fire was sited and in the pantry there is evidence of a cupboard.

Looking through the northwest buildings towards the southwest tower

The River Windrush meanders past the Southwest Tower in a gentle, calming fashion, perfectly complementing the ruins.

A little apart from the Hall to the northeast lays the manorial farm with its yard and buildings. There is a medieval dovecote which is intact and has been carefully renovated.

After the tragedy of Bosworth, Minster Lovell came into the possession of the crown and was leased out to various people until in 1602 the manor was purchased by Sir Edward Coke, Attorney General under James I. However, by the mid-eighteenth century the Coke's moved to a new mansion at Holkham in Norfolk and Minster Lovell was abandoned and the buildings dismantled.

The Southwest Tower and the River Windrush

The ruins of Minster Lovell Hall possess a wonderfully evocative feel. Tranquil, beautiful and romantic, it speaks to us across the ages. There is an old tale about how, after the battle of Stoke in 1487, Francis, Viscount Lovell, rode back to Minster Lovell and hid in a cellar where he starved to death after the exit from the room became blocked. Indeed, early in the eighteenth century workman supposedly discovered an underground vault in which there was a skeleton of a man sitting at a table with a book, pen and paper before him, and which crumpled to dust when the fresh air entered the room. The story is almost certainly apocryphal and Lovell probably died on the battlefield, his corpse lost among so many. However, there is a certain sadness mixed in with the beauty and the old story certainly adds to the atmosphere.

Minster Lovell Hall is well worth a visit and if you are lucky enough to visit on a warm, sunny day and if you can get there reasonably early before the majority of tourists arrive then you will experience it at its best.

John Croxon

ARTS REPORT

THEATRE

The Rivals

The Haymarket Theatre
London

Peter Bowles as Sir Anthony Absolute and Penelope Keith as Mrs Malaprop

It was a warm, sunny winter's day when I made my way along the Haymarket to the theatre for a Saturday matinee of Sheridan's *'The Rivals'*. The foyer was packed with elderly people come to see a gentle period comedy containing the stars of the 1980's television sitcom *'To The Manor Born'*, Peter Bowles and Penelope Keith. When I had settled in my seat the chap next to me nudged me and said 'not your generation I think", and he was right. Ninety percent of the audience was past seventy and as the play began with the rather ponderous opening few minutes I felt that perhaps I was in the wrong place. However, I could not have been more wrong for both Peter Hall's production and the cast itself produced a wonderful performance of Sheridan's comedy.

Peter Hall is a master of stagecraft and here he has conjured-up a tight, affectionate and hilarious production that enthralled and delighted the audience. Prior to transferring to London this production began where the action is set in Bath and indeed Simon Higlett's elegant design, based on the curve of Bath's Royal Crescent, and Christopher Woods' costumes, place us squarely in the fashionable world of eighteenth-century Bath.

Sheridan's play traces the affections of two young lovers, Captain Jack Absolute and Lydia Languish. The plot uses the old device of having their relationship opposed by elderly relatives except that Sheridan cleverly twist things as Jack remarks: "*My father wants to force me to marry the very girl I am plotting to run away with"*. Jack and his supposed rival Beverley are one and the same person, the 'rivals' of the title. By turns chaperoning and masterminding the romantic process are two elderly ogres, Jack's autocratic father Sir Anthony and Lydia's benign but verbally misguided aunt Mrs Malaprop.

Penelope Keith as Mrs Malaprop

Hall has assembled a strong cast; Tam Williams is perfectly fine as Jack Absolute, portraying a bounding, good-looking young officer intent on fun while Robyn

Addison gives a spirited performance as a young woman living life through the romantic fiction that she reads. The secondary lovers, Julia Melville and Faulkland, played by Annabel Scholey and Tony Gardner take full advantage of Sheridan's comic verse with strong, solid performances. In addition, Gerard Murphy gives a valiant performance as the over-the-top Irishman Sir Lucius O'Trigger and Keiron Self provides an energetic performance as Bob Acres. However, the chief attractions are the performances of Penelope Keith as Mrs Malaprop, and Peter Bowles as Sir Anthony Absolute, a man who rumbles and thunders with rage whenever his iron will is crossed.

Peter Bowles as Anthony Absolute

Penelope Keith's thoughtful performance is both touching and great fun as she is confounded by the young lovers whose lives she seeks to control. She is not simply a figure of fun, whose verbal mistakes in themselves give the dictionary a new noun, but a woman whose status puts her at the centre of her world but whose age, unmarried status and intellectual shortcomings marginalise her. Strangely touching, similar in a way to Keith's most famous character Margot, when exposed she exudes a vulnerability that comes into its own in the closing scene, leaving one to hope that she

does eventually persuade Sir Anthony to *"perforate (her) mystery"*. She is matched, perhaps surpassed, by Peter Bowles' Anthony Absolute, bristling with invective and bluster. His caressing malevolence epitomised in lines such as *"I am compliance itself when I am not thwarted. No one more easily led when I have my own way"*, is balanced by moments of pleasure when his son accepts his will and periodic outbursts of frenzied verbal attacks when he is opposed.

In the final scene events unfold to a happy ending as couples pair up, Jack Absolute with Lydia Languish and Julia with Faulkland. The final words belong to Peter Bowles when he offers the possibility of becoming *"a husband to Mrs Malaprop"* and as he stooped to kiss Penelope Keith there was an audible gasp from the elderly audience.

This is marvellous production. Peter Hall has assembled an excellent cast and under his direction the prose is scrupulously well spoken. Hall has produced a thoughtful, intelligent and hilarious adaption of Sheridan's play that everyone, whether young, old or middle-aged will enjoy.

John Croxon.

ART EXHIBITION

Bronzino: Artist and Poet at the Court of the Medici

The Palazzo Strozzi in Florence

Angnolo Bronzino, 1503-72, one of the most important of the middle generation of Mannerist Painters, has been given a major exhibition at the Palazzo Strozzi in Florence. He is almost literally in the middle being the adopted son and pupil of Jacopo Carucci called il Pontormo, 1494-1557, who, along with Rosso, 1495-1540, and Parmigianino, 1503-40, was one of the creators of the style in painting. He was in turn the teacher of Alessandro Allori, 1535-1607, a leading late Mannerist. A room of Allori's paintings ended the exhibition. Bronzino is best known for his sometimes wickedly erotic but chilly allegories and his meticulous, frozen, psychologically evasive portraits. I will leave aside the allegories, for the densest, the "Allegory with Venus and Cupid", ca. 1545, belonging to our National Gallery, not in the exhibition, understandably receives great attention in this country. Suffice it to say Venus and Cupid, mother and son, the two main figures, are about to engage in incestuous mouth-to-mouth kissing. Good behaviour is hardly to be expected from the god and goddess of physical love. For a long time the painting was made less outrageous by retouching. The exhibition also brought together portraits from around the Western World, as well as some of the smaller religious works, a major altarpiece and tapestries designed by Bronzino and a few Pontormos including the wonderful but very damaged detached fresco of the *"Way to Calvary"*, ca.1525, brought from its usual home in the Certosa di Galuzzo outside Florence and the high tondi from the pendentives of the Capponi Chapel in Santa Felicitá in Florence, 1525-8, a collaboration by Bronzino and Pontormo The latter were displayed at eye level.

The altarpiece, the *"Resurrection"*, 1552, seemingly in excellent condition could be seen in optimum conditions. It is usually displayed in a situation less good for viewing on an altar in Santissima Annunziata in Florence. It is one of two huge surviving Bronzino altarpieces the other being the *"Christ in Limbo"*, also 1552, Museo del Opera di Santa Croce, which remained in its usual location. With the exhibition ticket came a Bronzino Card, permitting reduced rate entry to other

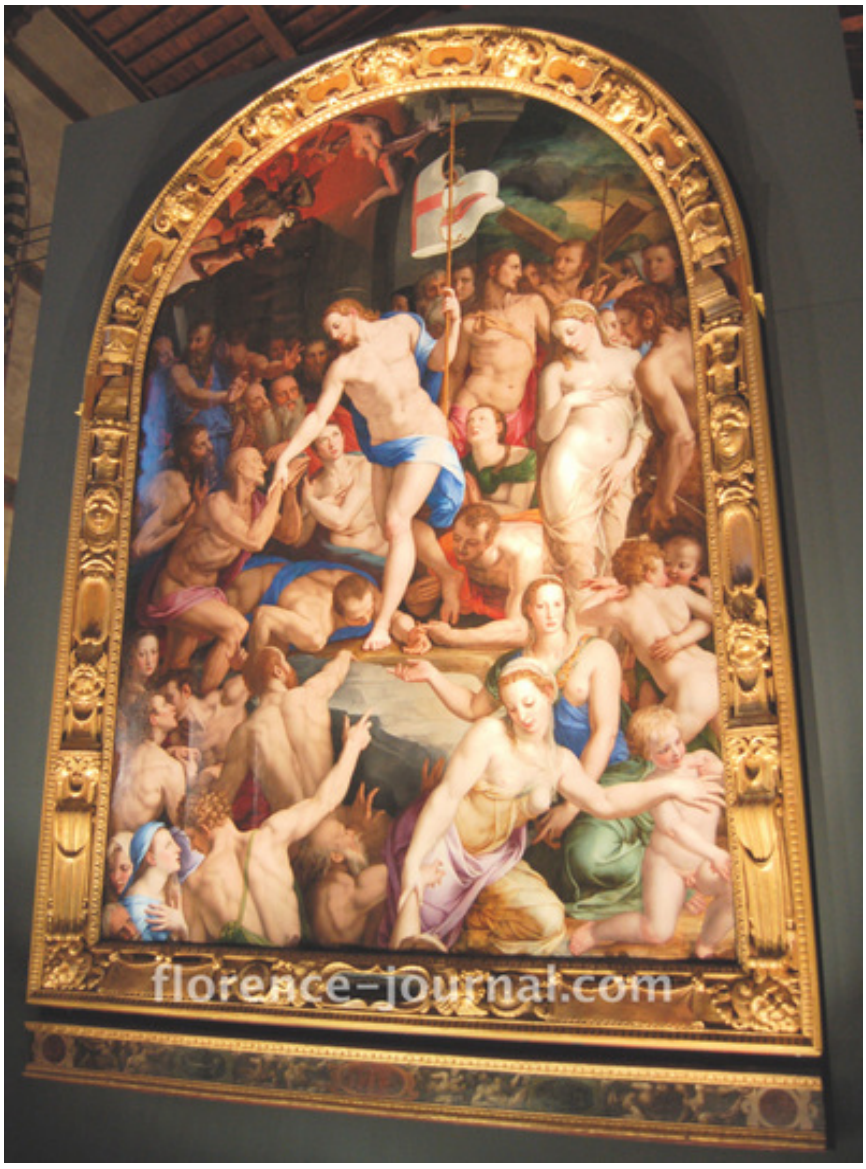
Bronzino sites around the city. Your correspondent, suffering from flu, did not feel well enough in a freezing and snow-bound Florence to use this as he otherwise would have. Bronzino's track record as a creator of large public religious works, as opposed to those on a smaller scale for private devotion, is decidedly mixed. The greatest failure, almost universally recognized as such, is a fresco, the *"Martyrdom of St. Lawrence"*, 1565-9, in the Medici pantheon, and originally their local parish church, San Lorenzo. In stark contrast to the almost limitless implications in Michelangelo's *"Last Judgement"* the nearly uniform nudity is reduced to an impression of a choreographed snapshot of a dubious public bathing establishment but is so chilly in atmosphere as to be curiously unerotic. This seems strange given that Bronzino completed the last parts, after the artist's death, of the Capella Maggiore in San Lorenzo by Pontormo, from the master's copious drawings. The destruction of the frescoes in this chapel in the eighteenth century must be among the greatest losses from the entire Renaissance for, in contrast to the almost universal regression in the central Italian works of the period, they, so far as we can tell from the drawings, showed that it was possible to develop further the ideas Michelangelo had proposed on the Sistine altar wall and in the Capella Paolina. Bronzino also assisted Ponotmo in the execution of lost, earlier secular frescoes at the Medici villas of Careggi and Castello. The failure of the St. Lawrence fresco may have happened because the artist was too attuned to the complexities of earlier Mannerism to be able to do Counter-Reformation austerity. Bronzino's other, and much earlier, religious frescoes were those in Eleanora da Toledo's Chapel in the Palazzo Vecchio, 1540-3, which are far more colourful and with passages of naturalism. Eleanora was the wife of Duke, later Grand Duke, Cosimo I de Medici.

Bronzino is more consistent in large religious panel paintings. Eleanora's chapel had a three-panel altarpiece, the main panel of which from the first version, 1543-5, Musée des Beaux-Arts, Besançon, was almost immediately dispatched to the Franche Compté as a diplomatic gift. A second version with its side panels has remained in situ, while the side panels of the first version, 1543-5, *"St. John the Baptist"*, Getty, and "St. Cosmas", private collection, England, the latter in a fragmentary state, only recently recognized for what they are, were part of the exhibition. There were also two damaged fragments of St.Andrew and St.Batholemew from a fairly late altarpiece, 1556, Galleria dell'Accademia di San Luca, Rome, which underwent a

series of calamities, for Pisa Cathedral. The Santa Croce and Santissima Annunziata panels represent Bronzino's return to large scale, public religious art long after the Palazzo Vecchio Chapel, which could itself be described as semi-private, being for a small chapel of a necessarily very public personage. The *"Christ in Limbo"*, while by no means the disaster that is the *"Martyrdom of St. Lawrence"*, turns the climactic redemption of the largely naked deceased portion of Mankind at the time of Christ's death into a courtly ceremony accompanied by restrained acknowledging and deprecating gestures and some stylised foot kissing. It is a characteristic of Mannerism that even simple acts are sometimes performed by curiously indirect gestures, an example being both Joseph's and the wife's actions in the *"Joseph and Potiphar's Wife"* tapestry, design to execution 1548-9, Pazzo Vecchio, Florence. Sometimes the artificial grace of a complex action almost becomes awkward. The dead Christ's stilted seated pose in both of the Eleanora altarpieces is another good example, as are the equally stiff figures of Adam and Eve in Vasari's the *"Immaculate Conception"*, Santi Apostoli, Florence, 1540-1, and other versions. A more popularising depiction of Christ in Limbo is Beccafumi's version, ca. 1535, now in the Pinacoteca in Siena, by virtually the only non-Florentine painter, of significance in Tuscany contemporary with Bronzino, and in spite of practicing in Siena a follower of Rosso. Young Rosso was in some way connected with Andrea del Sarto's studio at the same time as was his near exact contemporary Pontormo. As will be seen some of Rosso's ideas, presumably transmitted through Jocopo, surface in Bronzino's oeuvre.

The *"Resurrection"* is as erotic as the *"Christ in Limbo"* is courtly. Like Beccafumi's *"Christ in Limbo"* it is indebted to Rosso. In this case the source whether direct or otherwise is Rosso's extraordinary *"Moses Defending the Daughter's of Jethro"*, 1523-4, Uffizi. Bronzino has reworked the prototype by pulling it apart and inserting more figures before putting it back together again. The foreground figure on, and arching, his back is unlike the equivalent Moses figure not really on the ground but raised by a slight a hillock so he is like an upside down athletic, flying Gabriel in one of the more dynamic annunciations, mostly later in date. Only Christ and the cloud-borne angels are literally floating. The two angels on either side of Christ's legs with their curly hair are also rather obviously related to the angels flanking Christ in Rosso's "Dead Christ", ca. 1525-6, Museum of Fine Arts, Boston, only the poking finger probes the left hand angel's own chest through a strand of scanty clothing

rather than Christ's wound. The other angel level with the Saviour's legs pushes the round tomb lid oddly like a carriage wheel or millstone. Curiously, on the picture plane but not in reality, one of the soldiers also seems to be performing the same action if in a muddled unfocused way. The disparity of size between the two figures hardly matters because the angels are smaller than Christ or the soldiers.



Christ in Limbo

Disparities of scale are taken to even greater lengths in that under the lower left guard in orange is a figure on a helmet that could be taken from the portrait repertoire of Bronzino and other artists in which small pieces of sculpture play such an important,

and often suggestive, rôle. The helmet has on it a female figure who could almost be attacking the end of an exceptionally long phallus belonging to the orange guard with a torch. She is certainly clasping something rounded in a murky area. The top of this helmet is probably surmounted by a dull coloured plume rather than clods of earth, but in places it can be difficult to work out what is what. In another example something that could be a smooth rock to the lower right is in fact the sole of the blue soldier's foot. The ankle and lower leg are also visible to enhance legibility. This soldier also has a very nearly exposed arse under his bent leg but decency is (just) preserved by what we would call underpants. Guilio Romano, an early Mannerist, more successful as an architect than painter, produced some extraordinary views up skirts and tunics at the Sala di Psiche in the Palazzo del Te in Mantua, late 1520s. Many of the hands of the soldiers are quite close to the genitalia of others and the homoerotic characteristics of this religious work are unmistakable. A reason for the lack of contact between the various body parts could well be that the artist wished to display the limbs of the men in their full perfection as much as propriety.

Further analysis of the connections with Rosso's *"Moses Defending the Daughters of Jethro"* reveals more. The sleeping soldier, levered off a normal flat ground, who has inexplicably shed his clothes, does not have a crooked arm bent over his head as in the prototype as this would disrupt the audacious curvature of his foreshortened torso. However in the immediate vicinity there are three crooked arms after Rosso belonging to the two blue foreground soldiers and to the orange soldier and, also turned upside down, the two crooked arms nearly holding hands at the left middle bottom. The odd indirect action of grabbing a weapon by the crooked arm of the left hand blue soldier (he is also a part quotation of the newly created Adam on the Sistine ceiling) surely recalls gestures in the tapestry, designed 1548-9, by Bronzino of *"Joseph and Potiphar's Wife"* (Joseph's action is arranged so that the two parts of the limb overlap while the closest similarity to the action in the *"Resurrection"* is with the wife grabbing the cloak). The ugly man to the right in Rosso's painting is echoed by the furious bearded soldier in pink, whose head is at the extreme right. He seems to be clamping on a helmet and in doing so making a gesture like the figure to the left clutching his head with both hands in the *"Allegory with Venus and Cupid"*, ca. 1545, in London. One of the most extraordinary of the many anatomical distortions in the Rosso is in the two massive thighs belonging to the figure on his back. Here one thigh

and a lower leg from another man are made to hover over Bronzino's equivalent figure to Rosso's on his back in what is surely an artistic tribute/parody of a very high order. What Bronzino has done is to take Rosso's dense mass of surreal, foreshortened figures and make the front three less foreshortened. Bronzino takes as other source of the blue "Adam" behind them Michelangelo's reclining "Dawn", "Dusk", "Night" and "Day" from the Sagrestia Nuovo in San Lorenzo. Bronzino has "deconstructed" elements of the Rosso figure on his back distributing them between two soldiers. The procedure he has used is like an inversion of Vasari's recommended method of composing, citing an ancient precedent, creating a single beautiful woman form the best parts of many. Instead Bronzino's two men are composed of the most striking parts of one figure in an image.

The two balanced figures on either side of Christ's legs and the two fleeing soldiers are in various ways based on Rosso's single rushing in Moses as well as the (massively downplayed) women he seeks to rescue. Bronzino achieves a dynamic compositional balance while Rosso had established a frieze-like movement from side to side with instances of extreme foreshortening in front of it. Bronzino's middle-zone angels particularly the left hand, semi-clothed example, bothered the proponents of the Counter Reformation as an instance of "lewdness" with good reason (cat. p. 306). This less fully naked angel might well be the precursor of the Caravaggio angel on the *"Flight into Egypt"*, ca. 1596-9, Palazzo Doria-Pamphilj, Rome, with his back to us who, it has plausibly been suggested by Colin Wiggins, could be exposing himself to St. Joseph. Is this angel putting on or taking off the wrap he holds by its two ends? The rounded tombstone lid that bears so little resemblance to the aperture it had blocked may well be a reminiscence of Rosso's freestanding round fountain at the centre of his Moses composition. The actual tomb opening, which is very hard to make out in the picture's current state, is a square, or exceptionally foreshortened, hole at ground level, barely big enough to take the body and unconnected with the shape of the lid. There is a label or seal dangling from the inner edge of the far side of the opening and also hard to make out. It has a medallion with a profile head possibly that of Tiberius, the emperor at the time of Christ's death, and a lower more horizontal medallion containing a now illegible inscription.

Over the tomb hovers a rather passive blessing Christ, of the same size as the soldiers, who seems, to the modern secular viewer, to sanction the near gay orgy going on among the men below who are meant to be guarding the tomb. Early-sixteenth century religion was very strange. Above Christ's waist the dimensions and age-range of the angels diminishes still further, while the colour scheme lightens to something close to that of the later Barocci, 1535-1612. These figures, or at least the larger, lower four of them, especially the longer more shaded example on the left must be taken from the angels with the Instruments of the Passion at the top of the Sistine altar wall, 1536-41. The middle-top infant angel holds flowers with a foreshortened arm like that of a blessing God the Father, who in so many works occupies such a position, but suggesting a rôle for which this small, young figure is obviously inappropriate. Is there an element of deliberate displacement here and in the homoerotic elements? It is hard to know how to interpret these features including those denounced at the time as lascivious without recourse to the old, unfashionable idea that Mannerism is a symptom of a collective neurosis. As he returned to large religious works Bronzino brought with him motifs, such as the erotic attribute, in for instance the figured helmet, from portraiture, as well as from small scale devotional paintings and allegory. Becafumi, the last great Sienese master, as well as Rosso and Pontormo, are the obvious influences. A visually striking device is the leg of the running "Moses" figure to the left in the lower-middle register (transposed from the middle of the Rosso), which is shown not so much as dark but as a mid-tone absence of light. The crooked arm of the soldier to the lower right is treated in the same way tonally and has between it and the blue chest the sort of slight penetration into space in which Rosso liked to work. In Rosso's "Moses", then in France, a copy of which must have been known to Bronzino, it is possible almost to map out the interrelation of the foreground group. In the Bronzino we simply do not know where one leg of the guard on his back would go. His stretched out arm set against the blue tunic recalls Pontormo's brilliant localized creations of depth through colour contrasts.

Bartolomeo Paniciatichi, 1541-5

If one may argue about the appropriateness of the religious works there is little dispute about the sheer quality of the portraits. As a rule the female sitters do not get such interesting backgrounds as the male for their elaborate clothes are shown with such fidelity that there is little scope for more detail. Many of the men are dressed in black as in possibly the best of all, the *"Portrait of a Young Man"*, ca. 1534-8, identity unknown, loaned by the Met. Perhaps the other ultimate example of the Bronzino male portrait is that of Bartolomeo Paniciatichi, 1541-5, Uffizi. Paniciatichi was ambassador to France from Duke Cosimo I de Medici, and, after his exposure to

Northern religious ideas, probably a crypto-Lutheran. The male/female divide in format is particularly apparent when the background to Bartolemeo's image, complex and urban, is compared to that of his wife, Lucrezia di Gismondo Pucci, a mere underplayed niche and pilasters in the dimmest raking light. In a justifiable decision by the organizers the Paniciatichis were put together in a room with a *"Holy Family with St. John"*, (Paniciatichi Madonna), 1538-40, Uffizi, and a recently identified *"Christ Crucified"*, ca. 1540, Musée des Beaux-Arts, Nice, both of which they commissioned. It may be indicative of the growing secularisation of at least elite Italian culture today that there was a such a celebration of suspected heretics, and the ambiguous cult and/or merely commemorative image of the dead Christ they had made from their contemplation.

The drawback to the display in the exhibition of the Paniciatichis from the other portraits, those of the Medici also being segregated from all the rest, was that Bronzino's strange treatment of space around sitters was less apparent than it could have been. So much has been said of the aloofness of Bronzino's aristocratic subjects and their emotional inscrutability from the beginnings of modern art history that I hardly need to do more than refer to it. The intensity of the gaze from behind extreme hauteur is unnerving, especially in the images of Cosimo, one of the few people other than Augustus Caesar, Philippe-Auguste and Charles V, thrust into power in their late teens, wily and strange enough to live to tell the tale and exercise real personal power consistently for decades. However there is, not in the Medici paintings, but some of the others, a curious constriction, not just of overt emotion, of the space the generally male sitter inhabits. This can be so overt that it seems to undermine the then fairly newly established understanding of pictorial space. Single point perspective can be a tyrant, so much so that many Renaissance artists found surreptitious ways to reintroduce such discarded devices as Byzantine inverted perspective (the receding lines converge on the viewer rather than on a vanishing point) or zigzag perspective, known to the ancient Romans (where the receding lines in zones at alternating zones at different distances and sometimes within the same zone converge alternatively to, if not a vanishing point, an area, or follow the dictates of inverted perspective). An archetypal case of the latter is in the House of Marcus Lucretius Fronto in Pompeii, obviously in Bronzino's time still underground and unknown to him. Other ancient Roman paintings, some now destroyed, must have been available. What made things

difficult for the Renaissance artist was that so as not to look a compete fool he had to more or less adhere to the rules of single point perspective, while producing the effects of the beguiling archaic alternatives.

The Mannerists seemed to lose interest in space while stuck with the apparatus used to define it. Vasari, for instance can follow all the rules but a strange discontinuity between figures and architecture produces a suffocating spacelessness, as though the Father of Art History through wilfulness ignored the judgement in the placement of figures that in earlier times had made the rules plausible. Bronzino in some of the most striking portraits does not go quite so far but shunts objects around so his sitter is almost wedged in. As is so often the case Pontormo looms in the background. The ancestor of so many Bronzino portraits is Jacocop's "Halberdiere", 1528-9, now in the Getty. (The almost certain cover of this work - portraits then, often like religious images, having outer covering painted doors - variously attributed to Pontormo, Bronzino or both, the *"Pygmalion"*, 1529-30, Uffizi, was in the Palazzo Strozzi exhibition as a Bronzino.) Pontormo's young man, in almost the pose of Bronzino's Met. successor, has behind him a fortified bastion, in one sense far in the background but also a strange abstract object that crowds out space.

Bronzino uses more complex means than in the *"Halberdiere"*. Bartolemeo Paniciatichi stands on a balcony well above the ground, a format that might lift the sitter above impinging surfaces but for the fact that we are in a tightly structured Medieval/Reanaissance Tuscan townscape. This balcony is however above a street and/or piazza complex of buildings that are not at right angles to each other. As the ground plan is hidden from us, we lack a map of their interrelationships making relative distances uncertain. Added to this the scale of the structures seems to shift erratically from layer to layer. We are already in the surreal world of de Chirico but the shifts of size are all within the seemingly logical architecture, meticulously depicted, unassisted by oversized classical busts, bunches of bananas or tiny trains. Another problem concerns the foremost building, which seems to be too small relative to the palazzo behind it let alone the half-arch beyond the palazzo. For one thing it is not entirely clear, largely thanks to the corner bracket, if the closest building is square or a version of the octagonal Proto-Renaissance (sophisticated local Romanesque) Florentine Baptistry as it might have been partially redesigned by an inebriated

Michelangelo thinking woozily of his ricetto (vestibule) to the Laurentian Library, yet another component of the Medici San Lorenzo complex, and its huge irrational brackets. The relationship of the bracket to pilaster below it, is ambiguous, while the other corresponding bracket cannot clarify things being largely behind Bartolemeo's shoulder. The uncanonical leap from the huge lower order to the diminutive upper ones adds to the sense of dislocation not to mention a return to the irrationalities of the Proto-Reanaissance. The huge arch is like an ancient Roman monument half embedded in structures built against it, but in pietra serena, a Renaissance, not an ancient Roman building material.

The cut-off arch is but one instance of what might be called the Pseudo-Gothic in Florentine Mannerist portraiture. Actual pointed arches were deeply unpopular in Bronzino's time. Anyone who has read Vasari will be aware of how vilified so-called Gothic was. In one of the greatest misunderstandings in all historical writing a Germanic confederacy, that flourished centuries too early, was associated by Vasari with pointed arches. These arches were an aspect not of barbarism but of a Twelfth Century Renaissance that may have been far more significant than that of the fifteenth and sixteenth centuries. Lopsided partly shown arches were, however, one of the many ways in which something like what was seen as Gothic irrationality could be introduced into Pontormo's and Bronzino's portrait settings. A good, very thin example is Pontomo's portrait in the American National Gallery formerly thought to be of Monsignore della Casa. In Bartolomeo Panciatichi's portrait there is not only a cut-off arch rather than a restful complete one, but the scale of the buildings seems to expand back to the arch as in a version of inverted perspective and then suddenly leap into normal Renaissance recession on the far side of the arch. Moreover the street that passes through the arch, or the street that continues on the right side of a piazza is not straight or aligned to the palazzo façade on the piazza, so that on the picture plane the right and left sides of the configuration actually run into each other or, alternatively express a zigzag perspective. Take away the arch and the spatial configuration Bronzino describes could be almost exactly that of Sassetta's panel of "The Blessed Ranieri delivering the Poor from Prison", 1437-1444, Louvre, in which the architecture, compared to Bronzino's, is subject to radical oversimplification. Bronzino often returns to earlier modes, as in the use of tiny background buildings that recall those in the works of Simone Martini,?-1344, as in "*Guidoriccio da*

Folignano", 1330?, in the Palazzo Publico in Siena or, in the early Florentine Renaissance, countless examples by Fra Angelico ca.1395/1400?- 1455. An example in the Palazzo Strozzi exhibition that echoes this particular form of spatial archaism was a version of the "Noli me tangere", ca.1532, Casa Buonarroti, after a design done in a collaboration between Michelangelo and Pontomo. The exhibition organizers attribute the version displayed to Bronzino. Other examples of the distant tiny buildings are in Bronzino's Panciatichi Madonna and two versions, night and day, of another *"Holy Family with St. John and St. Elizabeth"*, 1545, Kunsthistorisches Museum, Vienna; and 1550s, Louvre. Only in the Panciatichi Madonna is there some attempt at a plausible middle ground.

Portrait of a Lady with a Lapdog

In rural settings Bronzino could revert to outmoded forms. Bartolomeo's portrait is an urban equivalent. The ambassador and heretic sits not in a real urban setting but in a weird unreal restricting space that is an echo of a world in which all certainties were crumbling and things that should connect with each other don't. The head is set

against an almost blank side wall of the palazzo, which is a brilliant way of emphasizing the sitter's face, but also yet further isolates the pseudo-baptistry from the rest of the setting. The balustrade of the balcony containing Bartolomeo might offer a glimpse into the background but doesn't. The foremost plane of the balcony's side as seen by the viewer should not be visible. Following the almost universal architectural practice of the time this plane would actually be part of a solid cantilever out from the wall of Bartolomeo's own palazzo anchoring the extruded part to the structure. Logically Bartolemeo's elbow to our left should be behind a door jamb/window frame. The Flemish convention that a sitter should rest his hands on a ledge was by then out of date. It was, however, quite often revived in a new guise in the form of a chair arm as in the *"Portrait of a Lady with a Lapdog"* by Bronzino(?) discussed below, or Parmigianino's *"Portrait of Galeazzo Sanvitale"*, 1524, Museo di Capodimonte, Naples. In Bartolomeo's picture the convention is resusitated by Bronzino in the most extraordinary way. There is a very thin wooden ledge, seemingly added late in the execution, not for the human subject, whose arms and hands are well clear of it, to rest on, but for his faithful black Labrador to place his paws and muzzle on. (Titian is not the only artist of the period who can do pets brilliantly.) As with some of the re-workings of Rosso's ideas on the *"Resurrection"* precedents are quoted and ridiculed. Dog and master are boxed in at the front in a way that echoes the oddities of the simulation of a disproportionate city behind them. The light is fading in the one or two patches of sky as it fades in Rosso's stupendous *"Deposition"*, 1521, Pinacoteca, Volterra. Some sort of end is nigh as it is in the half lighting of Lucrezia's portrait.

Bartolomeo, as befits a great lord, is quite elaborately dressed. If mostly in black he has touches of scarlet exposed both through slashes in the height of fashion and in the scarlet sleeves, themselves slashed. He does not therefore quite fit into the category of young men in black placed in a generic Brunelleschian/Michelangelesque courtyard or interior of which there are at least three examples. One, not sent to the exhibition, but inevitably included in the catalogue as an illustration, is the *"Portrait of Ugolino Martelli"*, 1537-8, Staatliche Museen, Gemäldegalerie, Berlin, is relatively unusual in that the most prominent furnishings, the statue of a David (in one example or another as typically Florentine as the architecture) and the pink table/pedestal are aligned with the planes of the architecture. But even here there are oddities. The seat Ugolino rests

on may be erratically placed, but there is an implied continuity, given credibility in linear perspective between the pink tabletop and the floor behind it, so that it is almost possible to read the David as a table top ornament. There is thus an amalgamation of planes like that in the *"Portrait of a Lady with a Dog"*, often previously attributed to Pontormo, but in this exhibition with a cautious disclaimer (cat. p. 528) to Bronzino, ca. 1530-2, Städel Museum, Frankfurt. The interaction of surfaces in her portrait became confusingly literal. A tabletop jutting onto the back of her chair also seems to be the top of an oversized pedestal to the left hand pilaster. What could be taken as a medallion resting on the top of the pedestal and on the pilaster's base is in fact the ball at the rear of the chair's arm. This woman sits upright and not fully back in the chair because if she did her bum would hit a hard ridge. Ugolino's courtyard, almost a street scene, of course utterly without street life, has a side alley. The window frame in it facing the viewer is extended to about the point at which the aperture might start but it is not shown. Thus as in human figures that nearly touch but don't quite edges have tension. Here the corner concealing the window is not just the edge of itself but of further (hidden) ramifications in depth.

"Portrait of a Young Man with a Book", ca. 1534-8

Ugolino, by Bronzino's standards, has a relatively, and only relatively, uncomplicated format. Even the round arch framing the statue is shown almost in its entirety, although the arch's springing that is (almost) shown within the picture is actually

behind a window frame cornice, hidden like the window aperture discussed above. Moreover by this date small-scale sculpture on furniture near to the sitter or a statuette handled, often lasciviously, by him were familiar Bronzino devices. The women needless to say as inhabitants of, by our standards, a sexist society don't get to do this. The ambiguity of the David's location as physically described, is even more confused when it is realized that the courtyard pavement behind the table can be read almost as a plane more or less level with the tabletop. Three other portraits make the ambiguities clearer in a paradox that comes close to the essence of Mannerism. The three works are: *"Portrait of a Young Man with a Lute"*, 1532-4, Uffizi; *"Portrait of a Young Man with a Book"*, ca. 1534-8, Met.; (Bartolomeo Panciatichi of 1541-5 can be inserted here in the chronology) and *"Portrait of a Young Man holding a Statue"*, 1550-5, Louvre (cat. ill. 8, p. 29). One generalization that might be risked is that as time went on the settings became less important. However, this trend could be deflected by the particular commission. The most elaborate, those for Ugolino and Bartolomeo, are exceptional and may in some sense denote some degree of ownership of the environment. Ugolino's setting is the family palazzo (cat. p. 199). The young men most consistently in black, against less complicated backgrounds, are probably further down the social scale, own less and are less well documented, hence their continuing anonymity. The earliest of the unknown young men, the one with a lute, is wedged in a fairly small austere setting between a table bearing the statuette and what looks like the back of a single isolated choir stall. The receding side of the table and the stall converge more sharply than if they were drawn up against each other in a parallel formation. In the absence of contradicting information one is inclined to read the location of the stall as against the right hand wall and the door, much smaller on the picture plane, as on the other side of a corner. There does not seem to be enough of the right hand wall between stall and corner to account for the smallness of the door. Though a degree of spatial recession through murkiness mitigates the effect, the figure is claustrophobically pushed into a less than 45° corner as well as being wedged between the erratically placed furnishings. This man is trapped: he clutches his knee and his instrument and looks to one side as though waiting for a summons from a courtly employer to whose whims he must defer, while trying to look self-confident.

“Portrait of a Young Man with a Lute”, 1532-4

The Met’s young man with a book is more truly confident. He looks directly at us with the hand on hip gesture of the *“Halberdiere”* and having marked a place in his little book is fully able, if enigmatically unwilling, to expound the contents. He seems more likely to let an interlocutor flounder. In a sense his immediate surroundings are halfway between those of the lutanist and Ugolino. He is almost wedged between a table and a chair, but unlike the musician or Ugolino, does not sit on the available seat. The table is in fact, as is Ugolino’s, more like a pink column capital here complete with volutes and a human head instead of the usual Corinthian capital flower. The head owing much to the grotesque heads on the entablature of Michelangelo’s Sagrestia Nuovo at San Lorenzo is not quite a head but a simulation in furrowed clothe. Clothes are more than they seem to be, while the double volute is a kind of (even larger) counter balance to the black codpiece, barely visible against the black clothes. Another grotesque head is on the chair and under the young man’s arm. Both heads are, as were illustrations in the margins of medieval manuscripts, irreverent and subversive but strictly subordinate to the main “text”. The grotesque heads add to an elegant essay on the sitter’s effortless superiority.

The architectural part of the background however has disquieting aspects similar to those noted in other portraits. As in Bartolomeo's backdrop, there are four main vertical zones, there, left to right, they are the arch and view through it, the palazzo façade, the palazzo side wall and "baptistry", and here, the vaulted chamber, the wall left of the corner, the wall right of the corner and the combined door and door frame. In both the tops of things are omitted leaving the totality of their forms somewhat indeterminate. There is also the same approximate sequence of concave and convex corners but these are more exactly adjusted with a view to greater clarity in the later Panciatichi work in which a concave corner is moved away from being behind the sitter's head to the left. Two features behind the young man anticipate the great arch in Bartolomeo's image. There is a frontal doorframe or cut off just before, or at, the aperture and above it a part visible vault groin and the lunette behind it. Most of the selective information Bronzino gives us suggests that the cornice of the frontal doorframe and the vault bearing capital above it to the left should have slight indications of recession to the vanishing point, otherwise uniformly applicable, off the panel to the left. Instead there is nothing. The only conclusion we can draw is that the vaulted chamber to the rear is not quite at right angles to the room in front of it.

This is not implausible but the change of alignment is more or less exactly that of the planes in front of and behind Bartolomeo's monumental arch. In a revision of Renaissance perspective Bronzino corrects the slightly disturbing phenomenon of the vanishing point off the panel by wrenching the path of the orthogonals back within the picture plane to the left just as they are about to travel off it by a very specialized form of zigzag perspective. Heads, Bartolomeo's and his dog's, and, in the Martelli work, Ugolino's and the statue's, seem to conform to counter axes to correct that related to the vanishing point. The Palazzo Martelli also has a vanishing point just to the left of the panel. However not only is the recession in the Met.work tampered with so that it can be in a sense twisted into the picture plane but the mauve table/capital's right side is completely at variance with the room in which it is placed. Furniture usually relates to walls but this piece is located diagonally. It should, in conformity with this placement, recede to the left as well but does so only to the right, pushing the youth into close proximity with us and barring his effective access to the deeper recesses of depicted space. If his table is really as obliquely placed as its right side would suggest, as oblique as he is, it left side should also be in violent diagonal alignment in what

John White in *"The Birth and Rebirth of Pictorial Space"* would call "extreme oblique". White says artists generally avoid a format so at variance is it with the flatness of the picture plane. This extreme device is something Bronzino reserves for his sitters, masking its aggression by means of flat colour or, in this case, black with subdued shading. The coloured equivalent is seen in the *"Portrait of a Lady with a Lapdog"*, ca. 1530-2, Städel Museum, Frankfurt, already mentioned.

All these complex manipulations of perspective suggest a high degree of artifice and/or a physical world that seems real, is shown through a plausible description of reality, but is modified by the artist in aid of a consistent aesthetic imperative. The resulting spatial imperative is in some ways relaxed in the last of the three male portraits on which I have focused, that of the young man with the statue from the Louvre. The architecture is simpler, the number of wall planes almost reduced to that of the man with the lute but here an element of the high status person's portrait is introduced, the lavish hanging. High status examples include the *"Portrait of Ludovico Capponi"*, ca. 1550, Frick Collection, New York (not in the exhibition); the *"Portrait of Andrea Doria as Neptune"*, ca. 1545-6, Brera, Milan; the "Portrait of Stefano IV Colonna", 1546, Palazzo Barberini, Rome; and the less high status and ambivalent "*Portrait of a Lady*" (Cassandra Bandini?), ca. 1550-5, Galleria Sabauda, Turin. All these middle to late examples dispense with the complex Mannerist architecture and seem less like period pieces. Some of the late portraits have a stark monumentality that suggests a development from the exquisite detail of the earlier examples, including that in the attire as in the Medici images set against neutral backgrounds.

Somewhere between the "skirt" of the doublet of the Louvre youth holding the statuette and the foremost wall plane, in other words close to the viewer, is mass of extremely furrowed and three-dimensional drapery, almost, in addition to the youth and the statue, a third "personality". It is not, as in the Doria and Colonna works, a safe background feature associated with a column or, in the nautical Doria's case, translated into a sail and mast. It is as though the attribute of status were coming alive and itself taking a speaking part. Perhaps this late in his career Bronzino was getting slightly fed up with the setting that revolved around the sitter's environment, aggrandized his importance instead and deferred to the and reversed the previous

conventions he had used. In the Baroque period flapping drapery was re-assimilated into the persona or status of the sitter but here it seems have escaped his control as though the setting enacts not just the complexity of physical being but is more directly reacting to the subject.

Portrait of a Lady

The *"Portrait of a Lady£* (Casandra Bandini?), also quite late, has a similarly unruly drapery, a semi-transparent curtain that seems to have taken on a life of its own and loops across the middle ground between the sitter's chair and a blank wall. The detail may be precise but the boldness of the dark stripes suspended in wild disarray on gauze is completely unlike the careful, if sometimes improbable placements in earlier works. If current attributions are right, there is a parallel, not in curtain form, in the probable portrait of Casandra's husband, in *"Portrait of a Man"* (Pierantonio Bandini?), ca. 1550-5, National Gallery of Canada, Ottawa. He turns away from the almost neon bright, blue Venus Pudica, actually in phenomenally expensive solid lapis lazuli, and outside the usual colour range of statuettes as in the pink instance in the *"Portrait of a Young Man with a Lute"*, which again seems to have come rather alarmingly to life. He is more convincingly in the presence of the uncanny than many of the witnesses of miracles in religious pantings. There is a parallel in the Salviati *"Portrait of a Youth"* 1546-8, Art Museum, St. Louis in which there are touches of outlandish colour especially in the strange living fountain in the background. The

fountain is the River God Arno, who nearly fondles a female statuette on a "flower" that could have come out of Bosch.

Bronzino's life as a safe Medici portraitist seems to have moved gradually to its end with, in other depictions of people, a celebration of the sheer wonder, strangeness and unpredictability of physical reality taken beyond games with perspective. Bronzino had, by the mid 1560s, been to a considerable degree superseded as the Medici's favourite painter by Vasari. Even before then greater liberties could be taken with less powerful people and this to some extent freed Bronzino. The Bandinis for instance had connections with anti-Medicean exiles and the diaphanous and other fabrics in Cassandra's portrait may refer to family connections with the textile trade. Counter reformation limitations on religious imagery may have displaced drama into portrature. The interest in physical reality is carried to an extreme in the Louvre "Young Man holding a Statue" who looks a little shifty as though caught in the act. This is not surprising as he is acting out a male sexual fantasy projected onto the statuette: he rubs the base of his thumb under the lower buttocks of the nude female statuette while his other thumb seems to entirely circumvent her modest tugging of the drapery over the genital area. (The statuette is a version of that in *"Portrait of a Young Man with a Lute"*.) This work was more or less contemporary with the strange not quite realized manual sexual acts in the lower zone of the "Resurrection". Bronzino may be capable of the chilled image demanded of him but in other instances a strange transference takes place. Objects, not necessarily the people with them, throb with human impulses sometimes in the most inappropriate places. In the later portraits the people are livelier and Bronzino seems to move beyond the genre he had done so much to create, which was practised, again with growing vitality, by other artists such as Salviati, Allori and Jacopino del Conte. For instance del Conte's *"Bindo Altoviti"*, Musée des Beaux-Arts, Montreal, is of a sitter portrayed as youth by Raphael, here as a middle-aged man with a statue safely out of reach in the background but so vibrant that it visually leaps forward. The late Bronzino sitters seem far more approachable than those in the more "typical" early works by which he has hitherto been better known.

Timothy Alves

Thomas Lawrence: Regency Power and Brilliance

National Portrait Gallery

Thomas Lawrence was born of humble stock, the son of an innkeeper in Bristol, he became a child prodigy and achieved a meteoric rise through the art world becoming the major artist of the Regency period, incredibly well connected and admired throughout Europe. Lawrence was the greatest British portrait painter of his generation and a major figure amongst European artists in the nineteenth century. He created what has become a lasting image of royalty and high society, international politics and war in the Regency period.

However, when he died in 1830 Lawrence's standing declined rapidly and in the high outward morals of the Victorian era he quickly became branded with the stereotypical loose-morals image of the Regency period. This was because of the scandals linked to his name including, in the 1790s, his affairs with the two daughters of the noted actress Sarah Siddons. Initially, Lawrence fell for Sally Siddons but then transferred his affections to Maria, who died in 1798. So he went back to Sally. The affairs became a sensation once more in 1904 when Lawrence's extraordinarily emotional correspondence was published in a book by Oswald Knapp. Due to the reaction against him, Lawrence is now less well known than Joshua Reynolds or Thomas Gainsborough, or those who followed him, such as Turner and Constable. It is this that this exhibition at the National Portrait Gallery seeks to correct and it includes many of his finest paintings and drawings and is a sheer delight to view.

In 1787, aged eighteen he moved to London and within two years was at work on a portrait of ‘*Queen Charlott’e,* wife of George III. This is a wonderfully painted portrayal, delicate in places, substantial elsewhere, this is an incredibly sophisticated painted, especially when one considers Lawrence was only twenty.

Queen Charlotte, 1789-1790

Exhibited alongside his painting of the queen was a beautiful full-length portrait of the actress *'Elizabeth Farren'*. This ambitious and striking painting took the art world by storm. It shows great skill and originality, capturing the Farren's vivacity and glamour with her playful glance suggesting a flirtatious rapport between artist and sitter.

Elizabeth Farren, later Countess of Derby, 1790

The picture of *'John, Lord Mountstuart'* was considered to be the most shocking of Lawrence's career. Lawrence painted him in 1795 when he had just returned from Spain. It is a full-length, life size portrait, hung so that at eye level you are confronted by his legs showing all the muscular contours sheathed in very tight black leggings with a rather large black shining bulge in the crotch area. He wears a swirling fur trimmed embroidered black cloak lined with silk. The storm-swept Spanish landscape complete the picture. The Prince of Wales expressed nausea whenever he saw it but sensuality and a slight erotic air pervade many of Lawrence's female subjects this just happened to be a male.

John, Lord Mountstuart, 1795

The portrait of *'Arthur Atherley'*, a youth of about twenty, is a striking early work of Lawrence. Eton College, from where Atherley had recently graduated can be seen in the background. The dramatic colour scheme, piercing gaze and impatient demeanour suggests a vigorous young man in a state of change and development.

Arthur Atherley, 1792

After these early works the exhibition highlights Lawrence's prowess as a draughtsman. He had great talent and was both prolific and inventive in his drawing. Many of his most evocative drawings record his intimate friendships and provide an insight into his life. Lovely pastel or chalk drawings were intended to be framed and displayed and were vital to his work and public reputation. Drawings on display here include that of *'Elizabeth Carter'*, *'Charlotte Papendiek'*, *'Mary Hamilton'* and *'Richard Westall'*.

The exhibitions moves on to cover experimentation in portraiture in which Lawrence explored the challenges of group compositions such as with *'Frances Hawkins and her son'* and of the banker *'Sir Francis Baring and his partners'*.

The next part of the exhibition covers international career and reputation, following Britain's triumph over Napoleon, the Prince Regent commissioned Lawrence to travel

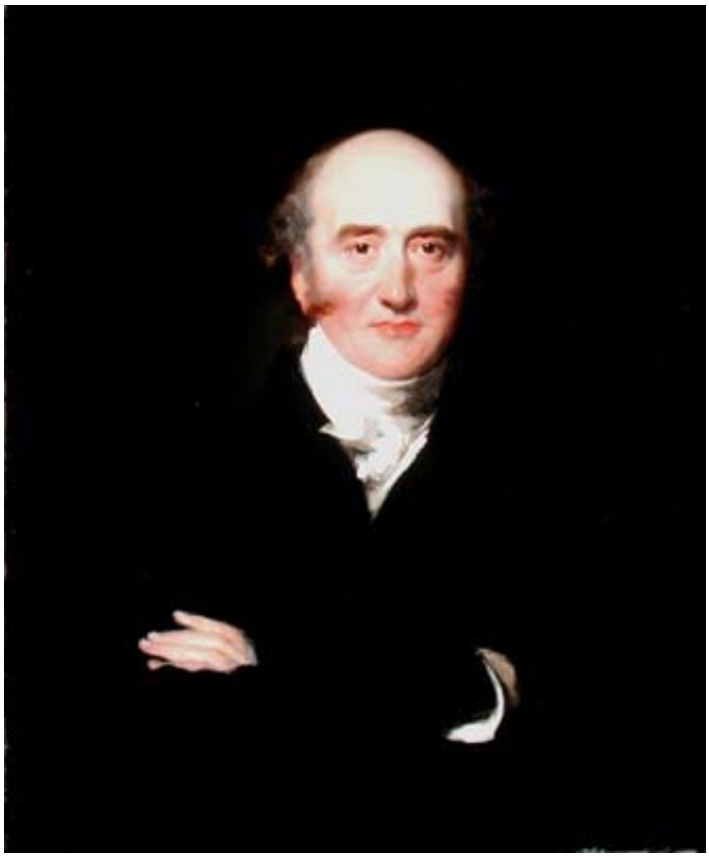
across Europe to paint a series of monumental portraits of sovereigns and military leaders. These included the Persian Ambassator, *'Mirza Abul Hasan'*, the *'duke of Wellington'* and the *'Prince Regent'* himself. Lawrence defended himself against the charge of painting the Prince Regent in a rather flattering light.

King George IV when Prince Regent, 1814

As Lawrence was preparing to return to England from his European travel he received a request from the prince regent that he travel to Italy to paint the Pope. Lawrence produced a sympathetic and heroic portrait of the frail *'Pope Pius VII'*.

Pope Pius VII, 1819-1820

The final section is entitled Court, Academy and Society and covers the time in the 1820's when Lawrence painted leaders of politics and fashion such as '*George Canning'* and *'Lady Londonderry'*, producing the defining image of regency high society.



George Canning, 1822

This is a wonderful exhibition that demonstrates the beauty, originality and marvellous use of colour of Lawrence's work. This exhibition at the national portrait gallery rescues Lawrence from the neglect of the art world and succeeds brilliantly in re-establishing him as one of Britain's greatest portrait painters

John Croxon

FORTHCOMING SOCIETY EVENTS

Events 2010-2011

All events start at 6.30p.m. unless otherwise stated, and are followed by refreshments and questions

28th April 2011: Dr Angela MacShane, 'Material Cultures of Drinking: Materiality, Identity and Social Practice in early Modern England' Room TBC

20th May 2011: Dr Carmen Fracchia, 'Slavery and Visuality in Imperial Spain: The Miracle of the Black Leg' Clore 101

Dr Jenny Wormald, Subject and venue to be confirmed

For further information on membership and activities contact the secretary, Anne Byrne: Membership is £5 for the year. Non-members may attend events at a cost of £3 each.

FORTHCOMING EVENTS

This section concerns those events staged by other societies which we feel might be of interest to our membership.

EMPHASIS
(Early Modern Philosophy and History of Science Seminar)
2010-2011

Venue: Room 104 [1st Floor] Senate House, South Building, Malet Street, London WC1E.
Time: Saturday, 2-4pm. Refreshments provided.

16th April 2011 Occult Philosophy in the Renaissance
Didier Kahn (Sorbonne, Paris IV/CNRS) 'Gerard Dorn and the pseudo-Paracelsian tract Monarchia Triadis in unitate (1577)'
Jean Pierre Brach (École pratique des Hautes Études, Paris): 'Currents and aspects of Number Symbolism in the sixteenth and seventeenth centuries'.

7th May 2011
Anna Maria Roos (Oxford) 'Spiderman: Dr. Martin Lister (1639-1712) and early modern theories of insect vectors and disease'

4th June 2011
Hannah Dawson (University of Edinburgh)
Title tbc.

For the most up-to-date information on the seminar please consult the seminar website:
http://ies.sas.ac.uk/events/seminars/Emphasis/index.htm

To be added to the EMPHASIS e-mailing list, please contact the organiser:
Dr Stephen Clucas: s.clucas@bbk.ac.uk

BOOK REVIEW

NON-FICTION BOOKS

I hope that many of you will send in your reviews of newly published books and the occasional old book. The only criteria being that it deals with a subject within the Early Modern period, roughly from the Renaissance (the middle of the fifteenth century) through to the end of the Napoleonic Wars, and that the book is still in print.

John Croxon

Amanda Vickery, *Behind Closed Doors: At Home in Georgian England* (New Haven and London: Yale University Press, 2009), ISBN 978-0-300-16896-9

Since starting as a volunteer room guide at the Georgian House in Edinburgh (see *EMS Bulletin*, October 2010), I have been interested in increasing my knowledge of life in Georgian houses and the people who lived it. Amanda Vickery's brilliant book has answered all the questions I had and filled in gaps I never knew existed in my thinking.

Vickery surveys all of the long eighteenth century using primary sources including household accounts, letters, and diaries. There is none of the 'she must have believed' or 'he surely felt' nonsense that was unaccountably so popular in history writing a few years back. When she tells us about the people in her study, Vickery backs up her stories with quotations from them. Their words express their dreams, desires, failures, and concerns. Evidence from accounts, trade cards, and the commercial world, meanwhile, backs up Vickery's description of the Georgian consumer. There is no guesswork: we know what they felt because Vickery has skill at finding relevant primary sources and deploying them with a lively and lucid narrative style. Old Bailey Proceedings, tax records, and other official records, for example, prove to be resources for understanding questions of privacy and security. The book is illustrated with well chosen plates and images throughout. These are not just for show and Vickery refers to them as evidence for her arguments in the text.

The ten chapters of the book offer a comprehensive social history of men, women, and their homes from about 1680 until about 1830. The first chapter, 'Thresholds and Boundaries at Home' considers the idea of the home as property and looks at locks and keys as ways of gaining privacy. This idea is brought home (so to speak) by a discussion on servants' boxes or trunks. These humble objects acted as portable homes and the keepers of their keys had the right to that little bit of space even when they did not have homes of their own.

Chapter 2, 'Men Alone' explores the plight of the unmarried male in Georgian society. In a world where tasks like sewing, cooking, cleaning, and general household administration were done by women, what could a man to do if he was a student or unmarried? Finding a wife was one of his key tasks and a round of social visiting was required for men with good prospects. While he waited for marriage he relied on rented accommodation or his college or Inn to house him, chop houses and taverns to feed him, and maids to do his laundry and cleaning. The situation was not ideal and men hoped for the chance to start their own households.

In Chapter 3, 'Setting up Home', Vickery turns to the novels of Jane Austen as well as other sources to look at the relationship between the marital home and the couple who inhabited it. How the home was furnished was important, furniture and decorations expressed the taste of their owners and made statements about their status. Choosing wallpapers, paints, and other domestic commodities could help couples shape their relationships. Negotiations about colour and design established the mutual taste of courting or newly married couples.

Chapter 4, 'His and Hers' looks at the different types of things men and women bought for their homes. Vickery examines account books kept by both men and women. The books of three families, the Cottons of Madingley Hall, Cambridge (1761), the Grimes of Coton House (1741-1752), Warwickshire, and the Ardenes of Cheshire (1744-1744), tell us not only what people bought but why. From medicines to dog collars and from clothing to footstools, these accounts reveal the inner workings of the Georgian household. They also tell us who held the purse-strings.

Chapter 5, ‘Rooms at the Top’, considers the ultimate expression of Georgian taste, the building of the house. The noble home became both social setting and a means of demonstrating culture and learning. Whether in a town house or a country house, wealthy home owners were obliged to provide an example and to set trends in taste. The chapter is about those who had the means to create their homes from scratch but their actions also influenced the lower orders. Not everyone could, of course, afford to build a town house or a country pile but most people had the ability to decorate.

Chapter 6, ‘Wallpaper and Taste’, shows how taste was expressed in wallpaper designs and how these papers were embraced by all levels of society that could afford them. Wallpaper provided a powerful tool for Georgian home makeovers. Both men and women were involved in choosing papers and paints for their homes. Some colours became especially popular in the Georgian era. Green, for example, was a favourite throughout the house and ‘was mentioned more than any other colour, requested for bedrooms, parlours, drawing rooms, breakfast rooms, dining rooms and billiard rooms’ (p. 174). (The drawing room, parlour, and dining room at Edinburgh’s Georgian House are all painted in greens.) Yellow, an unpopular colour in Western Europe for centuries, suddenly became popular in the 1790s thanks to a new fashion which embraced Chinese style. (The GH bedroom, decorated *c*. 1800, is in yellow wallpaper.) Vickery again uses primary sources – including the fascinating letter books of the wallpaper dealers Joseph Trollope and Sons of London and trade cards from the era - to make her findings.

Chapter 7, ‘The Trials of Domestic Dependence’, offers a feminine counterpoint to the male experience described in Chapter 2. An unmarried woman was in an even worse situation then an unmarried man. Although she had a place to live and access to household services, a spinster was a person of no importance in a well-off home. The story of Gertrude Savile (1697-1758), who kept a journal, is one of dependence and depression. Her only friend was her cat. By the time she was thirty it was clear that she would never marry. (This in contrast to the young unmarried law student Dudley Ryder in Chapter 2 who eventually married aged 43.) Married women too, could face horrible trials: Anne Dormer’s husband was a tyrant who practically imprisoned his long-suffering wife until he died. Fortunately, however, women’s experiences varied greatly and the next chapter looks at some alternative situations.

Chapter 8, ‘A Nest of Comforts’, looks more closely at the experiences of single women, both spinsters and widows. Women were expected to be part of a household no matter what their situation, but some women broke free of convention and acted as heads of their own households. Even Gertrude Savile eventually managed to break free of her stifling life when she was in her forties. A surprise bequest meant that she could lease her own house as well as decorate it. The wallpaper, curtains, furniture, and tea equipment that she was able to choose herself soon personalised and improved her environment. Wealthy widows, meanwhile, were the ‘women most likely to leave an architectural mark and shape an interior to their taste’ (p. 220). A virtuous and decorous widow retained the status of marriage and if she had money she could enjoy an independent life as the head of her own household.

Chapter 9, ‘What Women Made’, takes a much needed fresh approach to the variety of crafts women did throughout the Georgian era. Sewing, mending, embroidery, fire-screen making, quill-work, collage, cut-paper work, and spinning were some of the skills women developed within their homes. Vickery argues that ‘[d]omestic crafts were prestigious, multivalent and eloquent – we have simply lost the power to read them’ and that ‘the polemical attack on accomplishments has over-determined the way historians have approached the subject’ (p. 248). The home-made object was just as important, if not more so, than the consumer goods found in Georgian homes. Crafts represented the virtuous activities the house-maker undertook to beautify her family’s environment with useful things. The objects women created could also act as mementoes of them and of their lives for future generations. Vickery’s re-assessment of the importance of the amateur craft work that Georgian women did is convincing.

The final chapter, ‘A Sex in Things?’ compares taste in relation to gender. Was there such a thing as ‘female’ or ‘male’ taste? Some activities were gendered. The scientific equipment like barometers and air pumps were generally seen to be masculine objects. The coach and horses of wealthy households were looked after my men. Clocks and watches, too, were male goods. Kitchen equipment and tea pots were female provinces. Tea drinking evolved its own rituals and offered a chance for women to display both their politeness and their taste. Manufacturers sought both male and female custom for their products. Wedgwood and Chippendale offered gendered products but, as Vickery points out, it is often difficult to tell the difference when we

look at the goods today. In furniture, for example, the only difference is in scale not in style (p. 280). This began to change in the second half of the eighteenth century when objects like gentlemen's shaving tables began to appear and women became a target market for advertisers.

Vickery concludes with a discussion about how the Georgian home changed from what had gone before and how it continued to change throughout the era. Increasing sociability, polite entertainments, and tasteful environments shaped the lives of Georgian residents. Home fashion was a serious business and Vickery's examination of what people bought and why offers an intriguing look at the workings of the Georgian household.

Behind Closed Doors is both scholarly and accessible. It takes an important fresh look at Georgian domestic life and Vickery's use of her sources is impressive (and more than a little awe inspiring!). The stories and sources Vickery uses throughout bring the period to life and the book will have appeal for both serious students of history and casual readers.

The book has gone on to inspire an excellent BBC television series (which has just been released on DVD and comes just as recommended as the book) which offers a chance to see reconstructions of some of the lives and spaces discussed in the book.

KAREN BASTON

The Last White Rose Dynasty, Rebellion and Treason
The Secret Wars Against the Tudors

By Desmond Seward
(Constable, 2010)

As far as most people are aware, and I include many history graduates in this, the Wars of the Roses ended at Bosworth in August 1485. But of course they didn't. Tudor propagandists, lazy historians and those dazzled by the magnificence of Shakespeare's history plays have continued to perpetuate this myth up to the present day.

However, in recent decades things have started to change. Great work has been done on religious changes during the Tudor era by historians such as Christopher Haigh and Eamon Duffy and in dynastic, military, political and social historical research, historians such as Michael Hicks, Paul Murray Kendall and John Ashdown Hill has seen a reappraisal of Yorkist and Tudor studies. Now, in this fine book by Desmond Seward we are presented with a new interpretation of the early Tudor years that detail just how widespread in England was the opposition to the Tudors, and how very close they came to toppling this despised regime.

In *'The Last White Rose'* Desmond Seward reviews the story of the Tudor's seizure of the throne and demonstrates that for over half a century their grip upon power was far from secure. The authors challenges the usual explanation of the reigns of the first two Tudors, explains just why there were so many Yorkist claimants to the throne, and why the Tudor dynasty had such huge difficulties establishing itself.

The nephews of King Richard III, the earl of Warwick and the de la Pole brothers, all had the support of powerful foreign rulers and of noble families in England, while the Perkin Warbeck conspiracy split England apart.

Seward also offers a new perspective on why Henry VIII, constantly threatened by treachery and conspiracy, real and imagined, and desperate to secure his power with a male heir, became a tyrant.

When one considers how we have all been taught that after Bosworth everyone was content under Tudor rule, it is quite shocking to discover just how untrue this was. What is quite instructive is the large number of rebellions against Tudor rule. Just listing some individuals involved is fascinating: Lord Lovell, the Staffords, Margaret of York, Abbot Sant, Edmond de la Pole, Richard de la Pole and Cardinal Pole. Likewise, it is enlightening to list some revolts: Stoke Field, the Perkin Warbeck Conspiracy, The Pilgrimage of Grace, the Cornish Rising, and the Exeter Conspiracy. For many years Henry Tudor was all set to flee the country. Frightened, paranoid and unable to trust anyone, Henry presents a somewhat pathetic figure. Indeed, Francis Bacon believed Henry felt so unsafe that he distrusted even his wife, Elizabeth of York. Seward quotes Bacon: 'H*e showed himself no very indulgent husband towards her, though she was beautiful, gentle and fruitful... his aversion towards the house of York was so predominant in him as it found place not only in his wars and councils, but in his chamber and bed'*.

Lincoln's rebellion is interesting and Seward tells us how, just like at Bosworth, at the battle of Stoke in 1487 various nobles held back from the fighting to see which way the battle would fall before committing themselves. Indeed, Tudor gave orders that Lincoln be taken alive so that he could find out the extent of support for the Yorkists amongst the Tudor troops. The chronicler Vergil heard that these orders were deliberately disobeyed because many of Henry's men were terrified Lincoln might incriminate them.

Foreign backing was essential to a successful rebellion and Margaret of York, duchess of Burgundy, James IV of Scotland and the Emperor Maximilian all backed Yorkist claimants but all lacked the financial resources to subsidize a major invasion force, whilst Francis I of France lacked the will to give the de la Pole's sufficient support.

Out of all the Yorkist leaders two stand out. John de la Pole, earl of Lincoln, was Richard III's nephew and had been named by Richard as his heir. He was a major figure and we now know that Stoke was a close run thing and if he had won then it would have been virtually impossible for Henry Tudor to retain the throne.

The other was Richard de la Pole. A brave, formidable and proven warrior with an intelligent mind, he was a very serious claimant for the English throne. If the French king had backed him as promised then almost certainly a large part of the English nobility would have rallied to his banner and he would have taken the throne.

The extent of fear, paranoia and their innate cruelty felt by the first two Tudors can be seen by the way that they dealt with any real or invented opposition. The most barbaric being the killing of the sixty-four year old Margaret Pole, Countess of Salisbury, who was executed because of her Yorkist blood, the executioner chasing her around the block hacking at her.

The revolts of the common people, such as in the north and in the west country, were a real threat to the Tudor regime. Although religion was the main cause of these revolts there was a White Rose factor in these as rebels spoke in favour of various Yorkist lords, and the Yorkists also had plans for Henry VIII's daughter Mary to marry the Yorkist Reginald Pole.

Upon reflection, there are three main reasons why the various Yorkist plots did not succeed. The first is that the Yorkists failed to act when the Pilgrimage of Grace shook the Tudor regime to its core. If they had struck then Henry VIII would have fallen.

The second is that the nobles were absolutely terrified of what would happen to them, their families and their family wealth and position if they participated in rebellion and failed. It is clear that the Tudors were deeply unpopular but first Henry VII and then his son instigated such terror and punitive retribution that people were too frightened to oppose them. I generally dislike modern comparisons with the past but one can see echoes of Hitler's Germany and Stalin's Soviet Union in Tudor England whereby people were just too scared to offer serious opposition.

The third and main reason is because no powerful foreign ruler was prepared to put enough money and forces behind an invasion. The only reason Henry Tudor had even a chance in 1485 is because of French backing with money and men-at-arms. If either Lincoln or Richard de la Pole had received real financial backing then the Tudor

dynasty would now be seen as a miserable hiatus of a few years, and England would have been spared a tyrannical state.

We must thank Desmond Seward for producing such a well researched and welcome book.

John Croxon

FICTION BOOKS

The criteria for fiction books is the same as that for non-fiction book reviews; that it deals with a subject within the Early Modern period, roughly from the Renaissance (the middle of the fifteenth century) through to the end of the Napoleonic Wars, and that the book is still in print.

John Croxon

Henry Fielding, *The history of Tom Jones*, ed. by R. P. C. Mutter (Harmondsworth: Penguin Classics, 1987)

Why read *Tom Jones*? My reason was that it's one of the few works of fiction listed in Charles Areskine of Alva's library catalogue. The others are Simon Tyssot de Patot's *Voyages et aventures de Jaques Massé* (1710) and Laurence Sterne's *The life and opinions of Tristram Shandy* (1760). So Areskine did not own much contemporary fiction but it seems he had a taste for the controversial. Tyssot de Patot's book was inspired by the ideas of Spinoza while Sterne's delighted or annoyed its readers with its famously lacking narrative story. *Tom Jones* meanwhile, as the blurb on the back of the Penguin Classics edition informs me, had a fierce and influential critic in Dr Johnson who was 'shocked to hear you quote from so vicious a book [and] sorry to hear you have read it…'

Tom Jones is a bawdy book and it certainly lives up to its reputation of immorality. Even innocent sounding things have sexual connotations. It is no coincidence, for example, that Tom's memento of his true love Sophia is a muff. A fashionable accessory for a mid-eighteenth century lady certainly, but Fielding was well aware that 'muff' was also a slang term for female genitalia and he plays on the allusion throughout. Our hero does not miss many chances to score with ladies of all social classes from Molly the poacher's daughter to Lady Bellaston who keeps him as a toy boy in London. Jones, despite his devoted love for Sophia, does not see anything wrong with having an active sex life. His healthy 'animal spirits' are in fact part of his charm and they offer a contrast with the prim repressed attitude of his enemy Blifil.

Blifil is Squire Allworthy's nephew and heir. He resents Tom's place in the Allworthy household. Tom is a foundling of unknown parentage who Allworthy has in effect adopted and raised as his own son. The gossip is that Tom *is* Allworthy's son (but he is not). The two boys share tutors and educations but it is quite clear that they are opposites. Tom is out-going, generous, and kind; Blifil is quiet, suspicious, and deceitful. For Fielding, Blifil's inadequacies are perfectly demonstrated by his failure to notice the beauty and charms of Miss Sophia Western who lives on the next estate and is a playmate of the boys. Tom, however, falls in love with her and stays in love with her as they grow up.

Matters come to a head when the young people reach marriageable ages. Tom's social position is such that he is not suitable marriage material for a squire's daughter. Allworthy is generous financially but his kindness cannot erase the fact that Tom is a bastard of unknown parentage. According to Sophia's father, Blifil is the ideal mate for his daughter. The union of the neighbouring estates is desirable and Squire Western attempts to force a courtship between Sophia and Blifil. Tom, meanwhile, has not been idle and Molly Seagrim, a village girl, is pregnant.

Tom's troubles really begin when Blifil's mother dies. Blifil, perhaps guessing its contents, deliberately fails to deliver an important letter that his mother has left for her brother. He then devises ways for Tom to lose Allworthy's favour. He is successful and Tom is banished from the household. Sophia takes flight to avoid her impending

union with Blifil and the stage is set for the young lovers to leave their homes and take to the road.

Tom sets out to join the army. He is keen to fight the Jacobites insofar as he does not really have a plan about what to do next. Sophia heads for London where she hopes to find sanctuary with a friend of the Western family. Both frequently lose their way and nearly meet up as they meander through the south of England. Tom meets an eccentric schoolmaster turned barber called Partridge who assures him that he is not his father. Partridge has a plan to reunite Tom with Allworthy. Tom makes the acquaintance of several ladies who he erm…intimately socialises with at various inns along the way including one who may be his mother. (Does Fielding really mean that they did what they did? Yes, he does). Tom's good nature means he inspires a would-be highwayman to mend his ways and that he can be accepted as a guest at a gypsy party. His gentlemanly appearance and ways win him friends as he tours England. (He never does have a crack at the Jacobites.)

Sophia also has some dramatic adventures. She believes Tom has forsaken her by the time she reaches London and the family friend turns out to be of dubious character while outwardly maintaining a respectable image. When a lord takes a fancy to her, Sophia barely avoids being raped. But, like Tom, her innate good nature saves her from real harm and her many virtues are eventually lauded by no less a personage than Squire Allworthy.

Eventually all the main characters end up in London where the series of misunderstandings are gradually worked out and Blifil is revealed as the villain he is. Tom's goodness has pulled him through his trials and the new friends he has made while in exile help him to gain his rightful place in the world as Allworthy's legitimate nephew and, by virtue of their similar characters, true heir. It is really not giving anything away to say that he marries his Sophia, too.

That's the basic plot of *The history of Tom Jones* and it is a good one with lots of encounters, twists, and incidents. And, of course, a happy ending. But there are other things in the novel which create a powerful connection with its author. Fielding regularly addresses his reader and not always in flattering terms. He provides

instructions on how to read his book and advice about the meaning of ‘history’ and the role of the historian. He considers the roles of both the author and of the critic in some depth. Authors are likened to keepers of pubs on the first page of the novel and Fielding offers a ‘bill of fare’ for his readers. He proposes to do no less than to ‘represent Human Nature’.

Critics are warned to be wary when plying their trade. Consider this quote from Book X, Chapter I which contains ‘Instructions very necessary to be perused by modern Critics’:

> This work may, indeed, be considered as a great creation of our own; and for a little reptile of a critic to presume to find fault with any of its parts, without knowing the manner in which the whole is connected, and before he comes to the final catastrophe, is a most presumptuous absurdity. (p. 467)

In the same section, Fielding addresses his critic/reader as ‘my good reptile’ but in the very next sentence the critic becomes a ‘friend’.

Reading the novel also reveals the audience Fielding had in mind. Fielding expected his reader to be well-read, to understand Latin quotations, and to get classical allusions. (Interestingly, the lawyer Mr. Dowling is one of the least educated characters; he has no Latin and fails to understand Tom’s conversation.) He regularly refers to classical poetry, *The Spectator*, and Alexander Pope. He expects his reader to know of the translations and works of Mr. and Mrs. Dacier. An educated reader like the learned lawyer Charles Areskine was just the type Fielding had in mind. (Many of the books Areskine had on his library shelves are ones Fielding refers to throughout *Tom Jones*.)

This edition has 874 pages and it is impossible to give the full force and flavour in a short review. I would heartily recommend *The history of Tom Jones* to anyone who would like an insight into the Georgian mind for which Fielding proves to be an excellent guide. The book is also very funny and fully deserves its reputation as a classic of comic fiction.

KAREN BASTON

THE SPRING QUIZ

1. Why was Thomas Yonge, MP for Bristol committed to the Tower of London in June 1451?

2. What appeared in the sky prior to the battle of Mortimer's Cross in 1461?

3. Who landed at Ravenspur on the 14th March 1471 after a six-month exile?

4. Which painter and engraver was born on the 21st May 1471 in Nuremberg?

5. Which future queen of England was born on the 18th February 1516?

6. Which Italian artist died on the 6th April 1520?

7. Which rebellion occurred in Devon and Cornwall in the summer of 1549?

8. Who composed Missa Papae Marcelli in 1562?

9. Which philosopher was born in La Haye, France on the 31st March 1596?

10. Why was Ben Jonson imprisoned for writing 'Eastward Hoe' in 1605?

11. Which courtier, writer and explorer was executed in Old Palace Yard in October 1618?

12. Which English poet died in London on the 31st March 1631?

13. Which battle was fought in Gloucestershire on the 13th April 1643?

14. What was first published on the 18th February 1678?

15. Why was William Blathwayt, clerk to the privy Council, referred to as 'the elephant'?

16. Who stabbed Sir Robert Harley on the 8th March 1711?

17. Which Sheridan play was first staged at Drury Lane Theatre on 8th May 1777?

18. Who painted Elizabeth Farren in 1790?

19. Which English poet married Annabella Milbanke in January 1815?

20. Why did Sir Lowry Cole miss the battle of Waterloo?

Answers on the following page

ANSWERS TO THE SPRING QUIZ

1. He presented a petition that the duke of York be recognized as heir presumptive to the crown of england
2. A parhelion – it gave the appearance of three suns
3. Edward IV
4. Albrecht Durer
5. Mary I (Tudor)
6. Raphael
7. The Prayer Book Rebellion
8. Giovanni Pierluigi da Palestrina
9. René Descartes
10. For its anti-Scottish sentiments
11. Sir Walter Raleigh
12. John Donne
13. Ripple Field
14. *Pilgrim's Progress* by John Bunyan
15. For the ponderousness of his jokes
16. The Marquis de Guiscard
17. School for Scandal
18. Thomas Lawrence
19. Lord Byron
20. He was on his honeymoon

THE BIRKBECK EARLY MODERN SOCIETY

FOUNDED 2006

This society was founded in the belief that more study, discussion and interest in the Early Modern period is required. The society aims to promote, encourage and stimulate new research and discussion into a wide range of themes, including art and images, consumption, gender roles, literature, magic, politics, religion, science, music, sexuality and, travel and exploration.

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