

Day Ten



William Shakespeare, 1564-1616
Associated with John Taylor

The playwright and poet William Shakespeare is celebrated as one of the greatest writers of all time. His influence on English literature, language and on British national identity is unequalled.

This painting was the first portrait to be acquired by the National Portrait Gallery when it was founded in 1856. It is probably the only portrait of Shakespeare painted from life.

Shakespeare worked as an actor and then as a playwright for the popular public theatres and the court. Play scripts at this time were seen as impermanent, soon to be replaced by something new, rather like writing for television today. The publication of Shakespeare's collected plays, the 'First Folio', in 1623, helped to establish the idea that plays could be lasting, influential works of literature.

Oil on canvas, about 1600-10
Given by Francis Egerton, 1st Earl of Ellesmere, 1856
NPG 1

This portrait has been adopted thanks to a generous donation from
Michael Silver and Stephanie Thomas



King Charles I, 1600–49

By Daniel Mytens

Charles I, a passionate and knowledgeable art patron and collector, is portrayed here by the Dutch artist Daniel Mytens, the most fashionable painter early in the king's reign.

Charles was an unusually devoted husband and father for a monarch of the time, but he lacked the skills to manage widespread political and religious tensions. The wars that broke out in his three kingdoms saw his family flee to the Continent while Charles led his Royalist army against the Parliamentarians.

The Royalists were defeated and the king was tried on the charge that he 'traitorously and maliciously levied war against the present Parliament and the people therein represented'. Charles was executed outside the Banqueting House, Whitehall, on 30 January 1649.

Oil on canvas, 1631
NPG 1246



William Laud, 1573–1645

By the studio of Anthony van Dyck

Archbishop of Canterbury from 1633, Laud agreed with Charles I that non-conforming Protestant groups including Presbyterians and Puritans should keep to the beliefs and practice of the Church of England.

His policies, which aimed to force religious uniformity, were a significant factor in the outbreak of the Wars of the Three Kingdoms.

Laud was blamed when war broke out in Scotland in 1639 in response to attempts to suppress Presbyterianism. The English Parliament, dominated by Puritans who hated Laud, had him impeached and imprisoned in 1641. He was executed in 1645 after the outbreak of civil war in England.

Oil on canvas, based on a portrait of 1636
NPG 171



King William III, 1650–1702

By the studio of Sir Peter Lely

This portrait was painted at the time of William's marriage to his cousin Mary, daughter of James, Duke of York (later James II).

Born and raised in The Netherlands, William's lifelong ambition was to stop France expanding its territories, and his interactions with Britain were all driven by this goal. In 1688, fearful of James II's alliance with France and invited by powerful British Protestants, he invaded with an armed force, met little resistance and, after James's escape, he and Mary were jointly crowned. His reign was notable for new restrictions on royal power and increased religious tolerance, but also for war in Europe, battles in Scotland and devastating wars in Ireland.

Oil on canvas, about 1677
NPG 1902



Queen Mary II, about 1677

By Sir Peter Lely

The eldest daughter of James II and his first wife Anne Hyde, Mary was married to William of Orange at the age of 15. At first, he was indifferent and she was horrified, but their relationship improved and, as a devout Protestant, she supported William's invasion of England in 1688.

Mary was popular both in The Netherlands and in Britain. A wise and effective ruler during William's absences at war, she also led many charitable schemes.

This portrait was painted at the time of Mary's marriage and shows her wearing orange, symbolic of the Dutch royal House of which she had just become a member.

Oil on canvas, about 1677
NPG 6214



King William III and Queen Mary II

By an unknown artist

This plate was probably made shortly after William and Mary's joint coronation in 1689. The display of a plate like this enabled people outside the court to show their loyalty to the new regime. The images of the king and queen are emblematic rather than realistic. The popularity of such ceramics at this time was fed by an increased interest in The Netherlands, where this kind of decorated earthenware, known as 'Delftware', originated.

Painted tin-glazed earthenware, About 1689 – 1695

Purchased with help from Sir Harry Djanogly and The Art Fund, 2018. NPG D48625



John Milton, 1608-74

By an unknown artist

Regarded as one of the greatest of all English poets, Milton also wrote influential political propaganda. He was a staunch Republican, was employed by the Commonwealth government and wrote a number of widely read pamphlets defending the decision to execute Charles I. He also wrote against censorship and in favour of divorce. By the age of 43, he had lost his sight and he dictated much of his most important work, including his famous epic poem, *Paradise Lost*.

A contemporary of Milton's described this portrait as 'his picture drawn very well and like when a Cambridge scholar. He was so fair that they called him the Lady of Christ's college'.

Oil on canvas, about 1629
NPG 4222



Oliver Cromwell, 1599-1658

By Robert Walker

The only British head of state not to hold a royal title, Cromwell rose to power from comfortable beginnings after his election as Member of Parliament for Huntingdon.

His military leadership, astute politics and unwavering Puritan beliefs were decisive factors in the victory of the English Parliamentary army in the Wars of the Three Kingdoms. Along with 58 other politicians, he signed King Charles I's death warrant in 1649 at the end of the Second English Civil War. He then led the brutal crushing of rebellion in Ireland, and the defeat of a Scottish army led by Charles II in 1651.

Created Lord Protector in 1653, Cromwell rarely sat for his portrait. His pose and the boy tying his sash are based on earlier portraits of Royalist soldiers.

Oil on canvas, about 1649
Transferred from British Museum, 1879
NPG 536



King Charles II, 1630-85

Attributed to Thomas Hawker

The eldest child of the executed King Charles I, Charles II spent most of his youth in exile on the continent during the Republic. He returned to reclaim his throne amid much rejoicing in 1660, entering London on his 30th birthday. He opened the public theatres after nearly 20 years of closure, and his court became famed for luxury, indulgence and the prominence of women. He had 14 children with his many mistresses, but none with his Portuguese queen, Catherine of Braganza.

Cynical, lazy, and notorious for saying one thing and doing another, Charles was also charming and approachable, and promoted science and technology with genuine interest.

Oil on canvas, about 1680
NPG 4691



Samuel Pepys, 1633-1703

By John Hayls

Pepys is most famous for his remarkable *Diary*, kept from 1660 until 1669: a unique record of life in Restoration London. His lively descriptions range from important national events like the Great Plague and the Great Fire of London, to domestic details about dining with friends and buying new clothes.

Never intended for publication, the *Diary* also includes candid accounts of Pepys's intimate relationships, including, in disguised language, his infidelities and sexual exploitation of serving women.

Pepys worked very successfully as a naval administrator for James, Duke of York (later James II). He also assembled an extensive library and collection of engravings that now belong to Magdalene College, Cambridge.

Oil on canvas, 1666
NPG 211



Diana, Princess of Wales, 1961-97

By Bryan Organ

Diana, Princess of Wales, pioneered a refreshingly modern image for the royal family, and her enormous popularity is enduring. She was renowned for her charity work, raising awareness of AIDS and the use of landmines. She married King Charles III, when Prince of Wales in 1981, and the couple had two sons, Princes William and Harry before their divorce in 1996. Her death in a car crash in 1997 at the age of 36 shocked the world and sparked a remarkable outpouring of public grief.

Commissioned to mark her engagement, Lady Diana Spencer, as she then was, is shown in the Yellow Drawing Room at Buckingham Palace. Media attention focussed on her trousers – considered a radical choice for a royal portrait. Soon after it was unveiled, the portrait was slashed as a political protest over British involvement in Ireland.

Acrylic on canvas, 1981
Commissioned by the Trustees, 1981
NPG 5408



Dorothy Hodgkin, 1910–94

By Maggi Hambling

The first British woman to win the Nobel Prize in Chemistry in 1964, Hodgkin was able to define the structures of penicillin (1949), Vitamin B12 (1955) and insulin (1969) using x-ray crystallography, transforming their therapeutic potential.

A Royal Society Fellowship scheme was established in her name, to help women who wish to be both career scientists and to raise children.

Commissioned by the Gallery, and painted in Hodgkin's study, Maggi Hambling depicts the chemist with a structural model of insulin in the foreground. Two pairs of hands convey energy and activity, which also refers to the subject's acute arthritis, contracted when she was 28.

Oil on canvas, 1985
Commissioned by the Trustees
NPG 5797



Sir Edward Elgar, 1857-1934

By Percival Hedley

With no formal training, Elgar became the foremost composer of the age. His music was influenced by the English countryside, but also continental Europe where he was known as one of the great symphonic composers.

Elgar established his name in 1899 with the *Enigma Variations*, a series of musical portraits of his wife and friends who supported his early career. His *Pomp and Circumstance Marches*, published at the height of the British Empire, include the tune for 'Land of Hope and Glory', to which lyrics were later added. His 1919 melancholic *Cello Concerto in E minor* has been interpreted as a response to the horrors of the First World War.

Bronze bust, 1905
Bequeathed by Leo Francis Howard ('Frank') Schuster, 1928
NPG 2219



Dame Christabel Pankhurst,
1880-1958
By Ethel Wright

Christabel Pankhurst was a suffrage campaign leader who organised spectacular rallies and processions calling for 'Votes for Women'. Her strategies became increasingly militant, escalating to include arson and bombing.

After studying law at Manchester University, Pankhurst joined the Women's Social and Political Union, founded by her mother Emmeline Pankhurst in 1903. This portrait shows Christabel wearing the official colours of the Union: white, green and purple.

Pankhurst's contribution to the emancipation of women was eventually recognised officially when she was made a Dame in 1936.

The painter Ethel Wright was inspired to paint this portrait after seeing Pankhurst speaking at a public event. It was exhibited at the Women's Exhibition in London in 1909, a large fund-raising event for the suffrage campaign.

Oil on canvas, about 1908
Bequeathed by Elizabeth Ruth Dugdale Weir, 2011
NPG 6921



Ralph Vaughan Williams,
1872-1958
By Sir Gerald Kelly

The composer Vaughan Williams was a central figure in 20th-century British classical music. His works range from film scores to epic symphonies. His concert piece, *The Lark Ascending* is frequently voted one of the UK's favourite pieces of classical music.

In the face of rapid urbanisation at the start of the 20th century, Vaughan Williams sought to capture rural and traditional music by travelling England and transcribing songs, as part of a folksong revival movement. He also promoted new music, financially assisting young composers.



Sid James, 1913–76

By Ruskin Spear

'I never met Sid James except on TV. The painting isn't about him anyway. It is about a moment in history when he and Hancock kept us all amused'
Ruskin Spear

With his distinctive 'dirty' laugh, James was one of the most popular performers in British radio, film and television from the 1950s to the 1970s, including 19 films in the 'Carry On' series. Born Solomon Cohen to British Jewish parents in South Africa, James came to the UK shortly after the Second World War and appeared with Tony Hancock in BBC Radio's *Hancock's Half Hour*.

This portrait includes elements of collage to create a snapshot of everyday culture in the early 1960s.

Oil and collage on canvas, 1962
NPG 6820



Dame Iris Murdoch, 1919–99

By Tom Phillips

'A luminous presence...an electric light-bulb in that gloomy corner, glowing, casting out darkness'

Tom Phillips on Iris Murdoch

British-Irish writer Iris Murdoch was one of the most influential novelists of the 20th-century, exploring themes including morality and the power of the unconscious in her work. Her novel *The Sea, The Sea* won the Booker Prize in 1978.

This portrait took three years to complete, and during this period Murdoch visited Tom Phillips's studio in Peckham in South London 15 times. In the background is a detail from Titian's *The Flaying of Marsyas*, a painting exhibited at the Royal Academy at the time artist and sitter met and the subject of conversations between them.

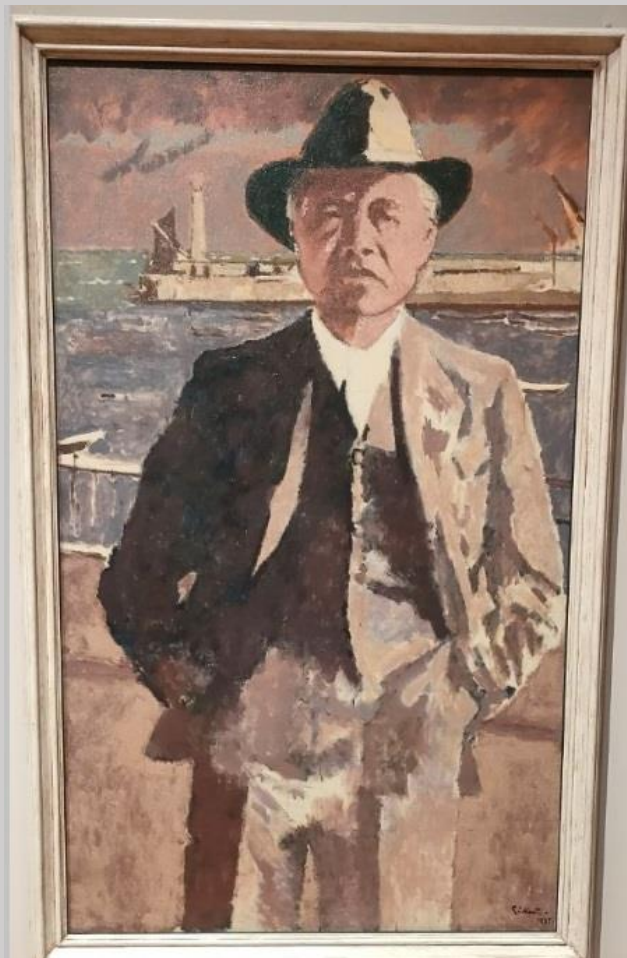


**King George V (1865-1936);
Princess Mary, Countess
of Harewood (1897-1965);
Prince Edward, Duke of Windsor
(1894-1972); Queen Mary
(1867-1953)**
***The Royal Family at
Buckingham Palace***
By Sir John Lavery

This grand portrait shows the family of King George V posed in the White Drawing Room at Buckingham Palace.

The Northern Irish artist John Lavery painted the portrait just a few months before the outbreak of the First World War. Queen Mary and Princess Mary are seated and appear reserved while the king, who is standing, is dressed in military uniform to signify duty and service to the nation.

In this turbulent era, the serenity of Lavery's painting and its portrayal of a confident Royal Family may have reassured viewers. However, just two decades later, Prince Edward – the boy here – jeopardised the throne when, as King Edward VIII, he abdicated.



**William Maxwell Aitken,
1st Baron Beaverbrook, 1879-1964**
By Walter Sickert

Max Aitken was an extremely influential media tycoon and politician. He moved to Britain from Canada in 1910 having made his fortune as an entrepreneur. As a Conservative MP, he held important government positions, including as Minister of Information towards the end of the First World War and Minister of Aircraft Production during the Second World War.

Between the wars, Beaverbrook turned his newspaper, the *Daily Express*, into a powerful voice for patriotic conservatism.

The artist, Sickert, based this portrait on a press photograph showing Beaverbrook outside his Surrey home, but he changed the background to show Margate harbour, which was near his studio.



**Sir John Everett Millais, 1st Bt,
1829-96**

By William Holman Hunt

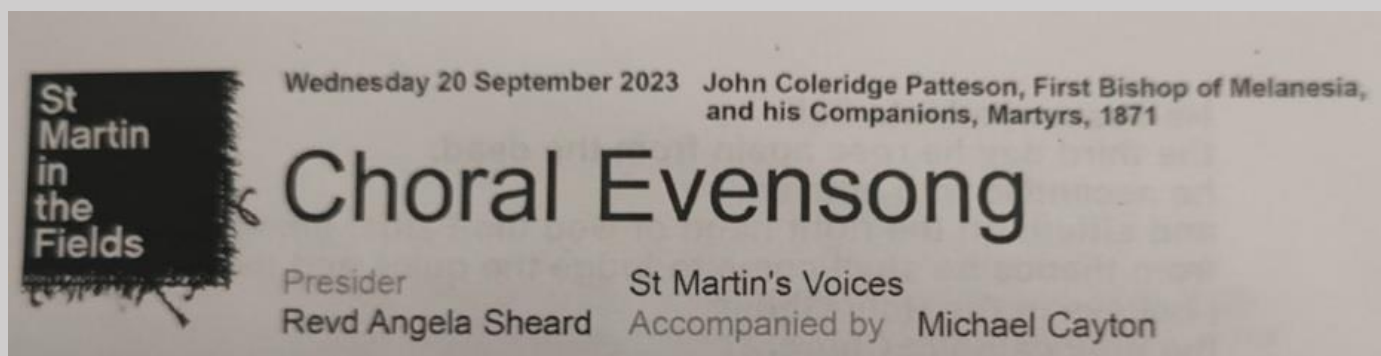
With Rossetti and Holman Hunt, Millais formed the Pre-Raphaelite Brotherhood in 1848. He became one of the most celebrated artists of the Victorian age.

In this portrait by Hunt, Millais wears a golden goose tie-pin that he designed himself. It is difficult to see, composed with just a few smudges of chalk.

The portrait was one of a group the Brotherhood made of each other for their friend, the sculptor Thomas Woolner, who had emigrated to Australia. They were drawn at Millais's studio at what was to be the Brotherhood's last meeting.

Chalk, 1853

Given by Leopold George Esmond Morse in memory of his father, Sydney Morse, 1937
NPG 2914



O taste and see, Vaughan Williams

Gibbons Short Service

O Lord, increase my faith, Loosemore

Continuo Organ – Postlude on the west end gallery Walker organ



