Post-Impressionism in Great Britain: Woman Artists from 1880-1930.

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Preface

I would like for all the readers of this paper to note that the language in this paper is meant to collaborate with the gender heteronormativity of the late 19th century and early 20th century. The terms male, female, men, and women are used in the context of cisgendered people with the purpose of exploring how the gender binary in Western Europe operates within past time periods.

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Introduction

Women in history have often been victims of bias and the miscommunication of historical facts throughout time. There has been a misattribution of efforts and historical presence, resulting from the general art historian's bias. The recording of an artist's work has relied mainly on the ability and willingness to have an art historian or critic writing on their work. There is a significant difference between collectors and art historians where one facilitates the production of art and the other records, they deem essential. The abilities of women artists have often been critiqued in public settings such as magazines, forums, and newsletters essential. This facilitated an environment where women artists were negatively compared to men and where the media enabled the general ridicule of women at the time. In terms of artists, there is a constant and often a critique of women artists with their male counterparts that emphasizes their differing genders.

One of the aspects of society that we will be examining in this paper is the influence of class structures on how women and men operate together. There has always been a form of class hierarchy in societies, but the implication and effects were more blatantly seen after the introduction of the Industrial Revolution. The growing economic value for having women in the workplace and industry allowed women to seek policies that gave them greater protections and liberties. However, with the introduction of a massive, growing workforce, a class hierarchy was more noticeable and essential in the 19th and 20th centuries with the advent of the industrial revolution. Most women at the time, if they were middle-class and below, worked and had an income at least before World War I began. This seems to contradict the message that the media at the time was trying to push: the “ideal” family includes the one where the husband is the

primary income earner, which is unfeasible for a majority of working-class people. The stigma still exists but the practice of it was not common at all.

The artists in this period has been systematically forgotten about due to entrenched misogyny within society and the art critics who devalued their work, without the presence of written literature the memorability of artists is forgotten about. Discussing the constant 'rediscovery' cycle that most of these female artists from 1880-1930 were subject to after they died is an essential step in preventing the historical forgoing of them in main discussions of post-impressionist art. Women artists in different periods and locations are studied today to re-examine what was known and if it still applies to the current atmosphere in society. This research allows for misattributed works of art to be corrected to give the proper amount of respect to each artist where it is due.

Literature Review

The article "Gender, Welfare, and Citizenship in Britain during the Great War" gives a nuanced version of what it meant to be a woman living in the late 19th and early 20th centuries. The article expounds on the welfare systems, namely the Beveridge Plan, and the systemic sexism within the government itself. While the Beveridge welfare system, which was created by Sir William Beveridge and officially implemented in 1914, the setup for the structure has been ongoing since the mid-1800s. The article goes into how assumed male maintenance of women transitioned from being implicit into explicitly supported by the government officials and policy in the 1910s. Before the government policies on gender roles, a sizeable societal implication

came with the idolatry of Victorian women and their domestic abilities. The article also summarizes that since the claim that women and children are an integral part of men's rights, there cannot be faithful citizenship for women while they are the property claim of their husbands and fathers.

In the article*,* "Dangerous Liaisons: Relationships between Design, Craft, and Art" from Lee-Maffei, the relationship between how Artisanship and Art are viewed is carefully examined through the binary contexts placed, such as oil painting, was generally seen as a male-dominated form of art, while crafting and design was placed heavily under a context of female expression. This gendered perspective on art was a deliberate effort to undermine 'feminine' practices and uplift the male perspective. "The patriarchal nature of hierarchies of visual practice, in which women have been associated with amateur and domestic practices and men with extra-domestic professionalism, remain thoroughly effaced. Ascribed status has tended to depend upon levels of intellectual input levels and conditions of production" (Maffei 212). When the artforms are gendered, it is much easier to express the failings of a project on the gender of the practitioner and heavily limits those who want to practice. The gendering of the mediums created limitations and discord within the art community and made many question their position as an artist within their chosen craft because of this.

In the article, "An Art School of Their Own: Women's Ateliers in England, 1880–1920"*,* the placement of the role of women is discussed, especially under pioneers of art such as Gwen John. "Art was a precarious profession for both sexes, but for women, facing additional prejudices and constraints, it was especially rare to experience professional stability or control" (Quirk 41). The improvement of these women's lives was under the stipulation of whether they would be granted social emancipation or not. Activists such as Louise Jopling, Henrietta Rae,

and Gwen John faced increased scrutiny with their artwork due to their inability to quiet their offense at the abuse they were subject to. It focuses on the spaces that women are allowed to exist and the obstacles that women artists regarding their education. For example, delete to be considered entirely taught in the Royal Academy, artists have to study the nude form, but women were barred from that for a long time due to the social consequence of exposing them to 'sinful' behavior. There is also an emphasis on the lack of research and understanding of the education curriculum that these artists implemented within their classes because there was an initial lack of interest on them from art magazines, periodicals, and forums.

In the article from Lauren Lampela, "Women's Art Education Institutions in 19th Century England", there is a review of the class differences in an already binary world of art. In the 19th century, little education was taught to the female population of Britain at the time was further divided and limited due to the class constraints implemented. "Male pupils were classified as gentlemen or artisans…female pupils were classed as ladies, governesses, or females" (Lampela 66). Not only were the pupils classed under these labels, but the classes in which they were taught delete were labeled, respectively. The Female class was the lowest-tiered class due to the majority of the students being from the working-middle class and those that were any poorer were not admitted entry into many of the schools in the region.

In "Genius and Gender: Women Artists and the Female Nude 1870–1920", the foundations and popularity of the schools created by Louise Jopling and Henrietta Ward are directly related to the rising social status of women in Britain at the time. The schools were praised as academic institutions. The founders took measures to ensure that the girls in the school could adequately educate themselves in the same artistic education their male counterparts had been doing for years. "For female students, gaining admission to the Royal Academy Schools was in many ways

a Pyrrhic victory as the life-class, deemed so crucial, remained barred to them until 1893 while an increasing number of other schools offered access to it" (Silcock 26). Silcock discusses the relevancy of art education to some of these artists and the distinct struggle of accessing proper life-modeling classes due to gender restrictions. There is also a consistent discussion on class differences where some artists, such as Gwen John, were quickly able to find art lessons due to her upper-class nature, but she was systematically restricted from many life models because of that very upbringing along with her

"Women, Periodicals, and Print Culture in Britain, 1890s-1920s: The Modernist Period. The Edinburgh History of Women's Periodical Culture in Britain" introduces one of the aspects of the emerging social changes I want to examine are the roles of publishing critics on the female artists in Britain. Notoriety in the creative space went with the growing attention and media coverage of columnists and publications from known art critics and historians. The article by Miller focuses on women's spaces within the editorial magazines which was a coveted concept at the time. But it also presses the separation of spaces that Pollock espouses in her article; the spaces between femininity and masculinity were deliberately separated to keep the spaces indoctrinated in their ideals and beliefs. We can see this in action with the specific columns made for women that are used to implement the role of women in whichever form of society that is being discussed.

In Pamela Gerrish Nunn's article "The Cottage Paradise", the life and career of Helen Allingham, a prominent watercolor artist, is given life. The article emphasizes Allingham's role in the creation of the English Cottage archetype and its role in English society. Her work was noted by John Ruskin, a fellow artist, during the 1884 Slade Lectures and where she was given praise for her achievements for the "truthful observations of nature". The authenticity that was

given to her name and reputation had catapulted Allingham into being a well-known figure in English life. Her emphasis on traditional values, within painting and society, resonated with much of the working-class people of England but it also helped compute the transition of life from the calmer pre-industry to post-industrial revolution. The displacement of the working-class culminated in the want for the roseate perspective of the cottage-life. The class-system and its hierarchy in English-life was an issue that was commonly mentioned within the progressive aspects of society; however, it is rarely depicted in these cottage-life paintings. "The term *cottage* has always conveyed limited size and luxuries, and as such, implies a taxonomy of class…So, as much as the cottage was mobilized as a dream of English life—a promise of shelter, security, and respectability that would nurture a homogenous Englishness wherever it be found" (Nunn 190). The cottage archetype motivated traditional values and nationalism in England in a time where progress was occurring at a rapid rate that disturbed the majority of working people.

Research Methodology

The question that will be examined in this paper will be: *How had the women's rights movement in Britain affected the social mobility of post-impressionist female artists from 1880-1930?* To understand this question, I will be examining peer-reviewed sources on British society, archival resources, and art market trends. Observing the peer-reviewed sources is not completely sufficient on its own, analyzing the art market trends in recurring periods and looking at archival sources is essential to gaining an increased analytical point of view.

For a majority of my research, I will be looking at journal articles from the Oxford Journal, Art Education, Woman's Art Journal, British Art Journal, and various university library

sources from Harvard and Princeton. I will be examining the lives and relationships of Helen Allingham, Gwen John, Louise Jopling, and Dorothy Hawksley. These artists have had different beginnings and lived intersecting lives within their art circles. Some of these artists used their social positions as ones to influence social change. Some of them decided to live quiet, private lives where they interacted with few people and simply worked within their means. But all of these artists had lives that were various levels of influential and interacted on a daily basis with their male counterparts within their artist circles.

The Systemic Policies in the United Kingdom

In the United Kingdom, though more focused in Britain, there has been very little implementation and enforcement of policies that enforce gender roles and rights until right before World War I although policy shift towards it began in the mid-1800s. The “marriage on the strength” principle began in the mid-1800s and would further develop under the Victorian era to reinforce certain privileges given to the army’s men. This marriage policy in the military would reward personnel for their service and loyalty to the British Army since the government restricted the number of marriages within the army; Only around four percent of men in the military were allowed to marry in 1876. Now the restriction of marriage maintained an important incentive for the government to maintain; it incentivized good behavior within the men, kept a majority of the men celibate, and provided the army with cheap female labor so they could do the laundry and ‘domestic work’. It was not until around 1871 that the wives of the military personnel were allowed some monetary compensation in the form of “separation allowances” along with educational and other welfare benefits, but these allowances were only available to women that married “on the strength” and assisted the army. Those wives who were married "off

the strength"—do not assist the military—are unable to access any of these benefits and are subject to the labor market, private charities, and the Poor Law.

It is important to note that most of the welfare benefits made available to women require the women to be married—more specifically to military personnel—for these benefits to be made available to them. The purpose of these welfare systems is for the government to act as a surrogate husband to the married women to maintain them and avail them allowances so they can keep out of poverty, as was stated to be the husband's duty by the government and the Charity Organization Society, "certainly agreed that men should support their wives but contended that they should do so through their exertions. If they failed, they had no 'right' to the benevolent assistance of the state" (Pederson 988). The most significant of the problem in is that the women themselves, married or unmarried, were not calculated in this equation separate from men. Prior to World War 1, it was easier for women to find themselves a modicum amount of government assistance and implement themselves in the labor market because there was "no particular model of family relations that had received the unambiguous endorsement of the state" (986 Pederson). The 'unambiguous endorsement of the state' means is that the government and politicians were not outwardly spoken about their biases towards women and family units until 1913.

In 1913 there was an investigation and analysis done on the British army men's predilections towards prostitution and "off the strength" marriages performed by May Tennant, the wife of the undersecretary to the war office. She had conducted a thorough investigation and found that the unofficial marriage was widespread among the soldiers and had ill-effects on their family's well-being. She favored that the wives be given philanthropic help and training so that the wives may develop different skills and possible employment and listed that off the strength marriages were an "evil." The House of Commons widely accepted the latter statement, but her

suggestion on the individual betterment of the women's lives was forgone since the wives and children were the husband's rights, so therefore if they gave him more than he should provide more for his wife. And since the male maintenance of women and children is included with the men's socioeconomic rights, a comparable set of rights is essentially unattainable for women in early 20th century Britain.

Before the public endorsement of gender roles in Britain, there was a slow progression into the separate spheres for men and women. The separation of spheres began with an evangelical revival in the 19th century and political radicalization for workers' rights—for men—created a conversation surrounding women's roles in the men's lives. To gain more support for greater worker's rights, the trade unions would push a narrative that women and children needed to be better provided for so that they would not have to participate in the labor market. The separation of spheres essentially divided men and women into two separate realities, where women can exist in the space of domestic work and duties and are idolized for doing so. Men were separated with all the financial responsibilities, the housing, and any necessity required for comfortable living. The ultimate problem with an observational outlook on women and women artists through the lens of only the separation of spheres is that it systematically creates a homogeneity perspective on all of femininity and women's lives.

It creates a homogeneous review of women's lives—and art—if looked at primarily through the separation of spheres. It establishes a categorical masculinized view that women only existed in these spheres and that their realities were synonymous. While that is happening, the men and male artists live these outsides, individualistic lives that appear in the written and artistic works of the late 19th and early 20th centuries. Looking at the difference in the reception and critiques of popular artwork from male artists and the famous well-known work received

from women artists, the artwork from male artists is primarily critiqued based on the skill, methodology, and subject. The artwork from women artists is critiqued and scrutinized under the terms of their gender and the aptitude for which they could even produce professional art. It comes down to is that there needs to be an additional observational method for women artists who lived during and after the Victorian era, which resulted in the gendered division of livelihood.

This gendered division of life, created from the availability and acceptance of education and financial resources for women in British society, is best represented through the socioeconomic mobility that female artists had from 1880 to 1930. Women artists had the distinct option of facilitating conversations about political and societal problems through their artwork and their art spaces. The artists such as Louise Jopling, Helen Allingham, and Dorothy Hawksley created different environments within their own spaces contrary to their male counterparts' studios. Helen Allingham is one artist that used her voice and efforts to promote an idolized and utopian form of living through conservative values. Whilst Louise Jopling is a prime example of utilizing her own space and studio in a way that sustained her political ambitions while maintaining the orderly ideal for a mannered woman. She fostered an atmosphere of maintained revolution within her artist space where the doors were constantly open to visitors, her women's suffragist groups, and the media.

Born Louise Goode in Manchester in 1843, Louise Jopling faced many obstacles in her life that could be contributed to her socioeconomic beginnings. She was born into an environment that considered her entire gender and girlhood as property to her father and later to her husband. The 1840s was the real beginning of women's rights in Britain where the Chartist movement, a movement dedicated to women's suffrage, would begin, and continue until 1857.In

Britain during the mid-to-late 19th century there was a dedication to improving the conditions in which women existed as equal members of society. It is important to note that a large part of the reasoning for the British government officials not explicitly supporting gendered takes on policy decisions until the 20th century is more than likely because, for centuries, women were not viewed as anything outside of an additional right to men. To be passed and traded between other men—fathers and husbands—until stated otherwise by government intervention shows that there is at the very least implicit bias within the structure of modern British society. It should be made clear that this is not an absolutist argument; some men lived in a cohesive environment with their fellow women artists in an equal measure. James McNeill Whistler, Sir Sidney Cockerell, and John Christian are all great examples of the respect given to the female artists that they were associated with.

When Louise Jopling was born as one of nine children to Frances and Thomas Smith Goode, there was no way for her to understand that both of her parents would pass before she was even eighteen years old. In 1861, after her parents had passed, she needed to marry someone to find a means to survive since society was not kind to single, lower-class women in the mid-1800s as stated previously. She needed to rely on a steady income from her father until she was wedded to another man, but since her parents both passed away before she could obtain good prospects, Jopling had to find a husband herself. Her first husband was Francis Romer, a civil servant that would later become the secretary to Baron Nathaniel de Rothschild. The Rothschilds were a prestigious family with good wealth and connections and acted as a security blanket for those in their employment. This type of patronage is essential for the continued prosperity of individuals and families that are not privileged with the same continued generational wealth that other artists and creatives were endowed with. Through her marriage with Romer, Jopling

became known to the Baroness, who suggested that Jopling study art and take classes while they were in Paris. This connection became essential to the beginnings of Louise Jopling's career.

Louise Jopling was in a mentorship with the artist Charles Chaplin during 1867 and 1868 as a part of her initial formal training in the arts. Chaplin introduced his courses in a form called the atelier method, a "master and disciple" form of teaching that essentially created a system where the teacher would focus the studies of their students closely on their work and are therefore better able to critique the outcomes of the art itself. Chaplin's atelier methods often refer to the inclusion of nude life studies for all his students, most notably his female students. A phenomenon that was rarely seen until the 1890s because women were limited in the interactions of nudity and the naked male form until there was wider acceptance in art schools and society. Chaplin's encouragement of his students to have an all-inclusive education was influential in shaping the radicalization of Jopling's ideology surrounding women's rights, especially during the tumultuous period in her life: the failure of her first marriage.

Before she became known as a loud proponent of women's rights in the 20th century, Louise Jopling faced a great deal of hardship within her marriages. Her first marriage with Francis Romer quickly faced struggle after his gambling addiction cost him his position with the Rothschilds. The failure in his career led Romer to a comparison contradiction over the success that Louise Jopling earned in those early years. The unhappiness grew between them when Jopling had to become the main contributor to the family household, a direct contradiction to the understood social contract at the time. Luckily for Jopling, Britain began to embrace greater financial freedoms for women in the late 20th century. The introduction of the Married Women's Property Act of 1870 came at an ideal time when her husband was terrorizing herself and her children. Before to this introduction, most married women never received custody of their

children if couples were ever allowed to divorce. Marriage used to be a topic that the Church primarily controlled, but with the 1870 Married Women's Property Act, marriage's purview falls within the government's control and regulations. Louise Jopling promptly filed for separation from Frances Romer when he could no longer provide for the family, became increasingly violent, and threatened to detain her income and art from herself. Romer died shortly after the separation was finalized in 1873 in Jopling's favor.

"Survival demanded formidable networking skills and the retrieval of her now bruised social status" (Montfort 2013). For a brief period, during her divorce and after the death of her first husband, Jopling found herself in the unique position of being the primary caretaker and provider for her children and herself. There was no option for her to receive much government assistance—if at all—since the welfare system only cares for married mothers, since she pursued divorce in a settlement that declared that she could keep her income, there was no other option than for Jopling to become more advent in her pursuits of a professional artistic career. Jopling's networking and social skills became her most useful and applicable tool in her life.

Louise Jopling's first artwork that gained her recognition within the art world was the work was a *Japonais* piece titled *Five O'clock Tea* in 1874. This large piece of art was exhibited at the 1874 Royal Academy of London; a 6' x 4' canvas, it was the physical representation of Jopling creating art that fits within the paradigm of what is thought to be 'feminine art.' In works like this, she was identifying with progressive middle-class tastes while encouraging further social connectivity within that sphere and with the upper-class individuals. It is important to note that 1874 is the same year that Louise Jopling remarried an older watercolor artist named Joseph Middleton Jopling. *Five O'clock Tea,* found in figure 1, was initially going to be listed under her previous married name, Louise Romer. Still, her husband convinced her to change her name to

Louise Jopling under the painting so that she would not be tied to her previous moniker. “I made

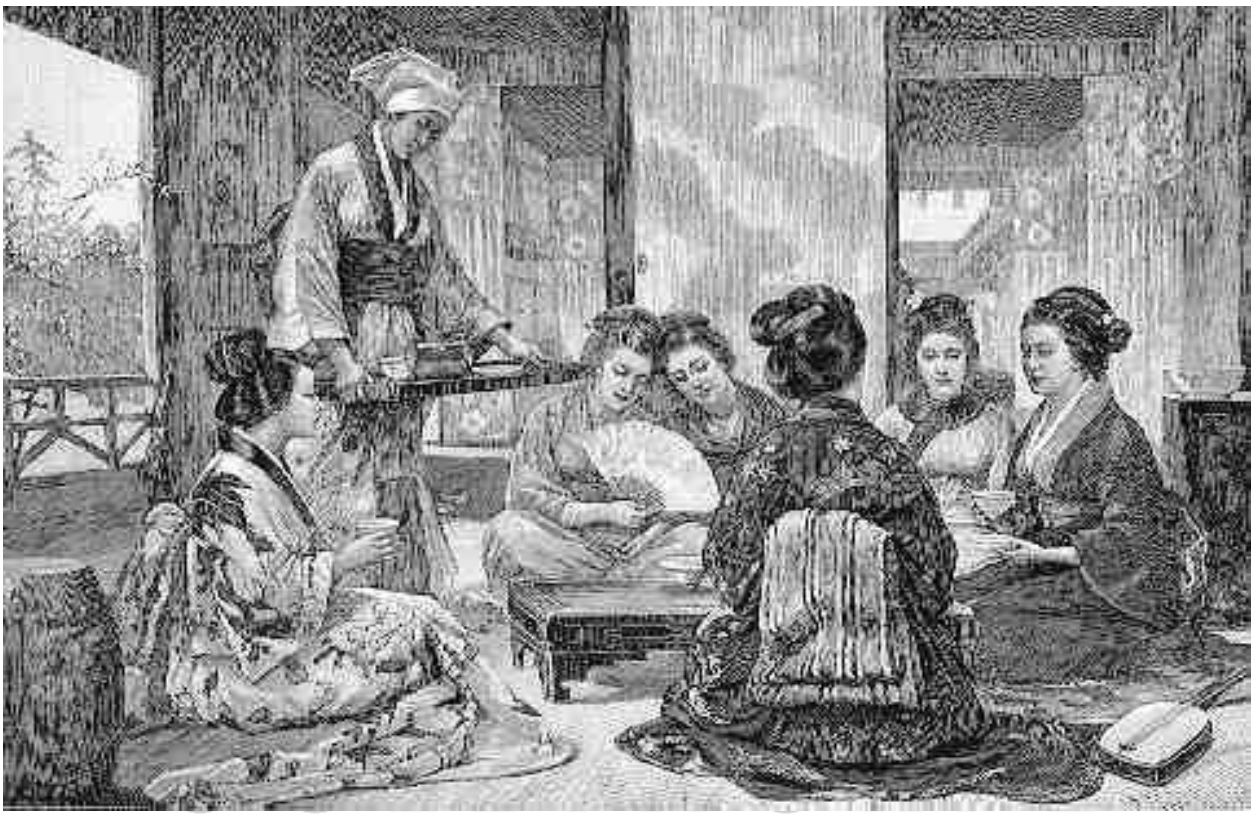

Figure 1. Louise Jopling, Five O' Clock Tea. (Magazine of Art, 1880) Lithographic Reproduction of an Oil on Canvas. 6 ft x 4 ft.

my girlfriends pose for me, and afterward, I regaled them with real tea. Another picture was from myself in Japanese attire”[1] (Jopling 1925). The Royal Academy accepted two pictures of Louise Jopling’s including the *Five O’clock Tea* and this exhibition opportunity benefitted her with plenty of career opportunities.

What this all represents, essentially, is the importance and emphasis of reputation to Jopling and those within her social circles. Her deliberate use of Japanese genre painting as her

[1] This quote comes from the University of Glasgow, from the research project titled “Louise Jopling (1843-1933): A research project”. The entire quote is related to the *Five O’clock Tea* painting from 1874.

introductory style into the art world made her seem more palatable to potential patrons and future commissioners as a new woman artist in the market; and such a deliberate tactic worked to her benefit since this piece was featured in her first major exhibition at the Royal Academy of London; it also sold for four hundred pounds. Her first major exhibition and sale opened many opportunities for Jopling, which she utilized to create a notable name for herself.

Like most other women during the Victorian era, Louise Jopling found herself involved in her husband's same social and artistic circles. Through this marriage, Jopling found herself introduced to her soon-to-be good friend, James McNeil Whistler. Her already climbing success within the 'oriental' subject and the subsequent art market created fame for the striving artist. It certainly helped that Whistler and John Everett Millais would paint portraits of her that helped catapult Jopling's notability. Louise Jopling very quickly would find herself in a position of incredible social mobility and center-point for London's social reform and artistic endeavors. With this position, Louise Jopling constructed a world for herself and her children where she could exist independently and support other women and artists to do the same.

Jopling's creation of her School for Women Artists in 1887 was well-received, although a large part of the school became associated with class differences. Regardless of the class hierarchy within the school, Jopling's promotion of education and equality for women became the most significant facet of her life. Her fixation on women-related topics and struggles can be seen in many of her paintings. *It Might Have Been*, figure 2, is an excellent example of Jopling's accomplishment and technique during her life. This painting can be seen as symbolic of her growing fame and technique and renown. This artwork was attributed to her growing radicalism and is a commentary on the continuous disenfranchisement of women in this period. She was well into her marriage with Joseph Jopling at this point, and she was able to exhibit at a great

many well-known establishments due to connections she was able to build through her husband and their friends. One such place was the Grosvenor Gallery, where she first exhibited her art piece *It Might Have Been* at their inaugural exhibition in 1877. She later exhibited the same piece at the Dudley Gallery in 1880, where her work was equivocated to love letters and "missed opportunities" through a conceptual analysis of the subject.

"There is tenderness and thought in every touch of this exquisite work, from the pale, pretty face, with half-parted lips, which leans wearily against the Japanese cabinet, the gift, perhaps, of him whose letters remain as the sole relics of 'what might have been.' Has he gone down to the sea in ships? The accessories of quaint Eastern jars and screen would say, 'yes.' Will he return, will the sea give up its dead? The mourning-dress would say, 'No'."[2]

[2] This quote comes from the Magazine of Art Gift Book from 1880 which details many art pieces being gifted to the Royal family at this point of time. Being selected as one of the artists to partake in this gift is seen as an honor since your painting will be in the private collection of the British Royal Family.

"IT MIGHT HAVE BEEN."
(*Drawn on Wood by Louise Jopling, from her Picture in the Dudley Gallery, 1878.*)

Figure 2. Louise Jopling, It Might Have Been, 1877 (Magazine of Art, 1880). Drawn on wood from her piece in the Dudley Gallery.

Louise Jopling's artwork is characterized by her social maneuverability, which she utilizes to the best of her ability throughout most of her life. This, however, has not stopped her from continuously being a victim of the circumstance in which she was born. Having come from a low-station due to her parents and then marrying a civil servant, the accidental connections she made through her marriages allowed her to become as influential as she was. Hosting studio parties which became the backdrop for suffrage movements and equal rights movements, gave Jopling the ability to become a mouthpiece for those who could not. But that has not stopped her from being a victim of the very thing she was fighting. The best way to understand the discrepancies in how women artists are treated compared to their male counterparts is through their commissions. For example, Jopling lost a commission of 150 guineas in 1883 to John Everett Millais, who was paid 1,000 guineas instead for the same commission. Louise Jopling, one of the most famous artists of her time, was worth 150 guineas at her best, whereas Millais was considered 1,000 guineas when he was slowly exiting the spotlight. Commissions are indicative of popularity and quality, but they are a quantitative way to show how well-respected artists are. Such a distinct difference in the treatment between the two artists is analogous to the treatment of women in British society at this time.

Impacts of Industry, Colonialism, Bias on Women Artists

A prominent artist in history focus intently on an artistic movement or the culture they find themselves surrounded by. In England during the late 19th century and early 20th century, there was a progression in trade that was motivated by the Industrial Revolution. This progression the trade was seen most through Western colonialism in Southeast Asia, which gave

the United Kingdom the means to create open trade with Japan and China in this period. The progression of trade with Japan and China with the British colonialization of Southeast Asia allowed for the advent of fetishization of the Asian culture, otherwise known as the 'oriental'. This fetishization of entire cultures allowed the Western world to reduce the entirety of Eastern Asia into something consumable for western tastes. The introduction of Asian culture to the West was obsessed over because of its novelty. However, Western artists, manufacturers, and academics appropriated it due to its novelty.

One of the forms of this appropriation is the style of 'Orientalism' in art. 'Orientalism' refers to the gentle yet fluid brushstrokes with bold black outlines in the artwork. The style became popular amongst post-impressionist artists due to the overall reduction of Realism paintings, which relied on mimesis being practiced by the artist. The paintings inspired by the introduction of 'orientalism', such as Figure 3, is characterized by the overall balance of every aspect within the painting without relying on the exactness of the subject. The importance of the oriental style of artwork to the western world is that it is a relatively gender-neutral art-style that all artists find endearing.

Artists such as Henri Matisse and Auguste Rodin, both integral to the progression of Modern art, regularly introduced Asian artistic elements within their paintings. Contrary to them, artists such as Mary Cassatt, Berthe Morisot, Dorothy Hawksley, and Louise Jopling had all ingratiated themselves to the same orientalism style. There are significant differences between the styles, most notably because of their different societal experiences. Louise Jopling is a prime example of an artist that had begun life in poverty and her actions throughout her career were meant to create a better life and reputation for her and her children. Helen Allingham lived a relatively standard upper middle-class lifestyle and Dorothy Hawksley is the only one of the

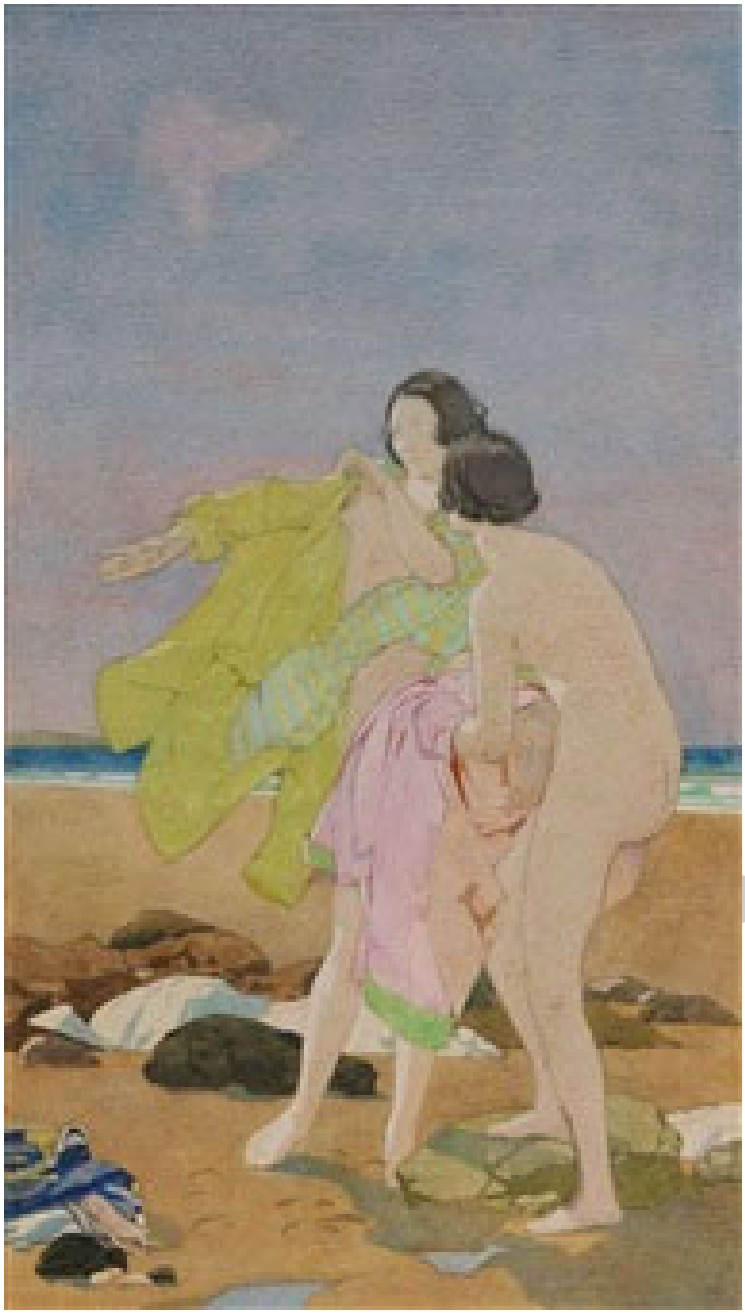

Figure 3. Dorothy Hawksley, Untitled, 1923 (Dean Thompson Collection). Watercolor on Artist's Board. 32 x 22.5 in.

three that was consistently reliant on her main job whilst maintaining an art career. For this research, we will be primarily focusing on Dorothy Hawksley and Helen Allingham's approach to orientalism, femininity, and their biases within their artwork.

Dorothy Webster Hawksley (1884-1970) was born in a relatively affluent family with a heavy artistic influence. Her mother is a maritime artist, and her connections from doing that assisted in establishing Dorothy Hawksley's artistic career. At the age of 15, in 1899, Hawksley was enrolled in St. John's Wood Art School, where she studied and honed her burgeoning artistic talents for seven years until she transferred to the Royal Academy Schools in 1906. Throughout this time, her skills in painting lent towards landscapes, figure subjects, and portraits. In most of these artworks, there is a delineation from the impressionist movement that buffeted the modernist artists of this time and there is a heavy emphasis on simplified line movements, negative space and positive space, and flat color. Hawksley's work strongly influences the formatting of Japanese prints and Chinese artists from the Song Dynasty (960-1279) and Ming Dynasty (1368-1644). These influences are shared with the inspiration she received from John Ruskin's work. Her work carries an intense energy that was shared amongst her peers in the Aesthetic movement.

The archetypal elements in Hawksley's artworks were not nearly as essential to her as the composition and the appearance of the artwork itself. A primary component of the Aesthetic Movement is the championing of art for art's sake, which entails that art can exist for its beauty and with no inherent meaning. The freedom in which Hawksley finds herself composing her artwork allows her to become creative within the medium itself. Depending on the influences that she was feeling inspired from that day, whether it be Chinese art or Renaissance, Hawksley would mix her paints, tempera with watercolor, gold underpainting, silk underpainting, or even

intermixing marble dust in the medium. This creativity would lend itself to the incredible effects of the finished artwork, such as vibrant colors and glittery surfaces.

All these remarkable elements of creativity were expressly shown in the exhibitions that Dorothy Hawksley participated in. Although primarily focused on England, she exhibited all over Europe in places like the Royal Academy, Paris Salon, the Fine Art Society. She even taught at King's College as a painting professor later on in her life. With all of these credentials surrounding a prominent artist such as Dorothy Hawksley, she also faced many negative critiques surrounding her artwork. Her piece which includes *The Nativity* from 1924, faced heavy scrutiny from the public. It is said in a critique on the Exhibition at the Royal Academy of Arts that this particular scene was "the drawing beautiful, the color wanting; it may be unkind, it may even be untrue to say it, but the spirit of Faith seems to be absent" (Froggatt 610). [3]

Dorothy Hawksley was involved in many of the women artist societies, including the Women's Royal Academy, where she exhibited a great many of her artworks. At one such exhibition that was hosted at the Burlington Galleries, Dorothy Hawksley along with fellow female artists, were ridiculed by male customers, "They have no sense of humor; They cannot do practical things; They are not original or creative; They are lacking in patience."[4] This kind of critique is often used against women artists in Britain who simply wanted to progress their careers outside of the fixed genre settings that the patriarchy assembled for them to exist in.

[3] This quote comes from *The Musical Times* where there's an excerpt describing the artworks that were presented in this show. It may be notable that this is the only piece of work that Froggatt said left him feeling 'wanting' and made the bold claim of a lack of faith from the artists herself. These critiques happened often and unkindly towards the women artists especially.

[4] This comes from an article in the Dundee Evening Telegraph, about the Women's Royal Academy titled Replying to Carping Male Critics. This is from Tuesday 21 April 1931.

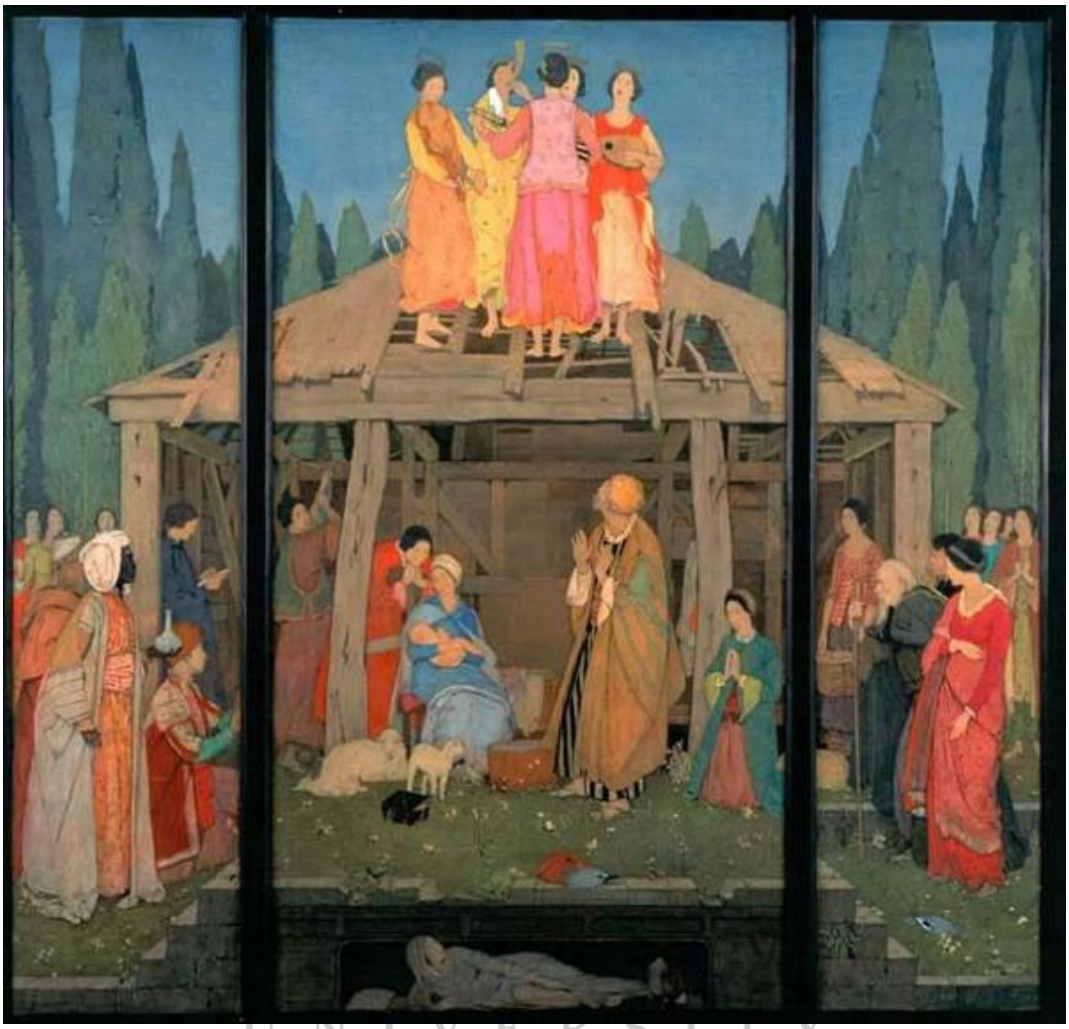

Figure 4. Dorothy Hawksley. The Nativity, 1924 (Birmingham Museums and Gallery,2017). Pencil, Watercolor, Tempera on Paper.

Through what can be discerned from, her activities in the public eye, Dorothy Hawksley attempted to become influential in these matters regardless of her reputation's sake.

Dorothy Hawksley met Sir Sydney Cockerell, former director of the Fitzwilliam Museum, in the latter part of his life at an exhibition. At this point in time, it is unknown if Dorothy Hawksley was ever married or had children, but it is known that she carried correspondence with Sir Sydney Cockerell. It is suspected that she operated as his secretary and

assistant towards the end of his life since there are many letters found between them that are exchanged between them but also dictated by her. Her assistance with Cockerell's health and livelihood, as shown in her sketch with figure 5, allowed for her introduction to John Christian (1942-2016), a young art historian at the time of their meeting. Cockerell wanted to introduce John Christian to ignored Pre-Raphaelites considered 'survivors' from the era. After Cockerell died in 1962, Christian decided to collect as many pieces of Dorothy Hawksley's as he could, and he kept a record of not only her but her art as well. John Christian is the only known author of an official biography for Dorothy Hawksley until lately, and it was only published post-mortem. The record-keeping alone and the information that was noted down from Christian and Cockerell have given Dorothy Hawksley an opportunity to be remembered and properly researched by historians now. Without the connections that she made in her life, the knowledge of her existence and impact on the artworld may have been altered in an unrecoverable way.

When it comes to female artists and their reputations being reliant on the men involved in their lives, a vulnerability was only beginning to be fortified in this period. Women were given minimal civil rights in Britain. Even when the minimum of those rights was granted, such as the right to private property finally being granted in 1870, other machinations at work deliberately inhibited women. When it comes to facts, the rights of British Men in 1850 were still

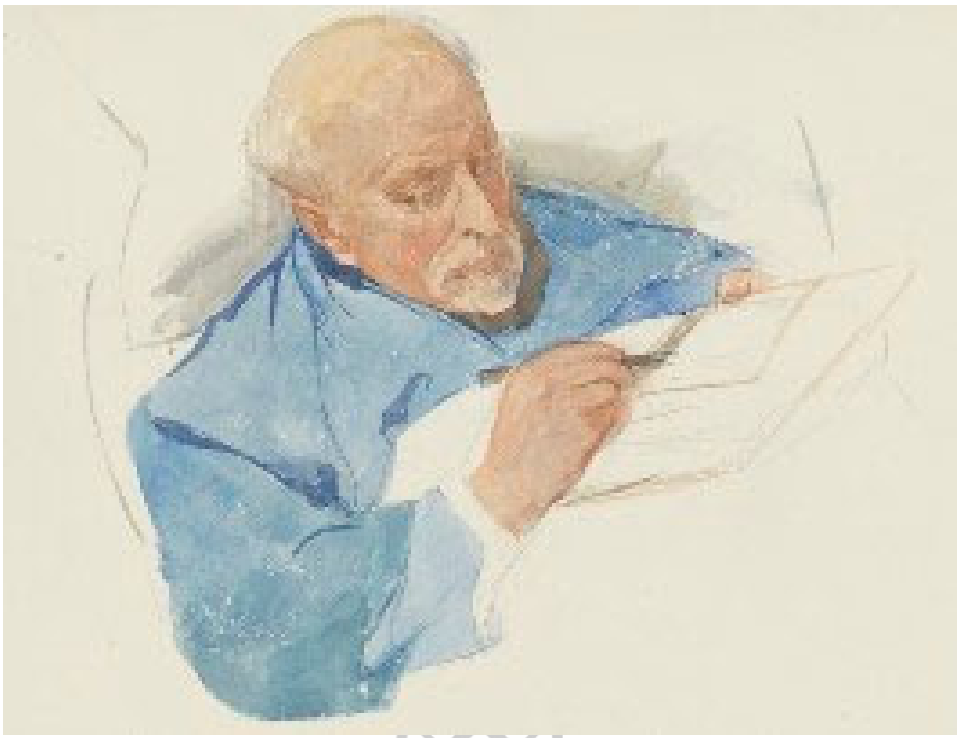

Figure 5. Dorothy Hawksley, Sir Sydney Cockerell, 1960 (The British Museum, 2019). Watercolor on paper.

incomparably better then British women in the 1950s, "Ironically at a time when women were gaining civil and political equality, the construction of a welfare state assuming male maintenance of women and children excluded them from full social citizenship" (984 Pederson). The male maintenance of women supported by the British began as a preliminary Beveridge economic model in the 1870s that was not fully formed until the 1940s. The formation and actual implementation of such an economic model that the government has crafted is meant to implement social moors to the growing working class from the Industrial Revolution. The formation period for this model is simply indicative of the mindset that the politicians had towards the working class and the outright resistance to the women's suffrage movement.

Artists, in times of crisis, have three options to make. They can ignore the growing issues and create art in ignorance of current events, which lent itself to moments such as the Aesthetic Movement. Artists can be part of the political movements of change and make themselves an integral part of it, such as Louise Jopling and her involvement with Women's Rights. These artists can also align themselves with more conservative values that contradict their delete best-interests. Helen Allingham is a notable example of an artist that aligns themselves to conservative values in contradiction of true modernist values that they practiced in.

Helen Allingham (1848-1926) was born in England as Helen Paterson. She studied at Birmingham School of Design and the Royal Academy School of London in the 1860s. She, like many others, utilized her art school as a form of pedigree training. For a good portion of time, the all-girl art schools, such as the one that Louise Jopling and Henrietta Rae created, were used for social climbing. Allingham came from an affluent family, and she utilized the education that was readily made for her to elevate her career from a young age. Soon after she finished school, Allingham began creating illustrations for *The Graphic Magazine* and other sources.

This type of illustration work is where she met her husband, William Allingham, who was an Irish poet. William Allingham was a well-known poet, famous for his poem "The Fairies". His circle of associates was not known for having considerate or liberal beliefs. Alfred Tennyson and Thomas Carlyle are both English poets and writers that have a good relationship with newspapers, magazines, and governing officials. Thomas Carlyle is an essayist that wrote items like the "Spiritual New-Birth" which expounds on the need for a restatement of Christianity to create a new age of enlightenment. Carlyle not only opposed the liberal views of human rights, but he was outright opposed to the emancipation of enslaved people. The essayist was also a close friend of the Allingham's and they lived next to each other.

Helen Allingham is a significant artist in Britain, especially during the Second Industrial Revolution. Allingham was well-practiced in two forms of artwork: orientalism and cottage life. Like Hawksley, Allingham uses a light shading and delicate brush technique when doing botanical studies and brief sketches of environments. Unlike Hawksley, Allingham became an integral part of implementing of the English Cottage archetype. Cottages became the symbol of the working-class dream during the industrial revolution as shown in figure 6. This is mostly due to a mixture of political figures having anti-industrialist values and the disruption of the environment from the Industrial Revolution. Old cottages were being dismantled, and entire ecosystems were replaced by factories, and pollution and all the common people could do was simply dream of a life where they did not have to work every day. The English cottage became a symbol of the old, simple life where being an individual and owning land seemed more probably to the simple commoner. Whereas the simple, ordinary man of the Industrial Revolution relies on surviving the changes to the best of their abilities.

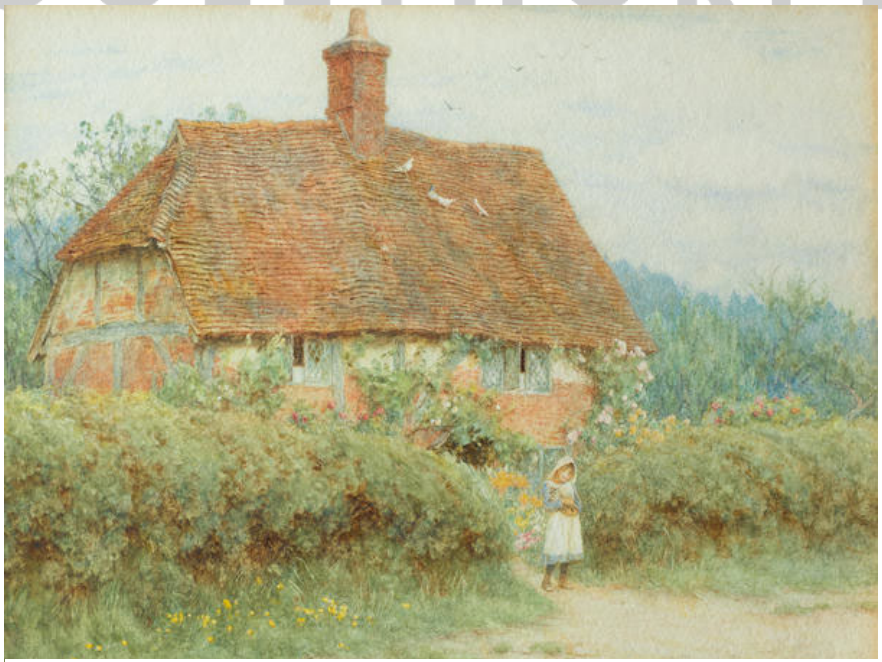

Figure 6. Helen Allingham, A Surrey Cottage, undated (Bonhams, 2019). Watercolor and scratching out

"They did not wish to shrug off the hierarchy in which the term for your home (cottage, hall, or chateau) is essential to social identity" (192 Nunn). The needs and understanding of the cottage to the people of England is something that Allingham knew herself. She practiced it to the point that some of her paintings and drawings of cottages are used for architectural purposes as shown in figure 7. Allingham had mastered the process in which the messaging of femininity and home was translated in her paintings in a way that set a roseate view on the old cottage life. Her artwork was incredibly well-known towards the end of her life. She was the first ever woman to be voted into the Royal Watercolor Society in 1891, immediately after they were allowed to include women.

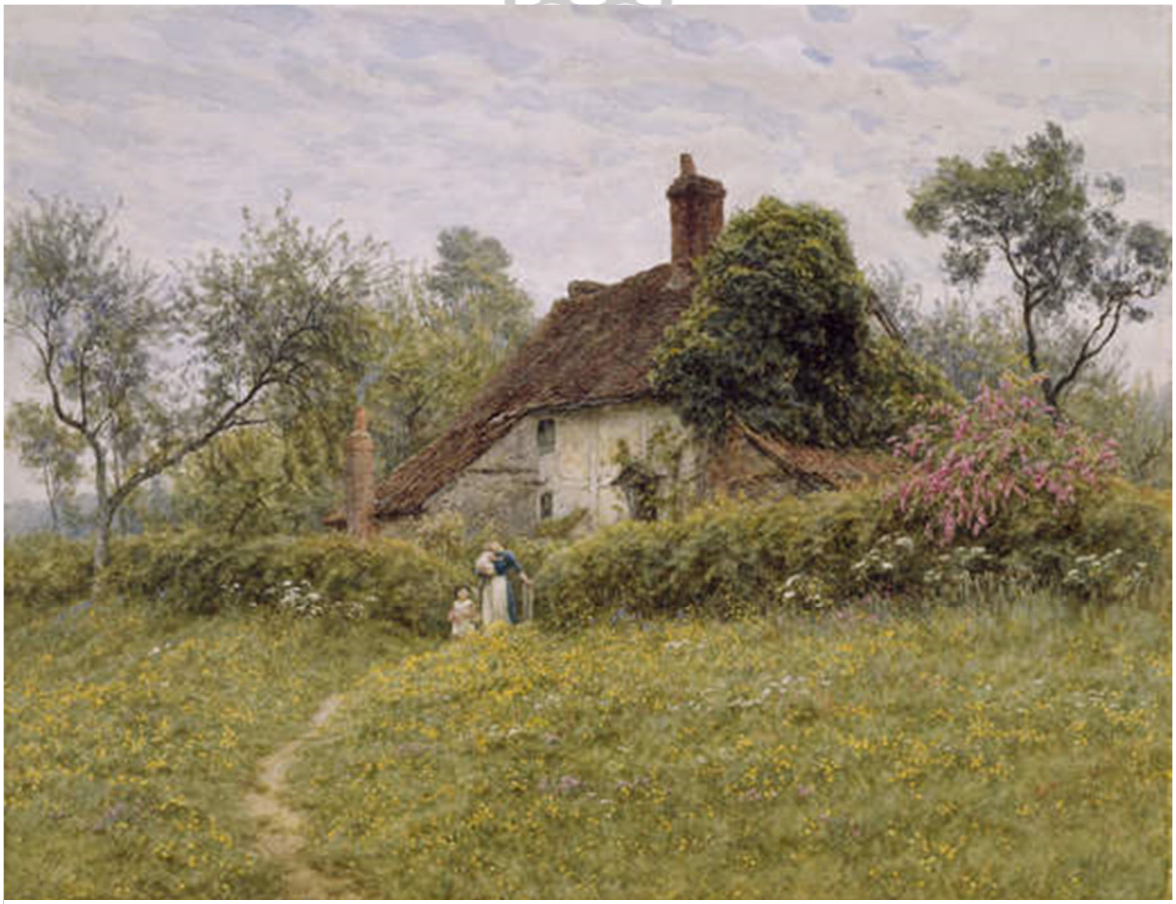

Figure 7. Helen Allingham, Old Cottagers at Pinner, 1885-1895 (Birmingham Museums Trust). Watercolor and Scratching-out.

Conclusion

Artists such as Helen Allingham, Louise Jopling, and Dorothy Hawksley are all relatively known but misconstrued artists. Their reputations in art history have misinterpreted as being unimportant, especially in comparison to their male counterpart; this misinterpretation is furthered by the lack of current conversations about them. Linda Nochlin's essay titled, "Why Have There Been No Great Women Artists?" speaks on the question of historical perspectives and what it means to be a 'great' artist who set the foundation for female artist recognition that was unprecedented. What constitutes a great artist is essential but addressing how the female artists from early periods of art became so unrecognizable in history is just as integral to the historical narrative.

All of the artists described earlier, Louise Jopling, Dorothy Hawksley, and Helen Allingham are all recorded in detail because they had the proper support from writers, poets, and patrons. Their interconnectedness has assisted their names in being researchable, but this cannot be said about most of the female artists of this period. There were entire artist societies created that were dedicated to the facilitating of women artist careers which suggests that there was enough artist to warrant such membership. However, these are artists that are not written about enough and have been lost to the historical narrative. A good amount of these artists, if they were not associated with writers or journalists, have been forgotten and their records. For example, Miss Amy E. Fisher was a watercolor artist that exhibited at the Royal Academy from the years 1866 to 1890, and she even travelled to Italy at some point. However, there is no birth record or death record associated with her and little information about her life. This lack of historical information about an artist that regularly exhibited at prestigious institutions is likely associated with the minuscule amount of written information about her. If these artists were more regularly

written about the same way that their male counterparts were, there would not be this large of a discrepancy of recorded artists in history. A proper historical narrative is crucial to maintaining the truth and to uphold the reputations of notable people in history.

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