



**This pack contains information and activity ideas based on exhibits in the Victorian Gallery. The pack incorporates curriculum subject areas including:**

- Unit 1A – Self - Portrait
- Unit 1C - What is Sculpture?
- Unit 3A – Portraying Relationships
- Unit 4C - Journeys
- Unit 6A – People in Action
- Unit 6C – A Sense of Place
- Unit 9gen – Visiting a Museum, Gallery or Site

## How did the Victorians feel about Museums and Art?

The Victorians saw museums as a way of educating people, particularly the lower classes.

The buying and commissioning of art was used by many people as a way of enabling themselves, they could better themselves and their reputation by buying art for their homes and public institutions. Art and sculpture were used by the Victorians to enhance a space. Many Victorian industrialists bought art for local museums and galleries as a way of balancing out the impact of their factories or mill on the local environment.

## How and why did the objects and paintings end up in a museum?

Wealthy patrons of the museum donated many objects and paintings. Many were simply too big or too precious to have at home, so were loaned or given to the museum for safekeeping.

Many museums try to build up collections of specific objects; the majority of Salford Museum's objects are of local interest.

### General ideas for the classroom.

- Discuss with class – talk about the trip.
- What is a Museum/ Art Gallery?
- What will Salford Museum be like?
- Where is Salford Museum? Has anyone been before?
- What do they remember/What did they like?
- Provide the children with a clear aim to their visit, e.g. seeing the 'real thing'.
- Stress the importance of experiencing the real thing.
- The experience, seeing objects in 3D, seeing the artist's brush strokes, how the painting is framed/hung, sometimes you may touch the real thing – for example the sculptures at Salford Museum.
- Originals and Reproductions – What is the difference? Are reproductions good or bad?
- As a class suggest some questions that could/should be answered while on the trip.

### General Ideas for the Gallery

On arrival reiterate any key pieces of information to the children.

■ Museum objects - using postcards or photographs of objects as a treasure hunt. The children must find the objects and note key pieces of information.

■ Paintings - Focus in on one painting or theme, i.e. A Ship on Fire or a still life.

## The Paintings

### **Aims:**

- To communicate ideas about relationships within the paintings
- To explore line, shape, colour and texture in natural forms
- To explore how artists convey movement in their work.
- Children can explore how signs, symbols and metaphors can communicate ideas and meanings about a journey.
- To explore how different landscapes and places can be represented, how the background contributes to the feeling of the painting.
- To explore headwear and costume worn in different times and cultures.

## 1) The Last Sleep of the Earl of Argyll



### **The Artist:**

Edward Matthew Ward was born on the 4<sup>th</sup> of July 1816 in London. In 1843 Ward won a prize in the Westminster Hall Competition, he was then asked to produce 8 oil paintings to hang on the walls in between the houses of parliament. Ward became noted as a painter of historical subjects, he died in 1879.

### **What is the background to the painting?**

Ward won a competition in 1843 to produce 8 oil paintings to hang in the Houses of Parliament. The painting was produced in 1854. He later had to replace the oil paintings with frescoes as the paintings were too big and shiny for the corridor they were in.

The painting shows Archibald Campbell, the 9<sup>th</sup> Earl of Argyll the night before he was executed for treason. To the right you can see the Prison Jailer and the High Sheriff. Impending Death is emphasised in the painting by the clock, the Bible, the last meal and the last letter, yet the Earl sleeps peacefully.

### **What are the People Wearing?**

Argyll has a cap on his head and a black velvet/silk suit, with lace under shirt. He is also wearing breeches, leather boots and his legs are shackled to stop him trying to escape. The two other men are wearing robes of rich colourful fabric.

**Why is the painting in Salford Museum and Art Gallery?**

The museum bought the painting in 1877, from a member of parliament called Mr Brogden. The money to buy the painting came from the Langworthy bequest. It now hangs in the Victorian Gallery.

**Activities:**

- Children can imagine they are in a dramatic story, - write the story and think of the costumes that could be worn. The costumes can be produced on paper or made up if possible.
- Look at the differences between the clothes worn in the 17<sup>th</sup> Century and now.
- Look at how the painting was made – different techniques and materials used, oil paints, canvas, wood, brushes.

**Talking points:**

- The painting is based on Historical fact, but painted around 200 years later.
- Discuss the history of the story and history of the painting itself.
- Think of what objects could be symbols for different emotions or subjects e.g. love – roses/chocolates/hearts, war – guns/armour/poppies or greed – money/food.

## 2) The Execution of the Marquis of Montrose



### **The Artist:**

Edward Matthew Ward (See Last Sleep of the Earl of Argyll)

### **What are people wearing?**

Distinctions between classes and beliefs can be made in this painting based on people's clothes.

Montrose was wealthy and is wearing his best clothes, due to his wealth and as a way of holding his head high on such a dramatic occasion. His clothes also represent his allegiance to Charles I. Montrose is wearing a sombrero or high conical hat, a red silk jacket and trousers edged with lace.

### **What is the Background to the painting?**

The painting shows James Graham, the First Marquis and Fifth Earl of Montrose in all his finery shortly before his execution for Treason in May 1650. The executioner is tying a book round Montrose's neck, and also on the scaffold a member of the Solemn League and Covenant is presenting Montrose with a copy of his own manifesto against Charles I.

In front of the scaffold an older couple can be seen, the gentleman doffing his hat to Montrose, the lady averting her eyes from the scene. These people along with the group on the left hand side of the painting, in the battlements, were supporters of Montrose and did not believe he deserved to die. On the left hand side of the scaffold is a group of parliamentarians, who believed Montrose deserved his sentence for supporting the Monarchy. A soldier can also be seen at the front of the painting stopping the crowd from getting near to Montrose.

Ward's painting portrays the drama of the occasion. Montrose is clad in his finery, as a parting insult the executioner brought Dr Wishart's narrative of his exploits, and his own manifesto, to hang around his neck. Montrose assisted the executioner in bidding the books to him and stated ' I did not feel more honoured when His Majesty sent me the garter'.

### **Why is the painting in Salford Museum and Art Gallery?**

See 'The Last sleep of the Earl of Argyll' above.

### **Activities**

- Children can compare differences in clothing between themselves and the characters in the painting.
- Children can look at differences between the clothing worn by different characters in the painting.
- Historic connections.
- Learn the story behind the painting, how can you tell that the Marquis was a Monarchist?
- How can clothes show how we feel or who we support? (Think about football teams, or religious clothing.)

### 3) Il Madonnajo. The Image Dealer.



#### **The Artist:**

Keeley Halswelle born in London in 1832, he died in 1891. He is known as a Scottish painter even though he was born in England. Keeley Halswelle studied at the British museum and the royal Scottish Academy. Then he began his career as an illustrator for 'The Illustrated London news'. He later visited Paris and Italy to further his experiences and career as an artist.

#### **Who is in the painting?**

The painting shows a man and a woman looking at the goods on sale from a stallholder 'The Image Dealer'.

In the background there is a man trying to sell fruit and vegetables, he has two children with him, the man looks a little glum, and the two children are asleep under a large umbrella. There are also two clergymen in black clothing looking at books on a stall, the book stall holder has his hands outstretched towards them.

### **What is the background to the painting?**

Keeley Halswelle produced the painting during the 1870's while he lived in Rome, it is set in one of Rome's market places.

The painting brings together many details loved by Victorians – children, a classical Italian setting, religion, mystery and the commonplace set in exotic surroundings. The 'image dealer' himself is portrayed as Middle Eastern perhaps adding an authenticity to his wares.

The gold plaque on the wall behind the 'image dealer' depicts St. Pius V (Pope Pius V). Pope Pius V excommunicated Queen Elizabeth I in 1570. The painting depicts a late 17<sup>th</sup> Century scene.

### **What are the people wearing?**

The 'image dealer' is wearing a turban, an overcoat, a white smock and boots with a form of spats over the top. The gentleman at his stall is wearing a headscarf and hat, cropped trousers, a waistcoat and jacket, he is also holding a long stick. The lady at the stall has on a dress, with a cloth on her head and a rug tied round her waist in the guise of an apron. The clergymen are dressed in traditional dress, all in black with Tricorne hats on.

### **Why is the painting in Salford Museum and Art Gallery?**

The painting was purchased by the museum in 1877 through the Langworthy Bequest. Alderman Edward Langworthy was a close associate of Joseph Brotherton, Salford's first MP (1832). Both were social campaigners and the leading advocates of a library and museum in Salford. On his death, Langworthy left £10,000 to the museum and library. This was used to buy paintings and build the west wing that bears his name.

### **Activities:**

- Children can investigate clothes and headwear worn at different times and in different cultures.
- Children could learn to tie a turban.
- Children could identify clothing worn for different weather conditions.
- Make a Tricorne hat
- Examine clothing and headwear which indicate a job or profession, e.g. policeman's hat or judges wig.

### **Talking Points:**

- Look for comparisons, e.g. rich and poor.
- Compare with other paintings, to identify different cultures and periods of clothing.

#### 4) Preparing for Market



##### **The Artist:**

John Frederick Herring, Snr. (1795 – 1865)

He worked as a stable boy and coachman in Yorkshire until he was able to study with the help of a number of patrons. He painted the winners of the Derby and the St. Leger for many years. Known also for his studies of rabbits, ducks goats and birds. Herring Snr was the animal painter to the Duchess of Kent and to Queen Victoria and Prince Albert.

##### **Who is in the painting?**

The painting shows a man and a woman preparing their produce for sale at the local market. The horse is the central dominant feature in the painting.

#### 5) Returning From Market



**The Artist:**

John Frederick Herring, Snr. (As above).  
Companion picture to preparing for market.

**Who is in the painting?**

The painting shows a man returning from the market having sold his produce, with a tired horse being the focus of this picture.

**Activities:**

- Children can explore animals in art.
- Children could draw a pet of favourite animal.
- Explore ideas of a journey, compare this picture to its partner – Returning from Market.
- Write a story about a journey or about the farmers day at the market. Jot these down in the gallery

**Talking Points:**

- What have the people returned with? what are the similarities/differences between the two?
- What other paintings in the gallery have animals in them?

## 6) The Visit of the Queen and Prince Consort to Peel Park in 1851



### The Artist:

G.E.O. Hayes lived in Manchester and was known for painting landscapes.

### What is the background to the painting?

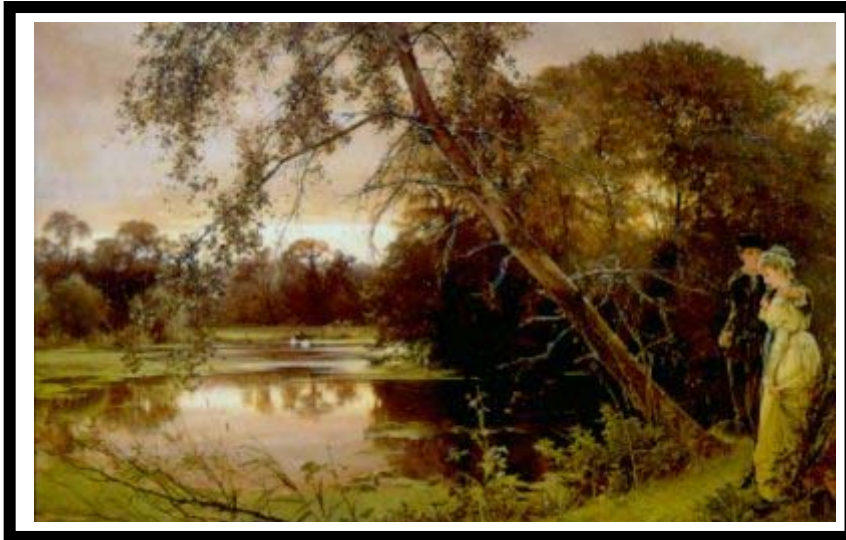
On the 10<sup>th</sup> of October 1851 Queen Victoria, Prince Albert and other members of the Royal family, including the Princess Royal and the Duke of Wellington, visited Salford and Manchester.

Approximately 80,000 school children were assembled in Peel Park, Salford to greet the Queen. The children were organised under banners reflecting schools and Sunday schools. A band was also present, although they cannot be seen in the painting. The conductor Mr Banks is present, he is said to have lead the crowds in one verse of the national anthem before the crowd burst into spontaneous applause.

### Activities

- Visit the Local History Library to find out more about Queen Victoria's visit.
- Borrow a Victorian loan box from the museum to see how Victorian children lived
- Children could write a story about the event from the viewpoint of a Sunday school child.

## 7) Still Waters Run Deep



### **The Artist:**

Edward H Fahey (1844 – 1907) was born in London, he studied architecture at South Kensington and Royal Academy schools.

### **What is the background to the Painting?**

The scene is set at Albury Park, the Surrey seat of the Duke of Northumberland. The title alludes not only to the pool, which might be much deeper than it appears, but also to human nature – a calm exterior possibly conceals much greater depth of personality. The painting has a companion picture entitled “He Never Came”; this is in a private collection.

### **Activities**

- Compare the water in this painting to the water in A Ship On Fire- how do they differ?
- Use different materials and techniques to create different water scenes.
- What are the people in the painting thinking? Are they sad or happy? Why?
- Try a ‘hot seating’ activity using characters from the paintings
- Create a background story for the painting.

## 8) Sunset on Nadall Moss.



### The Artist:

William Cubley (1816 – 1896) was a landscape painter and he also taught art.

### What is in the painting?

The painting is notable for the effect of the light from the setting sun highlighting the rocky landscape. The armoured rider on horseback provides a touch of romanticism – the armour suggests a 15<sup>th</sup> or 16<sup>th</sup> Century figure. Where has he been? Where is he going? Also three further figures on horseback appear in the painting's lower left hand corner.

### Activities

- This painting could be used alone or with *The Queen of the Tournament*, to inspire work about a journey.
- The painting may be used with others to show how landscape and light can be shown in paintings.
- How has the artist given the appearance of sunset? What colours has he used?
- Children could use an object to create a shadow, then draw this, Where is the light coming from? How do changing positions affect the shadow?

## 9) A Ship on Fire off the North Foreland



### **The Artist:**

Alfred Montague (1832 – 1883) was a painter of landscapes, town views and seascapes.

### **What is in the painting?**

Fire was one of the greatest dangers to wooden ships, which were often laden with highly combustible cargoes. The ship portrayed here has been devastated by fire and is a total loss. The crew have abandoned the ship and are clinging to the wreckage awaiting rescue. The rough sea is highlighted by the artist's use of light.

### **Activities**

- Compare this with Still Waters Run Deep.
- Write a newspaper report about the disaster.
- Write a letter home as one of the sailors.
- Use instruments/or voices to make a sound track to accompany the painting.

## 10) The Queen of the Tournament



### **The Artist:**

Philip H. Calderon (1833 – 1898) was born in France and studied in Paris.

### **Who is in the painting?**

The victor of a tournament generally had the right of selecting a lady from the court to be 'The Queen of beauty and love'. She then had to deliver the prize of valour on the ensuing day. The prize was often a plain gold circlet, you can see the lady present this in the painting. One of the ladies on the left is wearing a steepled hennin with veil, this type of head wear was popular in the late 14<sup>th</sup> century.

### **Activities**

- Make a suit of armour, with children making different individual pieces.
- Make Steeped hennin hats, or helmets out of various materials.
- Make medals, then create some tournament games to win them, alternatively use chocolate coins.

## **Self-Portraits and Group Portraits**

### **Portraits in the Gallery:**

- In the Orchard
- Old Memories
- Charles Swain
- Head of a Lady
- The Ligurian Shepherdess
- Runaway Horse

### **Group Portraits:**

- The Last Sleep of the Earl of Argyll
- The Execution of the Marquis of Montrose
- Workmen and Workwomen
- The Image Dealer
- A Volunteer for the Lifeboat
- Aesop Composing his Fables
- Columbus and the Egg

### **Aims:**

- To Communicate ideas about themselves.
- Investigate how paintings communicate ideas about relationships.
- To develop ideas about how they can portray themselves.
- To investigate a range of drawing materials and techniques.

### **Activities in the classroom:**

- Why do we make portraits and take pictures of ourselves and others?
- Show the class some portraits and group paintings or photographs; discuss the content of each.
- Ask the class to bring in their own family photographs.
- Talk about representing emotion in portraits – light/dark, happy/sad etc.
- Draw a self-portrait.
- Children can produce a passport for a person in the portraits they have seen, including; name, age, occupation.
- Make portraits using other materials, collage, clay etc.
- Make a frame for their art work.
- A number of children could pose for the class and re-create a scene, using props – the rest of the class can make sketches of the scene.

### **Activities in the gallery:**

- Identify a painting in the gallery, talk about what can be seen in the painting. Talk about colours, textures, shapes, lines, people/objects, 2D or 3D.
- In small groups decide on a painting to focus on. How does it make them feel?
- Ask the children to sketch the painting into frame borders.
- Children can compare portraits in the gallery to their own image.

- What differences can they see – style, dress etc?
- Are the people different, why?
- Select a painting with two or more people in it, what is the relationship between these people?
- Sketch all or part of the selected painting.
- Create a script for the people in the painting, act this out.

### **Sculpture and Statues**

- **Cain and Abel**
- **Leading a bull to sacrifice**
- **Queen Victoria (outside)**
- **Prince Albert (outside)**

### **Aims**

- To explore ideas about sculpture.
- To explore sculpture in public buildings and spaces.
- To explore and use shape, form, colour and pattern.

### **Activities in the classroom:**

- Comparison between dirty mills and workers, and clean, white, decorative sculptures.
- Show the pupils a number of different statues/sculptures before they visit the museum?
- Children could bring in toys e.g. Barbie, Action Man, Teddy bear and sculpt them.
- Explore different techniques – historic sculpture compared to modern sculpture i.e. Henry Moore, Barbara Hepworth, Andy Goldsworthy, Antony Gormley.
- Realistic (Queen Victoria) versus Imaginative (Cain and Abel).
- Explore different techniques – make collages instead or add colour to the statues (something the Victorians did).
- Make a statue as a class and create an environment for it, or design it with a specific area in mind. The class could create their own gallery and produce maquettes (small scale models) of statues to fill it.
- Children can visually and personally describe their characters, perhaps create passports for them.
- The class could produce an artists log book to accompany their work – video diary, photographs of work in progress.

### **Activities in the gallery:**

- Movement:** Recreate the shape of the statues.  
Add movement, move to the next scene in the story.

Story Telling: Create stories for the sculptures/statues.

What was happening before and after the captured event.

How do the people feel?

The story of Cain and Abel may be useful for background information, either before or after visiting the gallery.

### Talking Points:

- What is a sculpture or statue?
- What does a sculptor do?
- What do you think is happening?
- Is it a happy or a sad statue/sculpture?
- How does the sculpture make you feel?
- How was it made?
- What is it made from? Think then feel. How does it feel?
- Does the statue or sculpture enhance or change the gallery/space it is in?
- Does it bring the space alive, make it better or worse?

### Subject Ideas

#### Journeys

##### Paintings that represent journeys:

- **Preparing for Market.**
- **Returning from Market.**
- **The Visit of the Queen and Prince Consort to Peel Park in 1851.**
- **Ship on Fire – off the north foreland.**
- **A Letter from Abroad.**

##### Aims:

- Explore how signs, symbols and metaphors can communicate ideas and meanings about a journey.
- Explore ideas about journeys.
- Describe places, events and journeys they have experienced.

### Activities in the classroom:

- Talk/Draw/Write about different journeys – to school, on holiday, to the dentist, visiting friends.
- What would you take on a long journey – ( limited to 10 items.)
- What might you need on a long journey, map, food ?
- Talk about markets, what you might see, smell or hear, why would you go, would you buy or sell.
- On the way to the museum get children to identify landmarks, draw a landmark map.
- Have a list of things to find/spot on the way.

Describe a journey to school, on holiday, to the dentist, visiting friends, a roller coaster ride, to the museum or a journey inspired by the paintings in the gallery.

This can be done in groups or as individuals maybe in one of the following formats:

- A storyboard of the journey
- Flip book
- Cartoon strip
- Newspaper report
- Diary/journal entry
- Poem

### **Activities in the gallery:**

Preparing for Market

Returning from Market

### **Talking Points**

- These paintings were painted by the same artist on a similar theme. How do they differ?
- What is happening in each painting?
- What is a market?
- Why did people go to market?
- How do you get to the supermarket?
- Did they bring anything back with them?
- Where did people buy food from and why would they sell it at the market?
- Can the group fill the gap between the two paintings?
- How long was the journey? Did they use a map?

The visit of the Queen and Prince Consort to Peel Park in 1851.

### **Talking Points**

- Who was Queen Victoria?
- Describe the Queen's journey through Manchester and Salford.
- How did the Queen feel? How did the crowd feel?
- What can you see in the painting?
- Can you find out more about Queen Victoria? Where from?

Sunset at Nadall Moss

The Queen of the Tournament

- These paintings show images of people from a similar point in history.
- Nadall Moss shows armoured Knights on a journey, The story behind the painting is not known, this leaves it open to the groups imagination.
- Were the knights travelling to the tournament?

- Is one Knight returning home with his prize?

### **Hats Off!**

#### **Paintings:**

- **Letter from Abroad – White lace cap**
- **Montrose – High Conical hat, Sombrero, Lobster tail head piece armour**
- **Image Dealer - Tricorne**
- **Queen of the Tournament- Top Hat**
- **Aesops Fables – Phrygian hat**
- **Columbus and the Egg - Small beret**

#### **Aims**

- To compare rich and poor, old and new, Monarchist and Parliamentary – flamboyant and serious/plain (Montrose), Practical and fashionable.
- To explore ideas about different periods and people.
- To compare their clothes to the clothes in the paintings.
- To communicate ideas about themselves.

#### **Activities in the classroom:**

- Make some hats!
- Match the person to the hat.
- Dress as a character from a painting and re-enact the scene.
- Design a costume based on the hat.
- Create a self portrait with a hat on.
- Children take pictures of themselves and cut out different hats to stick to the picture.
- Pin the hat on the person game.

#### **Activities in the gallery:**

**Talking points:** What is the hat called?  
Who might have worn the hats?  
How old is it?  
What is it made from and how was it made?

**In small groups:** Can the children identify the hat in the paintings?  
What age are the people wearing the hats?  
What period did they live in, how long ago?  
Are they rich or poor?  
What was their occupation?  
What can you tell about the characters in the painting, do you think there is a story behind the painting?  
Dress as a character in the painting – re-enact the scene.

**As a class:** Circle time. The child who is wearing the hat can talk about the activities they have carried out in small groups.

**Please send the museum pictures of the work you produce, it's always great to see what the visit has inspired.**

**Adult Helper's Guide**  
**(Please use this sheet to inform accompanying helpers of their responsibilities during the trip)**

**Learning Expectations (what are the aims of the visit, what must be completed)**

**Suggested Questions (To guide the children's work)**

**Resources Required (What will each child need?)**

**Behavioural Expectations (What is allowed/not allowed in the museum)**

**Notes:**