



PRE-RAPHAELITE ART

Itinerary

NATIONAL GALLERY OF SOUTH AUSTRALIA, Adelaide

March

Director: Mr. Robert Campbell

WESTERN AUSTRALIAN ART GALLERY, Perth

April-May

Director: Mr. Frank Norton

THE TASMANIAN MUSEUM AND ART GALLERY, Hobart

June-July

Director: Dr. W. Bryden

NATIONAL GALLERY OF VICTORIA, Melbourne

July-August

Director: Mr. Eric Westbrook

QUEENSLAND ART GALLERY, Brisbane

August-September

Director: Mr. Laurie Thomas

ART GALLERY OF NEW SOUTH WALES, Sydney

October

Director: Mr. Hal Missingham

COVER FORD MADDOX BROWN *Chaucer at the Court of Edward III* [3]

ART GALLERY OF NEW SOUTH WALES

PRE-RAPHAELITE

ART *paintings drawings*

engravings sculpture tapestries

chintzes wallpapers

*An exhibition arranged by the State Art Galleries
of Australia 1962*

Acknowledgements

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Lady Lever Art Gallery
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Foreword

The Pre-Raphaelite Brotherhood, though the association in its entirety lasted only for some five years, was a unique and surprising interlude in the otherwise dreary story of mid-Victorian art. The number of important works produced by its members during that period was small; nevertheless the Pre-Raphaelites and their circle succeeded in influencing several generations of artists and craftsmen.

This is the first exhibition of the work of the Pre-Raphaelites and their followers to be shown in Australia, and it has only been made possible by the generous co-operation of galleries and private collectors both here and overseas. Although many Pre-Raphaelite paintings are fragile and therefore cannot be sent on long journeys, we are privileged to have the opportunity of seeing such masterpieces as "The Scapegoat", by Holman Hunt, "The Triumph of the Innocents", by the same artist, Sir John Millais' great portrait of John Ruskin, and "Home from Sea", by Arthur Hughes.

Robert Campbell

DIRECTOR, NATIONAL GALLERY OF SOUTH AUSTRALIA

Introduction

The Pre-Raphaelite Brotherhood, a group of young art students all aged about 20, was formed in London in the latter part of 1848, and remained in existence for nearly five years. There are usually supposed to have been seven members, of whom the painters William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti were the initiators. Thomas Woolner, a sculptor, James Collinson, a painter who resigned in 1850, F. G. Stephens, who painted a little but became primarily a critic, and W. M. Rossetti, also a critic and a brother of Dante Gabriel, all joined by invitation. But Bernhard Smith, an older sculptor who shared Woolner's studio and left for Australia in 1852, and W. H. Deverell, a painter who died young in 1854, were both allowed to think they were members, at least by Rossetti. Two portrait drawings in the Ashmolean indicate that Millais did the same for his friend C. A. Collins. Perhaps membership of the Brotherhood was never a very serious consideration at the time.

The Brotherhood, indicated by the monogram P.R.B., was formed in a year of political revolution throughout Europe; the same year saw a Chartist rising in England. The P.R.B. may also have had some thought of reform in the field of art. They were opposed to slipshod technique, academic formulae, and, especially, triviality of subject matter. Triviality was certainly characteristic of much English painting in the forties. Painterly style was perhaps unfairly considered slipshod by the P.R.B.—Reynolds to them was Sir Slossua. They demanded that the paint surface should be absolutely smooth so as not to divert attention from the subject matter.

The choice of the name Pre-Raphaelite implied not imitation of 15th century Italian art, but rejection of the academic tradition which grew up after Raphael. The Brotherhood themselves suggested that their inspiration came from a book of engravings by Lasinio of the "primitive" frescoes in the Campo Santo at Pisa, which showed an "innocent and attentive observation of inexhaustible nature" very different from what was possible within the academic tradition. Ruskin, in *Modern Painters* (1843), had already advised art students "to go to nature . . . and walk with her laboriously . . . rejecting nothing, selecting nothing and scorning nothing", and this is exactly what the Pre-Raphaelites did.

Yet we find no special feeling for nature itself, or for landscape, in their work, except in Ford Madox Brown. Their naturalism is only a means of making the important subject more truthful, more real. The plants must be botanically identifiable, the faces must be actual portraits (the Rossettis, for instance, appear in Madox Brown's "Chaucer"), architecture, costume and furniture must be historically accurate (Pugin was consulted about the furniture for "Chaucer"). Long before the Impressionists we find the Pre-Raphaelites taking their canvases into the open air, if only for the landscape background. The landscape in "The Triumph of the Innocents" is actually on the road to Egypt from Bethlehem, for Holman Hunt went especially to Palestine to paint Biblical subjects. It is somehow comforting to find lapses: the "Chaucer" landscape is a Kentish one when the palace is supposed to be in Surrey; Arthur Hughes gives his 12th century "Fair Rosamund" a late Gothic archway. After all, such accuracy does not necessarily make a good picture. Nevertheless, there is an excitement in the use of this elaborate, detailed method which is its sufficient justification. Similarly, the desire for accuracy did make them see differently from their predecessors. Thus, in "Fair Rosamund", Arthur Hughes,

again long before the Impressionists, painted uncompromising violet shadows. This high-keyed, jewelled brilliance typical of Pre-Raphaelite painting was, to some, one of its most startling qualities.

One source of the style may have been the camera. Photography had been known only since 1839; the first book to be illustrated by photographs, *The Pencil of Nature*, appeared in 1844. Around 1850 photography still offered a new and exciting vision of nature, and William Bell Scott, visiting Hunt's studio at the time, gained the idea that the stereoscope had influenced the Pre-Raphaelites.

What were the meaningful subjects for which this style was to be employed? There were a few that treated of contemporary problems: for example, the fallen woman, as in Rossetti's "Found", a comment on social upheaval in the industrial revolution; or emigration, as in Brown's "The Last of England", an undoubted masterpiece (a drawing for it is in this exhibition). Religious subjects were rather more numerous; these were significant earlier in the movement, but only Hunt continued them for his entire career. The 1840's were a time of religious revival in England, and in 1845 there had been the excitement of Newman's conversion to Roman Catholicism. In addition Ford Madox Brown, an older artist whose serious and honest painting was an important impetus behind the formation of the P.R.B., would most certainly have told them of his contacts with the earlier Pre-Raphaelite or Nazarene group of German artists in Rome. The English group nearly called themselves the Early Christians instead of the Pre-Raphaelite Brotherhood, and they were suspected of Popishness until Ruskin's criticism cleared them of it in the early fifties.

However, the majority of their subjects seem to come from mediaeval history or romantic literature, preferably English; not from *The Vicar of Wakefield* or other sources of the insipid genre of the 1840's, but from Browning, Tennyson, Keats and Shakespeare.

It is in the treatment of such themes that their best work is to be found. They were a more fruitful source than religion or contemporary life. Once the exuberance of youth had passed, the essential Pre-Raphaelite style of elaborated photographic naturalism was abandoned. Only Holman Hunt persisted with it, but the passion did not last. Rossetti scarcely used it, yet the romantic side of the movement, led by him, did produce a second generation of artists.

The intensity of early romantic Pre-Raphaelite drawings such as Hunt's "Lady of Shalott" is often greater than that of the paintings. Much is due to a deliberate awkwardness of attitude and pose. This was employed for expressive purposes, but was also an aspect of their anti-academicism. It startles one into a sense of the reality of the figures, although at the time it was criticized as being affected and archaic. Obscure engravings and book illustrations were an influence on these angular drawings, and so probably was William Blake, one of whose notebooks, bought by Rossetti in 1847, had helped form the Brotherhood's unfavourable views on painterly art. Rossetti borrowed direct from Blake, and it is from the Pre-Raphaelite circle that Blake's fame began to spread.

It was Rossetti who, in spite of his technical amateurishness, had the most truly pictorial imagination, who consistently invented memorable images. He always sought an idea at the heart of his work. Millais, on the other hand, once painted a nice bit of ivy background, and then looked for a subject to tack onto it.

Burne-Jones, a younger artist, is generally regarded as a Pre-Raphaelite although his imitation of Michelangelo, Botticelli and Mantegna is directly opposed to the principles of the original P.R.B. When in 1877 the Grosvenor Gallery was opened for such *avant-garde* artists as did not wish to exhibit at the Royal Academy, Burne-Jones turned out to be its principal sensation. He inevitably became, in popular

opinion, the leading Pre-Raphaelite, for Pre-Raphaelitism had become synonymous with the *avant-garde*. Nevertheless, there is a poetry in his work, though scarcely of the intense kind found earlier. Unlike the earlier group, he was successful in large paintings. He was in fact an excellent decorative artist, and it is not surprising that he remained William Morris's closest friend.

Although Morris's decorative work is even further from Pre-Raphaelitism than Burne-Jones's, it is included in the present exhibition because he, as well as Burne-Jones, received his first impulse towards art from Rossetti. His firm also included, in the original partnership, some of the older artists, who made many designs for him.

Morris became undoubtedly the most influential figure in the revival of design and decorative art which had begun in the forties, that is at about the same time as the P.R.B. He and the Pre-Raphaelites both owed much to their immediate predecessors, yet there is no denying that theirs were the most vital movements of the period in England. Since this was also the period of England's greatest wealth and strength, their work, apart from its intrinsic beauty, will always retain great historical interest.

Pre-Raphaelite art has never been out of fashion with collectors, although Australian collecting has been done mainly by the public galleries. Sydney's surprisingly early purchase in 1876 of Madox Brown's "Chaucer" is an isolated event due to chance personal contacts. Nine years later the same gallery bought a new Millais, an academic not a Pre-Raphaelite work; and in 1887 a small painting by Strudwick, an imitator of Burne-Jones. Not till later do we find Adelaide and Melbourne beginning the systematic collecting of all the important schools, which they alone of Australian galleries attempt, and which necessarily requires examples of Pre-Raphaelitism. Many of their best drawings and paintings were bought around 1900, as was Perth's beautiful "Garden Scene" by Millais. In Melbourne special credit should be given to the Director, Bernard Hall, who used part of the first Felton Bequest moneys in 1904 on three Madox Browns. Melbourne has continued to acquire good work, though most of its Pre-Raphaelite pictures were bought before 1920.

No exhibitions wholly devoted to Pre-Raphaelite art have been held in Australia before. There was a Grosvenor Gallery exhibition here in 1887 including Burne-Jones, and Hunt's "Scapegoat" and "Triumph of the Innocents" (which versions are not certain) were brought out at this time. Vast crowds formed outside the State galleries in 1906 for the single-picture exhibition of Holman Hunt's full-size replica of "The Light of the World", now in St. Paul's Cathedral.

Long before collecting or exhibitions began, a member of the P.R.B. had actually visited Australia: Woolner came to seek his fortune on the Victorian goldfields in 1852. The Brotherhood, on 12th April, 1853, made portrait drawings of each other to send to Woolner in Australia; he and his companions were supposed to do the same for their friends in London, but apparently did not. Only one of the 1853 portraits seems to remain in Australia, an amateurish drawing of Millais by W. M. Rossetti. Before Woolner's return in 1854 he made at least two dozen portrait medallions of which numerous casts survive in Melbourne and Sydney; they are charming and often sensitive, but scarcely convey the full Pre-Raphaelite flavour. A little of this is to be found in the drawings of Bernhard Smith, one of his fellow emigrants, who stayed in Australia as a police magistrate, but Smith and his work (which, though interesting, has no great merit) remained obscure.

It is their third companion, Edward La Trobe Bateman, who has left the clearest traces here. He remained for at least fifteen years, and practised as a decorator and

landscape designer. There are several books with his decoration and binding. There are two houses whose romantic siting, perhaps even the Gothic revival architecture itself, would be partly his responsibility. The interiors, which were certainly his, do not survive; but at "Barragunda" the garden does, and in this garden, a warm, secretive maze hollowed out below the pinnacled house at Cape Schanck, one is in the same world as that of paintings like "Fair Rosamund".

For Australia's contribution to Pre-Raphaelitism we can claim Woolner's departure for Melbourne, an event which was the inspiration for Madox Brown's emigration picture "The Last of England". Otherwise there are only the animals included in Rossetti's menagerie at Chelsea in the sixties. He had a laughing jackass and a wallaby, but his prime favourite was the wombat, a sleepy creature which presided over feasts from an epergne in the middle of the dining table. It was possibly the inspiration for Lewis Carroll's dormouse. Rossetti's sister Christina composed a charming lyric:

O Uommibatto
 Agil, giocondo
 Che ti sei fatto
 Liscio e rotondo!
 Deh non fuggire
 Qual vagabondo
 Non disparire
 Forando il mondo:
 Peso davvero
 D'un emisfero
 Non lieve il pondo.

and on its death in 1859 she reared a shrine for it in the Italian taste.

DANIEL THOMAS

Catalogue

Works from Australian collections are catalogued in greater detail than the others, for information about the latter is readily available elsewhere. Similarly, the less important artists with Australian connections, Bateman and Bernhard Smith, have the longest biographies.

A selected bibliography will be found at the end of the catalogue. Measurements are in inches, height before width.

Works marked with an asterisk () are illustrated in this catalogue.*

Edward La Trobe BATEMAN

1816-97

Born 1816 in England; a nephew of Benjamin Latrobe, the architect who emigrated to the U.S.A., and cousin of Charles Joseph La Trobe, travel writer and superintendent of the new settlement at Port Phillip from 1839, and, when it became a separate colony, Governor of Victoria until 1854. Bateman was a friend of Millais, the Rossettis and Bernhard Smith by 1849; they referred to him as an Illuminator. Later he helped Owen Jones decorate the Great Exhibition 1851. In 1852 he sailed on the *Windsor* for Melbourne with Woolner and Bernhard Smith. William Howitt, the journalist, was visiting Melbourne at the same time; his daughter, Anna Mary, in London broke off her engagement to Bateman in 1853, but his brother Godfrey (settled in Melbourne since 1839) became a good friend of the artist. Bateman executed a number of landscape drawings on the goldfields, around Melbourne and in Tasmania; portrait drawings; at least one highly-finished watercolour; and illuminated nonsense rhymes for children. He designed initials and botanical tailpieces for the 1861 Catalogue of the Public Library of Victoria, and covers and titles for Louisa Meredith's *Bush Friends*.

He is said to have designed two houses built for his friends, "Barragunda" (1865-66), Cape Schanck, and "Heronswood", Dromana, and to have worked in the architectural office of Reed and Barnes. These stone houses, extremely picturesque in a sturdy fashion, are very advanced for their period in Australia, but Bateman may have done no more

than the interior decoration. He returned to England after a lawsuit (1868) against John Moffatt concerning a buggy accident at Chatsworth House, Hopkins Hill, where he had undertaken a three-year engagement to lay out the grounds. Later he settled in Scotland, where he carried out interior and landscape designs for the Marquess of Bute. Died at Rothesay, 30th December, 1897.

1

VIEW OF "PLENTY" FROM THE GARDEN

Pencil heightened with white, on coloured paper 7½ x 10½. Not inscribed. "Plenty" was John Bakewell's sheep station near Melbourne; the house was prefabricated in England. Bateman's sketches were made before 1859. Purchased 1960.

NATIONAL GALLERY OF VICTORIA.

2

THE GARDEN AT "PLENTY" WITH POOL AND CYPRESS

Pencil heightened with white, on coloured paper 10½ x 7½. Not inscribed. Purchased 1960.

NATIONAL GALLERY OF VICTORIA.

Ford Madox BROWN 1821-93

Born Calais of British parents. Studied 1837-46 in Antwerp, Paris and Rome. In Rome he met Cornelius and Overbeck, survivors of the German "Nazarene" or "Pre-Raphaelite" group, and "Chaucer", with its mural qualities, reflects their influence. In

1848 Rossetti asked to be taken as his pupil, and although Brown was never asked to join the P.R.B., his work in the 1850's was entirely Pre-Raphaelite and he remained a close friend of Rossetti. From 1861 to 1874 he designed stained glass, tiles and furniture for Morris & Co. In 1878 commissioned to paint murals at Manchester Town Hall, and moved to Manchester. His later work is more romantic and shows something of Rossetti's influence.

3* Cover and Plate 2

CHAUCER AT THE COURT OF EDWARD III (1845-51)

Oil on canvas 146½ x 116½, arched top. Inscr. *F. Madox Brown*. Originally conceived in Rome in 1845 in emulation of Italian art and Italian glorification of Italian poets. A triptych was intended, with this picture as the central compartment, and the lateral ones filled with portraits of Shakespeare and Byron. On his return to England he "found that the illustrious in poetry were not all among the dead . . . and gave up the idea indicated in the side compartments. The picture as it now stands might be termed the *First*, or *First Fruits of English Poetry*." It was commenced in Rome in 1845, recommenced in London the following year, worked on a great deal in 1850, and completed in 1851, when it was exhibited at the Royal Academy with the title "Geoffrey Chaucer reading the 'Legend of Custance' to Edward III and his court at the palace of Sheen, on the anniversary of the Black Prince's forty-fifth birthday, etc." The artist in 1865 wrote a long explanation of the picture (Hueffer, pp. 71-72) in which he also says: "This picture is the first in which I endeavoured to carry out the notion of treating the light and shade absolutely as it exists at any one moment instead of approximately or in generalised style. Sunlight, not too bright, such as is pleasant to sit in out-of-doors, is here depicted." D. G. Rossetti provided the model for Chaucer, the page was Deverell, the troubador W. M. Rossetti, and the jester was John Marshall, the surgeon. Maitland, later a thief, was the Black Prince's model, and his Princess was Emma, Madox Brown's wife. In February, 1855, some alterations were made before sending the picture to the Universal Exhibition, Paris. There were once figures in the arch spandrels symbolizing Chaucer's overthrow of the Saxon bard and the Norman troubadour. In 1876 "a certain amount of work was given to the picture", which was bought for Sydney that year, probably at the instigation of the artist's friend, W. Cave Thomas, who was a member of the Gallery's selection committee in London at the time, and whose brother, J. H. Thomas, had been a trustee of the Art Gallery in Sydney before his return to England late in 1876. It was Brown's first painting to enter a public collection; and it was the first oil painting bought for the Sydney gallery (founded 1874). A small version of 1856-68, now

in the Tate Gallery, was sold on completion for £25 more than the £500 paid by Sydney. Hueffer reproduces the Tate Gallery replica, not the Sydney version as stated in his caption. The first oil sketch of 1845, retouched and given to Marshall, one of the models, in 1853, is in the Ashmolean (repr. Holman Hunt, *Pre-Raphaelitism*, 1905, Vol. 1, p. 124); titled "The Seeds and Fruits of English Poetry", it shows the original triptych scheme, but instead of Shakespeare and Byron alone there are three poets standing in each lateral compartment (Milton, Spencer, Shakespeare, Byron, Pope, Burns), a medallion head (Goldsmith, Thompson) in the tympanum of each lateral arch, and four pairs of names only in cartouches (Campbell, Moore; Shelley, Keats; Chatterton, Kirke White; Coleridge, Wordsworth). There is a second 1845 oil sketch; a watercolour now at Birmingham; a pencil sketch of 1845 repr. in Hueffer; a head of Rossetti as Chaucer; and a "View from Shorne Ridgway" (near Gravesend) painted on the spot in 1849 for the landscape background.

ART GALLERY OF NEW SOUTH WALES.

4 STUDY FOR "THE LAST OF ENGLAND" 1852

Pencil 16¹/₁₆ x 4¹⁵/₁₆ (oval). Inscr. *F. Madox Brown, 1852*. Study for the oil painting (1852-55) at Birmingham, of which there is an oil version in the Fitzwilliam Museum and a watercolour replica in the Tate Gallery. The subject was conceived when the artist went to Gravesend to see Woolner, Bateman and Bernhard Smith off to the Australian goldfields. The painting depicted the artist and his wife as emigrants, and is Madox Brown's masterpiece.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

5 STUDIES

Drawing. BIRMINGHAM CITY MUSEUM AND ART GALLERY.

6 SHEEP SHEARERS (1862)

Drawing, blue watercolour used perhaps with a stick of wood, 9³/₈ x 4³/₈. Not inscribed. One of four sheep-shearing designs painted by the Faulkners onto plain tiles imported from Holland, and sold by Morris & Co. (founded 1861). Another of the drawings is in the Ashmolean. The subject also recurs in a series of colossal figures executed by Brown in the dome of the Manchester Jubilee Exhibition, 1887. Bought for Melbourne 1950.

NATIONAL GALLERY OF VICTORIA.

7 THE DEATH OF SIR TRISTRAM 1864

Oil on canvas 25½ x 23. Inscr. *FMB* (monogram) 64. Inscribed on the frame: "Sir Trystram. How he was traytoursly slayne with a trenchaunt glayve, by Kinge Marke, and how the Lady La Beale Isoud threw herself fauning on his bodye and soe died." The original design was made in 1862 for Morris & Co. as one of 13 stained glass designs by Brown, Rossetti and Burne-Jones for Mr. Walter Dunlop's music room. They depicted the Tristram and Iseult story as told in Malory's *Morte d'Arthur*. The windows, now in the Bradford City Art Gallery, are all reproduced in *The Studio*, November, 1917. There is an 1863 watercolour version of this picture. Coll. George Rae.

BIRMINGHAM CITY MUSEUM AND ART GALLERY

8 ELIJAH AND THE WIDOW'S SON 1864

Oil on wood panel 20½ x 13½. Inscr. *FMB* (monogram) 64. The subject is found in 1 Kings XVII, 23; Elijah descends from the loft where he has restored the child to life. The version in oil of a design for Dalziel's *Bible Gallery*, 1880, in which various designs for a long projected Illustrated Bible were eventually published. The original in pen and ink, and a watercolour version of 1868 are in the V. & A. Museum. There is also a watercolour of 1864. Coll. J. H. Trist, J. Bibby, L. W. Hodson.

BIRMINGHAM CITY MUSEUM AND ART GALLERY

9* Plate 3 THE ENTOMBMENT (1866-78?)

Watercolour 37 x 44. Inscr. *FMB* (monogram) 71-78. Repr. Hueffer, p. 222. The style of this painting reflects the influence of Brown's work for stained glass during the early years of Morris, Marshall, Faulkner & Co. F. M. Hueffer gives the dates 1866-69 for the principal version of this composition, a large watercolour for Henry Boddington, presumably the watercolour exhibited here, which was once Boddington's. There is a pen drawing (1867) for an engraving in *Lyra Germanica*, and a small oil replica (1867-88) made for Leyland. However, Hueffer also mentions a replica of 1870-71, but does not include it in his list of works. Labels on back: Royal Jubilee Ex., Manchester, 1887; Bradford Ex. of Fine Arts, 1904 (both lent Boddington); M.S. label "Painted by Ford Madox Brown 1870-71/37 Fitzroy Sq. W."; press cutting about the picture at Birmingham Royal Society of Artists Spring Watercolour Ex. [1879].

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1905.

10* Plate 17 HAIDEE AND JUAN (1875?)

Watercolour with considerable body colour, 19 x 23. Inscr. *FMB* (monogram). Don Juan, wrecked but supported by a floating oar and cast ashore, is found by Haidee, the daughter of a Greek pirate; the nurse Zoe feels his heart. The first version, "a largish watercolour", was begun in May, 1869. It had its origin as an illustration, also 1869, made for Moxon's Byron (*Don Juan*, canto ii, 112). The 1869 watercolour, commissioned by Craven, was supposedly bequeathed by Miss Blind to the Louvre; there is also a large oil, 1870-73, now at Birmingham; and Hueffer lists a "smaller oil", 1875, owned by Henry Boddington. The version exhibited here belonged to Boddington, and Hueffer may have mistaken the medium. There was once an exhibition label on the back of this picture for the International Ex. of Fine Arts, Berlin, 1891 (lent Boddington). Henry Boddington's 1875 oil (?) was lent to the English Pre-Raphaelite Exhibition, Birmingham, 1891, Cat. No. 237, but medium and size were not recorded; and to the F. M. Brown Ex. Grafton Galleries, 1897, No. 48, where it was described as a finished study for the picture.

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1905.

11 THE BAPTISM OF EDWIN, KING OF NORTHUMBRIA (1878-79)

Cartoon, coloured chalks and pastel, 57 x 126. Not inscribed. Repr. *Masterpieces of the National Gallery of Victoria*, 1949. The first cartoon executed for a series of 12 "frescoes" by Brown in the Town Hall at Manchester, intended to depict incidents from that city's history. The baptism in fact took place in York (A.D. 627), "but what of that," said Brown, "we must have the introduction of Christianity somehow." Coloured chalks were added in 1891, presumably to make the cartoon more saleable. Coll. Harold Rathbone.

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1905.

Edward BURNE-JONES 1833-98

Born in Birmingham. Originally intended for the church, entered Exeter College, Oxford, in 1852, where he met Morris. In 1855 met Rossetti, and left the university to take up painting. Self-taught except for occasionally watching Rossetti at work. Rossetti's influence later gives way to that of Italian 15th century painters, particularly Botticelli and Mantegna. Founder member of the Morris firm and designed stained glass, tiles, tapestries, etc., until his death; also book illustrations for the Kelmscott Press in

the 1890's. His paintings did not become well known until the foundation in 1877 of the Grosvenor Gallery, where he exhibited regularly; in 1888 he transferred to the New Gallery.

12

LADIES AND DEATH (1860)

Pen and ink $5\frac{1}{2} \times 17\frac{1}{16}$. Not inscribed. Repr. N.G.V. *Annual Bulletin*, Vol. II, 1960. A design, executed immediately after the artist's marriage, for a lacquered and gilded panel below the keyboard of his small upright piano, now in the V. & A. Museum. The design approaches one of Lasinio's engravings of the Campo Santo frescoes. Coll. G. P. Boyce, 1860 (*Aug. 4, 1860*, on verso). Bought for Melbourne 1898.

NATIONAL GALLERY OF VICTORIA.

13

STUDY FOR THE MIRROR OF VENUS (?) 1867

Red chalk and pencil $10\frac{9}{16} \times 12\frac{1}{2}$. Inscr. *EBJ* (monogram) 1867. The oil painting is of 1873-77. Coll. Lady Battersea, Cecil French, Howard Spensley.

NATIONAL GALLERY OF VICTORIA.
Howard Spensley Bequest, 1939.

14

STUDY OF A HEAD 1870

Pencil $7\frac{1}{2} \times 6\frac{1}{2}$. Inscr. *E.B.J.* 1870. Coll. Gulbenkian.

NATIONAL GALLERY OF VICTORIA.
Gift of Mrs. Montagu Grover, 1959.

15

THE WHEEL OF FORTUNE (1871-85)

Oil on canvas $59\frac{1}{2} \times 28\frac{1}{2}$. Inscr. *E.B.J.* (monogram). Repr. N.G.V. *Quarterly Bulletin*, Vol. 12, No. 1. The composition was originally intended for a small predella design to a great unfinished triptych, "The Story of Troy", 107×116 , begun 1870, now at Birmingham. Fortune turns a wheel to which are bound (top to bottom) a slave, a king and a poet. The painting exhibited here is the first of three versions of the subject. Begun 1871, with the composition drawn in and the large head finished, it was set aside for a smaller watercolour version (1871) and a much larger oil (1877-83), and completed in 1885. It was the artist's favourite picture. Coll. R. H. Benson, A. Wood.

NATIONAL GALLERY OF VICTORIA.
Purchased, Felton Bequest, 1909.

12

16

STUDY FOR THE WHEEL OF FORTUNE (c. 1870)

Black chalk with white gouache on brown paper, 25×11 . Not inscribed. Repr. N.G.V. *Quarterly Bulletin*, Vol. 12, No. 1. Study for the figure of the slave; the pose inspired by Michelangelo's Bobolli slave. Purchased 1957.

NATIONAL GALLERY OF VICTORIA.

17

THREE STUDIES FOR THE GOLDEN STAIRS 1875

Pencil, heightened with white, on grey prepared paper, $11\frac{1}{16} \times 5\frac{1}{2}$, $11 \times 4\frac{1}{2}$, $11\frac{1}{16} \times 4\frac{1}{2}$. Inscr. *E.B.J.* 1875. The painting "The Golden Stairs", now in the Tate Gallery, was designed in 1872, begun 1876, finished 1880. Coll. Laurence W. Hodson.

NATIONAL GALLERY OF VICTORIA.
Purchased, Felton Bequest, 1906.

18

FIGURE STUDY

Pencil $8\frac{1}{2} \times 5$. Inscr. on verso *Study for Styx (unfinished picture)*. In the Cupid and Psyche series there is a picture of Psyche crossing the Styx. The series began in 1865 as illustrations for a projected edition of Morris's *The Earthly Paradise*. Some became paintings, and a decorative frieze, now at Birmingham, was painted 1872-81 for the Hon. George Howard's house. Coll. Mrs. Margaret Mackail. Purchased 1955.

NATIONAL GALLERY OF SOUTH AUSTRALIA.

19

HEAD OF PERSEUS 1875

Pencil $10 \times 6\frac{1}{2}$. Inscr. *Head of Perseus*; verso *Head of Perseus 1st Picture 1875* in another hand. The first of the series of ten Perseus subjects showed Athene offering Perseus the Sword of Sharpness and the Mirror. Coll. Mrs. Margaret Mackail, the artist's daughter. Bought 1955.

NATIONAL GALLERY OF SOUTH AUSTRALIA

20* Plate 15

PERSEUS AND ANDROMEDA (1876)

Oil on canvas $59 \times 89\frac{1}{2}$. Not inscribed. Repr. N.G.S.A. *Bulletin*, Vol. 8, No. 3. An early version, unfinished in part, of the eighth in a series of ten "Story of Perseus" subjects intended as decorations for the Earl of Balfour's music room. The eight canvases which were completed have recently passed from the present Earl to Mr. Huntington

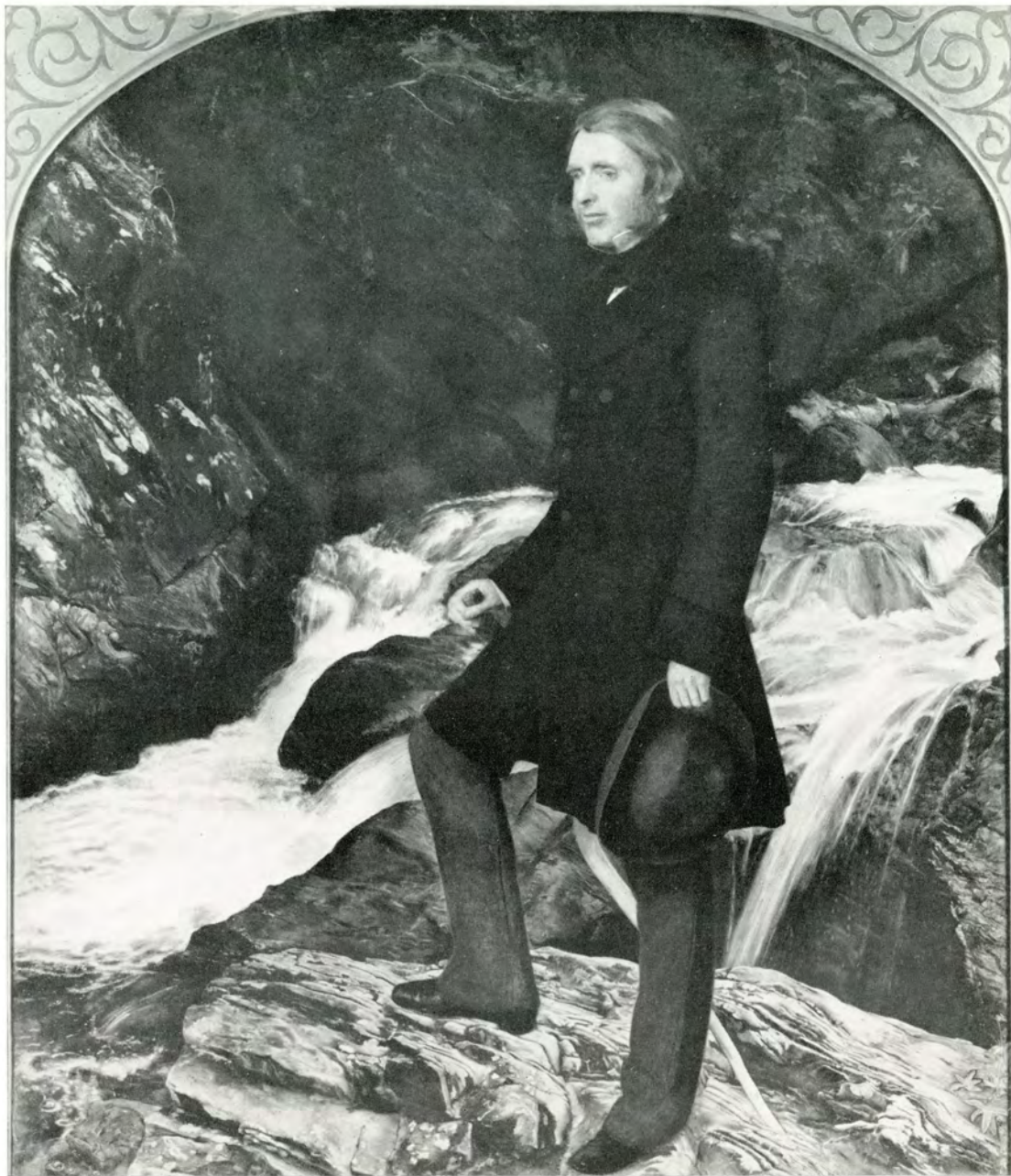




2 FORD MADOX BROWN *Chaucer, John of Gaunt, and Alice Perrers* (detail from [3])
ART GALLERY OF NEW SOUTH WALES



3 FORD MADOX BROWN *The Entombment* [9]
NATIONAL GALLERY OF VICTORIA



4 J. E. MILLAIS *Portrait of John Ruskin* [47]
SIR WILLIAM ACLAND BT.

5 J. E. MILLAIS *Garden Scene* [45]

WESTERN AUSTRALIAN ART GALLERY





6 W. HOLMAN HUNT *The Scapegoat* [38]

LADY LEVER ART GALLERY



7 W. HOLMAN HUNT *The Lady of Shalott* [33]

NATIONAL GALLERY OF VICTORIA



8 D. G. ROSSETTI *Paolo and Francesca* [67]
NATIONAL GALLERY OF VICTORIA



9 D. G. ROSSETTI *The Loving Cup* [71] NATIONAL GALLERY OF SOUTH AUSTRALIA



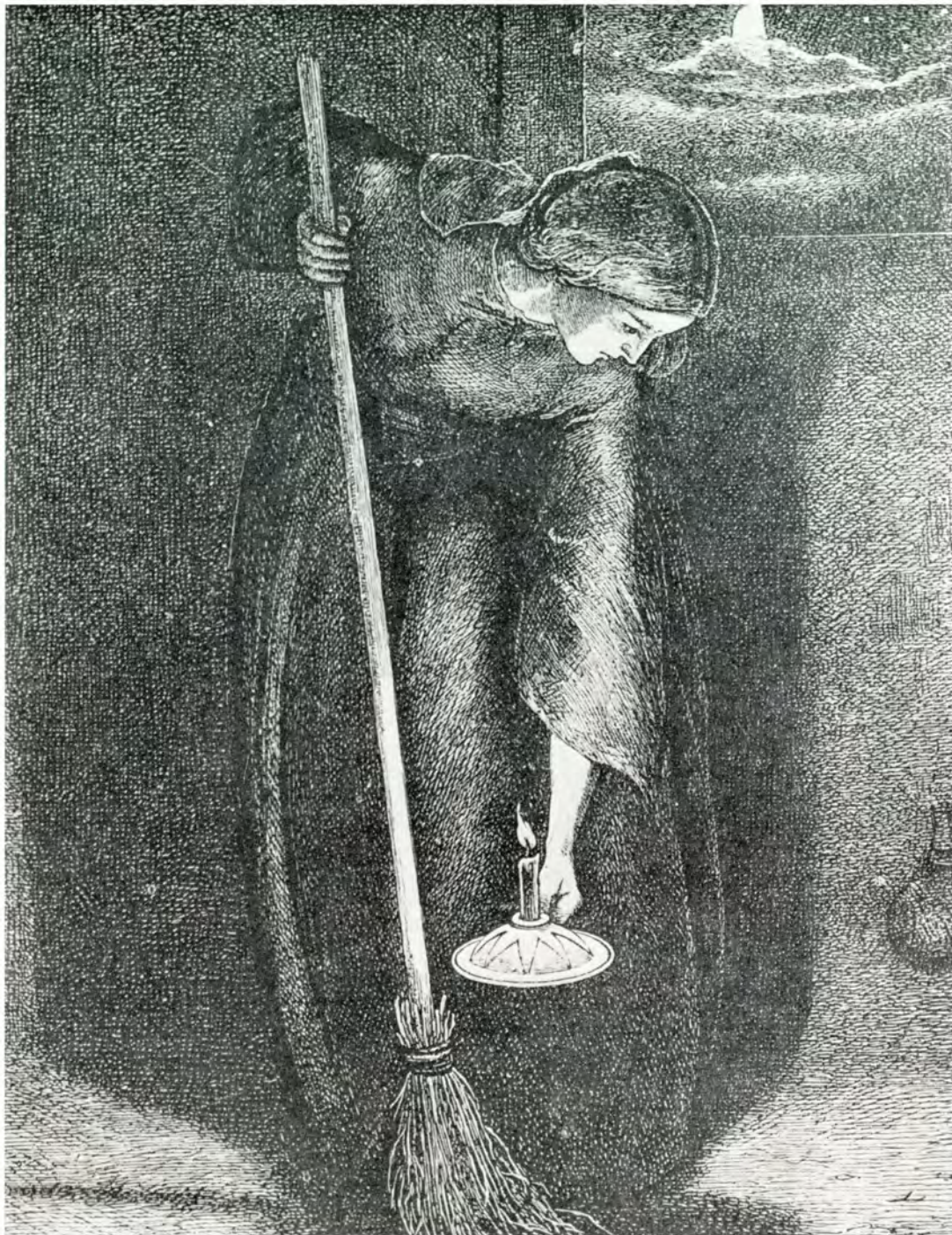
10 W. H. DEVERELL *The Grey Parrot* [30]

NATIONAL GALLERY OF VICTORIA



11 THOMAS WOOLNER *Eliza Orme* [93]

MRS. E. BRYCE ANDREWS

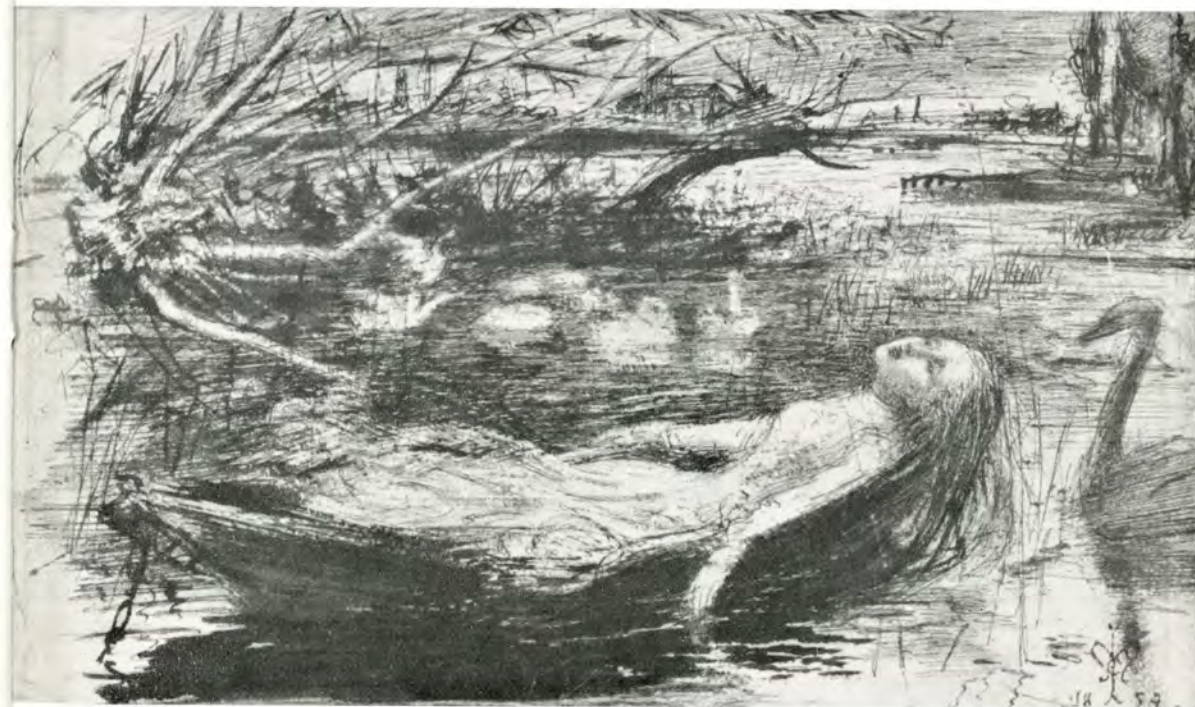


12 DALZIEL, after J. E. MILLAIS *The Lost Piece of Silver* [54]
NATIONAL GALLERY OF VICTORIA



13 A. F. SANDYS *Until Her Death* [82]
NATIONAL GALLERY OF SOUTH AUSTRALIA

14 J. E. MILLAIS *The Lady of Shalott* [48] NATIONAL GALLERY OF SOUTH AUSTRALIA





15 E. BURNE-JONES *Perseus and Andromeda* [20]

NATIONAL GALLERY OF SOUTH AUSTRALIA



16 E. BURNE-JONES *The Adoration of the Magi* [24]

NATIONAL GALLERY OF SOUTH AUSTRALIA



17 FORD MADOX BROWN *Haidee and Juan* [10]

NATIONAL GALLERY OF VICTORIA



18 D. G. ROSSETTI *Miss Siddal at an Easel* [69]

NATIONAL GALLERY OF VICTORIA

Hartford, U.S.A. The two Perseus and Andromeda incidents found together in this picture (and in the 1875-76 Tate Gallery watercolour sketches) were finally produced as two separate canvases of 1884-88, the first retaining the title "The Rock of Doom", the second taking the title "The Doom Fulfilled", which was originally intended for the next (never completed) picture in the series, the Court of Phineas. The present version was painted in 1876 (Bell, p. 54). In the completed separate canvases Perseus wears armour. A set of full-sized studies on canvas from Lord Faringdon's collection is now at Southampton. Bought for Adelaide from Harold Rathbone.

NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1902.

21

THE QUEEN IN
"THE PASSING OF VENUS" 1877

Pencil 11 x 64. Inscr. *E.B.J.* 1877. A design of "The Passing of Venus" was made in 1881, and in 1898 it was adapted for a tapestry cartoon. A version of the tapestry is at Detroit.

NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1899.

22

THE ASCENSION 1884

Cartoon, black chalk, brown gouache, heightened with white, 57 x 26, arched top. Inscr. *EBJ* (monogram) 1884 to *W.M.* Design for stained glass in the east window of Birmingham Cathedral, executed by Morris & Co. Birmingham was Burne-Jones's birthplace.

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1906.

23

THE GARDEN OF PAN (1886-87)

Oil on canvas 59½ x 73½. Inscr. *E.B.J.* Repr. *Masterpieces of the National Gallery of Victoria*, 1949. The scene was originally intended for part of a more elaborate "Beginning of the World". A smaller version, almost identical, from the Lady Lever Art Gallery, Port Sunlight, is reproduced by Ironside and Gere. Coll. Lilian, Duchess of Marlborough.

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1919.

24* Plate 16

THE ADORATION OF THE MAGI

Woollen tapestry 100 x 150. Inscr. *THE "ADORATION" DESIGNED BY SIR E. BURNE-JONES AND EXECUTED BY MORRIS AND COMPANY AT MERTON ABBEY IN SVRREY, ENGLAND.* Designed in 1887; the original tapestry completed in 1890, when it was given to Exeter College, where Morris and Burne-Jones

had been undergraduates together. This is one of a number of repetitions; another is at Eton. The cartoon is in the V. & A. Museum. The foliage backgrounds were usually designed by J. H. Dearle (1860-1932). A very large watercolour of the same composition, commissioned 1887, dated 1890, titled "The Star of Bethlehem", is at Birmingham.

NATIONAL GALLERY OF SOUTH AUSTRALIA.

Purchased, Morgan Thomas Bequest, 1917.

25

ANGELI LAUDANTES (1894)

Woollen tapestry 93 x 80. Repr. *Studio*, Vol. V, p. 133 (1895). The figures designed by Burne-Jones, the background by J. H. Dearle. The design taken from Burne-Jones's stained glass cartoons (1878) for Salisbury Cathedral. Woven at Merton Abbey 1894. A larger version was made in 1905 for Eton College Chapel, and there are other repetitions. There is a companion piece, the "Angeli Ministrantes".

VICTORIA AND ALBERT MUSEUM.

26

AURORA 1896

Oil on canvas 70½ x 30. Inscr. *E.B.J.* 1896. Repr. Ironside and Gere. The background is based on a drawing, 1867, of the canal at Oxford; buildings reminiscent of this picture survived until c. 1955. Coll. Earl Cowper, Lady Desborough. Bought for Brisbane 1954.

QUEENSLAND ART GALLERY.

Walter Howell DEVERELL 1827-54

Born in Virginia 1827 of English parents. Met Rossetti in 1845 when they were art students together, and shared a studio with him in 1851. In 1848 became a teacher at the Government School of Design, Somerset House. A close friend also of Millais and Hunt, but never a member of the P.R.B., although a drawing by Deverell at Birmingham given to Rossetti and inscribed "to his P.R. Brother" may indicate that membership was a more fluid matter than is generally believed (see also biographical note for Bernhard Smith). Moreover, in 1850 W. M. Rossetti wrote: "Deverell has worthily filled up the place left vacant by Collinson". His working career did not cover five years, and only a handful of paintings is known. He died early in 1854 in London.

27

SPENCER DEVERELL

Pencil 3½ x 2½. Not inscribed.

John Everett MILLAIS 1829-96

Born in 1829 of a Jersey family of French extraction. Entered the Royal Academy Schools at the age of 11 in 1840. A founder-member of the P.R.B. in 1848 with Hunt and Rossetti. Elected A.R.A. in 1853. By the late 1850's his painting is no longer Pre-Raphaelite, though there are some good illustrations from the following decade. Always the most gifted technically of the group; but his later genre is sentimental and facile. He eventually became a baronet, and the President of the Royal Academy.

44

MISS CURRIE 1847

Pencil 10 $\frac{3}{8}$ x 7 $\frac{1}{2}$. Inscr. *JEM/1847*.
TATE GALLERY, Miss Gore-Currie Bequest.

45* Plate 5

GARDEN SCENE 1849

Pen and ink over pencil, 9 $\frac{7}{16}$ x 4 $\frac{15}{16}$, arched top. Inscr. *J. E. Millais 1849 PRB*. A pencil sketch for this design, without the cat or background cottages, is illustrated in J. G. Millais, *Life and Letters* . . . 1899, Vol. I, p. 51, with the caption "Pencil design for Pre-Raphaelite etching. Intended for *The Germ*, 1849." There were four issues of *The Germ* in 1850, each illustrated with one etching; this drawing was not published. Possibly the "Garden Scene" listed by J. G. Millais as in the J. H. Pollen collection. Bought for Perth 1899.

WESTERN AUSTRALIAN ART GALLERY.

46

ST. AGNES OF INTERCESSION

Drawing. Millais executed an etching to illustrate a Rossetti story, "The Intercession of St. Agnes", in the fifth and still-born number of *The Germ* (1850).

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

47* Plate 4

PORTRAIT OF JOHN RUSKIN
(1853-54)

Oil on canvas 28 $\frac{1}{2}$ x 24, arched top. Inscr. *JEM* (monogram) 1854. Repr. in colour, J. S. Dearden, "Further Portraits of John Ruskin", *Apollo*, June, 1961. Painted at Glenfinlas in the Trossachs in the late summer and early autumn of 1853, when Ruskin (aged 34), his wife and the two Millais brothers were holidaying together. Ruskin's interest in geology presumably influenced the choice of background. The sittings were finished

in London. In 1854 Mrs. Ruskin obtained a nullification of the marriage, and in 1855 married Millais. Ruskin's parents, who had commissioned the portrait, then wished to destroy it, but after some narrow escapes it was given by Ruskin to his and Millais' old friend, Dr. Acland, who had spent a week at Glenfinlas in 1853. It has remained in the family ever since.

LENT BY SIR WILLIAM ACLAND, BT.

48* Plate 14

THE LADY OF SHALOTT 1854

Pen and brown ink wash 5 $\frac{1}{2}$ x 9. Inscr. *JEM* (monogram) 1854. Sketch of a subject from Tennyson's poem: the lady is dying, as she floats down the river to Camelot. Titled "Drowned Maiden" in the Adelaide catalogue of drawings. *NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1901.*

49

STUDY FOR "THE BLIND GIRL"
(c. 1854)

Pencil 7 x 3 $\frac{1}{2}$. Not inscribed. A preliminary drawing for the oil painting at Birmingham, which was painted near Winchelsea in the summer of 1854 although dated 1856, the year of its exhibition at the Royal Academy.

TATE GALLERY. Gift of John Hipkins.

50

THE RESCUE (1855)

Oil on canvas 46 x 32 $\frac{1}{2}$, arched top. Not inscribed. Repr. J. G. Millais, *Life & Letters*, 1899, p. 301; T. S. R. Boase, *English Art 1800-1870*, 1959; N.G.V. *Annual Bulletin*, 1960. Inspired by the sight of an actual fire, followed by the study of other big fires in London. A professional model posed for the fireman, Mrs. Nassau Senior, a friend, for the mother. The red glare was simulated by coloured glass before the studio window. Exhibited at the Royal Academy 1855. A preliminary cartoon is at Birmingham. *Coll. Joseph Arden, Holbrook Gaskell, Fairfax Murray.*

NATIONAL GALLERY OF VICTORIA. Purchased, Felton Bequest, 1923.

51

**FINISHED STUDY FOR
"THE VALE OF REST"**

Drawing. Study for the oil painting (1858) now in the Tate Gallery. Two nuns are in a convent graveyard, one digging a grave; the landscape is based on the view from Mrs. Millais' family house, Bowerswell, near Perth in Scotland.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

52

SELF PORTRAIT

Pen and brown ink 9 $\frac{1}{4}$ x 7 $\frac{1}{2}$. Inscr. *J. E. Millais. Coll. Sir Marcus Clarke, Sydney. Bought for Melbourne 1960.*

NATIONAL GALLERY OF VICTORIA.

DALZIEL, after MILLAIS

53

THE PRODIGAL SON (1863)

Wood-engraving 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$. Published in *Good Words* (March, 1863, p. 161), the third in a series illustrating "The Parables Read in the Light of the Present Day by Thomas Guthrie, D.D." Millais began the drawings in 1857; twelve were published in *Good Words* in 1863; and when, by October, 1863, twenty had been delivered, they were published in book form.

NATIONAL GALLERY OF VICTORIA. Gift of W. Serle, 1923.

54* Plate 12

THE LOST PIECE OF SILVER (1863)

Wood-engraving 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$. Published in *Good Words* (September, 1863, p. 605), ninth in the series of parables.

NATIONAL GALLERY OF VICTORIA. Gift of W. Serle, 1923.

55

THE PARABLE OF THE SOWER (1863)

Wood-engraving 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$. Published in *Good Words* (October, 1863, p. 677), tenth in the series of parables.

NATIONAL GALLERY OF VICTORIA. Gift of W. Serle, 1923.

William MORRIS 1834-96

Born in Walthamstow 1834. Met Burne-Jones at Oxford 1853, but two years later decided to become an architect. Articled to G. E. Street, in whose office he first met Philip Webb, 1856. Late that year, persuaded by Rossetti, he abandoned architecture for painting, but only one or two pictures survive. In 1861 founded Morris, Marshall, Faulkner & Co., a firm for producing decorative articles, with Burne-Jones, Rossetti, Madox Brown, Philip Webb, Paul Marshall and Charles Faulkner as the original part-

ners. Stained glass was the chief early product, but there was also furniture, tiles, embroidery, wallpaper, metalwork, jewellery and glass. By 1875 Morris was in sole charge of the firm, which became Morris & Co. Chintzes and carpets began to be produced, and after the move to Merton Abbey in 1881 tapestry was begun on a large scale. Morris's own designs were usually for flat pattern, i.e., printed and woven textiles and carpets, and wallpapers. In the eighties he became interested in socialism; the last five years of his life were preoccupied with the Kelmscott Press. He was also a poet.

56

"DAISY" WALLPAPER (1862)

Wallpaper, hand-block printed in distemper colours, 29 x 21. Designed by Morris in 1862; printed in 1864 by Jeffrey & Co. for Morris, Marshall, Faulkner & Co. Repr. Vallance, *Art of William Morris*, 1897.

VICTORIA AND ALBERT MUSEUM.

57

**"FRUIT" OR "POMEGRANATE"
WALLPAPER** (1862)

Wallpaper, hand-block printed in distemper colours, 29 x 21. Designed by William Morris 1862; printed in 1864 by Jeffrey & Co. for Morris, Marshall, Faulkner & Co. The first and the final versions of the original design are in the possession of Mr. A. Halcrow-Verstage.

VICTORIA AND ALBERT MUSEUM.

58

"TRELLIS" WALLPAPER (1862)

Wallpaper, hand-block printed in distemper colours, 29 x 21. The birds designed by Philip Webb, the background by Morris, in 1862; printed in 1864 by Jeffrey & Co. for Morris, Marshall, Faulkner & Co. Repr. Vallance, *Art of William Morris*, 1897. Original design: William Morris Gallery, Walthamstow.

VICTORIA AND ALBERT MUSEUM.

59

"TULIP" CHINTZ (1875)

Cotton, hand-block printed in madder dyes, width 38 $\frac{1}{2}$, length 82, designed by Morris 1875. Repr. Arts Council exhibition catalogue, *Morris & Co. 1861-1940*, 1961.

VICTORIA AND ALBERT MUSEUM.

"PIMPERNEL" WALLPAPER (1876)

Wallpaper, hand-block printed in distemper colours, 28 x 21. Designed by William Morris 1876; printed by Jeffrey & Co. for Morris & Co. 1876. Repr. *Victorian and Edwardian Decorative Arts*, V. & A. Museum picture book, 1952. *VICTORIA AND ALBERT MUSEUM.*

61

"ROSE AND THISTLE" CHINTZ (1882)

Cotton, hand-block printed, width 39, length 129½. Designed by Morris 1882. Original design: V. & A. Museum.

VICTORIA AND ALBERT MUSEUM.

William MORRIS**and Philip WEBB**

1831-1915

62

THE FOREST (1887)

Woolen tapestry 48 x 180. Inscr. in Gothic letters *the beasts that be in woodland waste now sit and see, nor ride nor haste*. Repr. Marillier, *History of the Merton Abbey Tapestry Works*, 1927. The animals designed by Philip Webb, the foliage by William Morris, and the flowers by J. H. Dearle, 1887. Woven at Merton Abbey for Alexander Ionides, Holland Park, and first exhibited at the Arts and Crafts Exhibition, London, 1888. Original design for animals: Mr. Laurence Hodson; and for part of the background: V. & A. Museum.

VICTORIA AND ALBERT MUSEUM.

Dante Gabriel ROSSETTI 1828-82

Born in London of Italian parents, christened Gabriel Charles Dante, but preferred the form Dante Gabriel. He studied at Sass's School, and from 1846 to 1848 at the R.A. In 1848 he worked for a few months under Madox Brown and then shared a studio with Holman Hunt. With Hunt and Millais he formed the P.R.B. in the same year. His best work was done before his wife's death in 1862; after this he became more of a recluse. Mrs. William Morris's face appears in many of his later paintings. The most imaginative of the Pre-Raphaelite artists, and also a poet.

63

**UNIDENTIFIED SUBJECT:
? MARGARET IN CHURCH 1848**

Pen and ink 7 x 4½. Inscr. *D. G. C. Rossetti 1848*. Compare with the pen and ink "Faust and Mar-

garet in Prison" repr. by Marillier and dated by him c. 1856.

TATE GALLERY. Gift of E. Percival Allam.

64

**TAURELLO'S FIRST SIGHT
OF FORTUNE (1849)**

Pen and ink 11 x 11. Inscr. *Frederick G. Stephens, from his P.R. Brother Dante G. Rossetti*. The story is from Browning's poem "Sordello" (1840), Book IV, line 797: on the ramparts of the castle at Messina, the young Taurello Salinguerra is being invested by the King of the Romans with the "silk glove of Constance", which the Queen is drawing off. The poem is set in the late 12th century.

TATE GALLERY. H. F. Stephens Bequest.

65

THE LABORATORY (1849)

Watercolour over a pen and ink drawing 7½ x 9½, curved top. Said to be Rossetti's first watercolour. The subject, from Browning's poem "The Laboratory: Ancien Regime" (1844), illustrates the lines: "In this devil's smithy/Which is the poison to poison her, prithee?" The heroine of the poem gives up her jewels to the alchemist for poison for her rivals next time she dances at the king's. *Coll. W. Bell Scott, Fairfax Murray.*

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

66

HESTERNA ROSA 1850-63

Pen and ink 7½ x 9½. Inscr. *Dante Rossetti, 1853; composed 1850, drawn and given to his P.R. brother Frederick G. Stephens 1853*. The Latin title means "yesterday's rose", and refers to the gambler's mistress, who is covering her face in shame. The subject was inspired by Elena's song in Sir Henry Taylor's "Philip van Artevelde". Repr. Marillier, p. 41. There is a watercolour replica of 1865, and another, titled "Elena's Song", of 1871.

TATE GALLERY. H. F. Stephens Bequest.

67* Plate 8

PAOLO AND FRANCESCA (1854-61)

Watercolour 15½ x 13. Inscr. *DGR (monogram)*. On the oak frame designed by Rossetti is a translation of the lines from Dante's *Inferno*, canto V, illustrated by the picture. A repetition of the first compartment of a diptych containing two Paolo and Francesca subjects, separated by figures of Dante and Virgil. The diptych (Tate Gallery) was painted in a hurry for Ruskin late in 1855; it was repeated for Leathart in 1862. The picture here exhibited was sold to W. Graham 1861, but it has also been ascribed to 1854. Possibly begun 1854-55, and later finished off to sell. Rossetti made designs for this subject in November, 1849 (P.R.B. Jour-

nal). *Coll. W. Graham, W. R. Moss, Mrs. Stolterforth, Mrs. Crompton.*

NATIONAL GALLERY OF VICTORIA.

Purchased, Felton Bequest, 1956.

68

**ELIZABETH SIDDAL IN A CHAIR
(1856?)**

Pencil 10½ x 7½. Not inscribed. Marillier No. 334, where tentatively dated.

TATE GALLERY. H. F. Stephens Bequest.

69* Plate 18

MISS SIDDAL AT AN EASEL (c. 1856)

Pencil and blue wash 12½ x 6½/16. Not inscribed. Elizabeth Siddal ("Guggums" to Rossetti), born 1834, modelled for the Pre-Raphaelites from 1850, from 1852 exclusively for Rossetti, whom she married 1860; died 1862. *Coll. G. P. Boyce, Sydney Cockerell.*

NATIONAL GALLERY OF VICTORIA.

Purchased, Felton Bequest, 1920.

70

**MISS ROBERTSON
(MRS. J. FERNANDEZ) (c. 1865)**

Pencil 11½ x 9. Not inscribed.

TATE GALLERY. Gift of Mrs. Fernandez, 1915.

71* Plate 9

THE LOVING CUP (1867)

Watercolour 20½ x 14½. Not inscribed. One of three watercolour replicas of the larger oil which was painted for Leyland; all dating from 1867. The following lines are attached to some copies of this picture: "Douce nuit et joyeux jour/A cavalier de bel amour". *Coll. W. Graham, C. A. Swinburne.*

NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1904.

72

HEAD OF A WOMAN 1875

Pencil 6½ x 4½. Inscr. *28th August, 1875.*

NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1901.

73

SEATED WOMAN

Pen and wash 7½ x 5½. Not inscribed. Repr. N.G.S.A. *Catalogue of Drawings*, 1948.

NATIONAL GALLERY OF SOUTH AUSTRALIA. Purchased, Elder Bequest, 1901.

74

SELF PORTRAIT

Drawing.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

75

**PORTRAITS OF
MRS. FORD MADOX BROWN**

Drawing. Emma Hill married Ford Madox Brown, as his second wife, in 1849. She became Elizabeth Siddal's closest friend.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

76

STUDY FOR THE FIGURE OF DELIA

Pencil touched with pen and ink, 16½/16 x 12½. The model is Elizabeth Siddal. A study c. 1855 for the watercolour "The Return of Tibullus to Delia" (1867), whose subject is taken from the end of the third elegy of Tibullus.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

77

STUDY FOR "FOUND"

Pen and ink 9½ x 8½. Inscr. *DGR (monogram), "I remember thee; the kindness of thy youth, the love of thy betrothal", Jerem II, 2, and Found*. Drawn 1853. A study for the painting commissioned that year, worked on for thirty years but never finished, and now in the Bancroft Foundation, Wilmington, U.S.A. It was Rossetti's only realistic picture in a contemporary setting. The subject of the fallen woman, in this case discovered in the city by her former betrothed from the country, was popular in the early fifties. Rossetti wrote a poem, "Jenny", on the same topic.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

78

STUDY FOR "FOUND"

Pen and ink and wash 7 x 7½. Not inscribed. Probably drawn c. 1858, shortly after Rossetti met Fanny Cornforth ("Jumbo"), the model for the head in the final oil painting.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

79

STUDY FOR LADY LILITH

Drawing. Study for the oil painting of 1864, now

in the Bancroft Foundation, Wilmington, U.S.A. The face, from Fanny Cornforth (Mrs. Schott), was painted out and replaced by that of Mrs. William Morris in 1873.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

John RUSKIN 1819-1900

Born at Denmark Hill, London. Some of the Pre-Raphaelites' ideas are similar to those put forward in Ruskin's *Modern Painters* (1843), but he did not come into contact with them until 1851, when he wrote a letter to *The Times* in their defence. His great prestige as a critic hastened public acceptance of Pre-Raphaelitism. He was on close terms with Millais until 1854, when his wife divorced him in order to marry Millais; after this he was for ten years Rossetti's chief patron. With Madox Brown he did not get on at all, and his hostility was a reason for Brown's poverty. Of his own drawings from c. 1845 onwards he said: "I have no power of design, I can only paint what I see."

80

CHAIN OF ALPS

Pencil and coloured wash on brown paper, 5½ x 17½. Not inscribed. *Coll.* L. W. Hodson.

NATIONAL GALLERY OF VICTORIA.
Purchased, Felton Bequest, 1906.

81

ARCHES AND CAPITALS

Pencil, washed with watercolour, 8½ x 10½. Not inscribed.

BIRMINGHAM CITY MUSEUM AND ART GALLERY.

Frederick SANDYS 1832-1904

Anthony Frederick Sandys, born in Norwich, came to London and studied art. He met Rossetti in 1857, and knew him well in the early sixties, but became estranged when accused of imitating Rossetti's subjects. He exhibited at the R.A. from 1851-86, mostly crayon portraits, but in the sixties a few oils

of ideal heads. Around 1880 he executed a series of crayon portraits of literary figures. He is best known for his numerous drawings for wood-engravings in the illustrated magazines of the sixties.

82* Plate 13

UNTIL HER DEATH (1862)

Pen and ink 3½ x 5. Inscr. *AFS* (monogram). A wood-engraving by Dalziel of this drawing, in reverse, was published in *Good Words*, 1862, p. 312, illustrating a poem "Until Her Death", "By the author of 'John Halifax, Gentleman'" [Mrs. D. M. Craik]. The drawing is titled "The Visitor of Death" in the Adelaide catalogue.

NATIONAL GALLERY OF SOUTH AUSTRALIA. *Elder Bequest Fund, 1901.*

83

SLEEP (1863)

Pen and ink 5 x 4½. Not inscribed. Repr. N.G.S.A. *Bulletin*, Vol. 8, No. 4. A wood-engraving of this drawing, in reverse, was published in *Good Words*, August, 1863, p. 589, with the title "Sleep", illustrating an unsigned poem of the same name. The drawing is titled "The Sick Room" in the Adelaide catalogue, but the poem has no reference to sickness.

NATIONAL GALLERY OF SOUTH AUSTRALIA. *Elder Bequest Fund, 1901.*

84

THE STORM

Pen and ink on a wood block 5½ x 4½. Not inscribed. In order to save the original drawing it was sometimes photographed and printed onto a second wood block for engraving.

NATIONAL GALLERY OF SOUTH AUSTRALIA. *Elder Bequest Fund, 1901.*

85

STUDY OF A HEAD

Black chalk touched with red 9 x 8½. Inscr. *F. Sandys* in Gothic letters. Repr. *Art in Australia*, Series 3, No. 68 (1937). *Coll.* Bernard Hall. Bought in 1936 with the title "Proud Maisie", but it is a completely different composition from the "Proud Maisie" engraved on wood for *Cassell's Family Magazine*, 1881, and the *English Illustrated Magazine*, 1890-91; and it is obviously not intended for engraving.

ART GALLERY OF NEW SOUTH WALES.

DALZIEL, after SANDYS

86

THE LITTLE MOURNER (1862)

Wood-engraving 5½ x 4½. Published in *English Sacred Poetry*, 1862, illustrating Dean Alford's poem. "My father and my mother/And my sisters four—/Their beds are made in swelling turf./Fronting the western door"/"Child, if thou speak to them./They will not answer thee;/They are deep down in the earth—/Thy face they cannot see."

NATIONAL GALLERY OF VICTORIA.
Gift of W. Serle, 1923.

87

LIFE'S JOURNEY (1862)

Wood-engraving 5½ x 4½. Published in *English Sacred Poetry*, 1862, illustrating George Wither's poem. "To seek the wanderer, forth himself did come/And take him in his arms, and bear him home./So in this life, this grove of Ignorance,/As to my homeward I myself advance,/Sometimes aright, and sometimes wrong I go,/Sometimes my pace is speedy, sometimes slow."

NATIONAL GALLERY OF VICTORIA.
Gift of W. Serle, 1923.

Joseph SWAIN 1820-1909
after SANDYS

88

AMOR MUNDI (1865)

Wood-engraving 6½ x 3½. Published in *The Shilling Magazine* (June, 1865, p. 193) with Christina Rossetti's poem "Amor Mundi", from which it illustrates the following lines: "Oh, what's that in the hollow, so pale I quake to follow?"/"Oh, that's a thin dead body which waits th' eternal term." Sandys later made a painting of this composition.

NATIONAL GALLERY OF VICTORIA.
Gift of W. Serle, 1923.

Bernhard SMITH 1820-85

Born at Greenwich 20th November, 1820, studied in Paris 1840-42, and shared a studio with Woolner in London 1843-50. From 1842 to 1848 he exhibited 14 portrait sculptures at the R.A., and a satyr and a "Farie". In 1851 he exhibited a painting, "Two water-elves, in quaint and leaf-formed boat" (private coll., Melbourne, much

deteriorated). Other sculpture groups were executed in London. In a manuscript life of Smith by his daughter Minnie (1917, Mitchell Library, Sydney), there is a photograph of a portrait medallion signed *Bernhard Smith P.R.B.* He knew the P.R.B. well, and W. M. Rossetti, in 1900, says he "came near to being enlisted as a P.R.B. . . . very tall and stalwart, of stolid English presence, handsome and good-humoured". In May, 1849, he was on the point of emigrating to America, and the Rossettis gave him a Browning inscribed, by D. G. Rossetti, *Bernhard Smith P.R.B.*; in 1852 he sailed, instead, with Bateman and Woolner for Victoria, where a brother had a farm near Melbourne. In 1854 he was appointed Gold Commissioner at Ballarat, about 1860 Commissioner of Lands at Stawell, thence as a police magistrate to Smythesdale 1874, and Alexandra 1878, where he died 7th October, 1885. For the Australian years his son B. A. Smith listed "fanciful and humorous sketches 1854-74", a medallion of John Lynch, 1877, and various allegorical drawings from 1880. With the last are six drawings for Macbeth and four drawings for "Decoration of a Music Hall". Another daughter, Ethel, noted that a series of drawings from *Much Ado about Nothing* were originally designed for a music hall, while Minnie Bernhard Smith states that it was the Macbeth drawings which were for a music hall decoration in coloured alto relief. His late drawings are often signed *Pictor Ignotus*; the reference could be to Browning's poem or to the sub-title of Gilchrist's *Life of Blake*.

89

LADY MACBETH 1883

Pencil drawing 16 x 26½. Inscr. *Bernhard Smith Alexandra did this 1883, and "Hie thee hither that I may pour my spirits in thine ear."*

PRIVATE COLLECTION.

90

LADY MACBETH 1884

Pencil drawing 16 x 26½. Inscr. *Bernhard Smith 1884 at Alexandra did this, and "to bed to bed, there's Knocking at the Gate. . . ."*

PRIVATE COLLECTION.

J. M. STRUDWICK 1849-1935

John Melhuish Strudwick, born 1849. Studied at South Kensington, at the R.A., and briefly, it is said, under Burne-Jones. After this he had some success in a style based on Burne-Jones. He exhibited at the R.A. in 1876 only, and then showed principally at the Grosvenor Gallery (opened 1877). Also represented at Manchester and the Tate Gallery.

91

A STORY BOOK (c. 1886)

Oil on canvas 25½ x 38½. Not inscribed. Bought for Sydney from the British Fine Art Section (No. 81) of the Jubilee Exhibition, Adelaide, 1887.

ART GALLERY OF NEW SOUTH WALES.

Thomas WOOLNER 1825-92

Thomas Woolner, born Hadleigh, Suffolk. Entered Royal Academy Schools 1842; exhibited sculpture at the R.A. from 1843, at first poetical and mythological subjects, but later portraits. A member of the P.R.B. partly because of his poetry, for his sculpture is fairly conventional. Left for the Australian goldfields in 1852 with his fellow sculptor, Bernhard Smith, and with E. L. Bateman. In Melbourne he became, through Bateman, intimate with the Howitt family. He found that portrait medallions at £25 each were more profitable than gold digging; and the two dozen he executed in Melbourne and Sydney are amongst his most attractive works. In 1854 he returned to London in the hope of obtaining the commission for a large public statue of the Australian politician W. C. Wentworth, then visiting England. In this he was unsuccessful, and momentarily thought of returning again to Australia. He became an A.R.A. in 1871, and a member of the Royal Academy in 1874, but maintained sufficient Australian connection to do the colossal bronze of Captain Cook in Hyde Park, Sydney (erected 1879), and statues of Redmond Barry and Thomas Elder.

92

EMILY AUGUSTA PATMORE (1850)

Plaster medallion 10 x 10, circular. Not inscribed. Similar to the cast repr. in the reverse sense in B. Champneys, *Coventry Patmore*, 1900, Vol. I, p. 118. Mrs. Patmore, 1824-62, younger sister of

Mrs. Orme (see below), married Coventry Patmore as his first wife 1847, and was the inspiration for his poem "The Angel in the House".

LENT BY MRS. E. BRYCE ANDREWS.

ELIZA ORME 1856

93* Plate 11

Plaster medallion 16½ x 13½, oval. Inscr. *T. Woolner sc. 1856*. Mrs. Orme, 1816-92, daughter of Dr. Andrews, the Congregational Minister in Ruskin's parish. W. M. Rossetti wrote of Mrs. Orme (Rossetti Letters to Allingham, 1897): "Mrs. Orme's was a rich, abundant nature . . . among many kind friends of my youth she was nearly the kindest of them all." Her brother, E. W. Andrews, arrived in South Australia 1839, and the portrait has descended to the present owner. Amy Woolner lists a medallion of Mrs. Orme under 1851, and one of Helen Orme in 1856.

LENT BY MRS. E. BRYCE ANDREWS.

*A few works of interest
from Australian collections not included
in the exhibition are listed below*

BURNE-JONES: *The Fight: St. George Kills the Dragon*, canvas 41½ x 51, dated 1866, Art Gallery of New South Wales (from a series of 7). *The Ascension*, cartoon 75 x 36, undated, National Gallery of Victoria. Also drawings at Melbourne, Adelaide and Perth.

ARTHUR HUGHES: *La Belle Dame Sans Merci*, canvas 60 x 48, dated 1863, National Gallery of Victoria. Also drawings at Adelaide.

MILLAIS: *The Mistletoe Gatherer*, canvas 23 x 19, undated, National Gallery of South Australia. *The Captive*, canvas 45½ x 30½, dated 1882, Art Gallery of New South Wales. *Diana Vernon*, canvas 46 x 32½, dated 1880, National Gallery of Victoria.

CAYLEY ROBINSON: *Souvenir of a Past Age*, canvas 48 x 30, dated 1895, National Gallery of South Australia (repr. in Percy H. Bate).

SPENCER STANHOPE: *Why seek ye the living amongst the dead?*, canvas 50½ x 65½, undated, Art Gallery of New South Wales (version of one of a series of 12 paintings, c. 1889, in Marlborough College Chapel).

TISSOT: *Tracing the North-West Passage*, panel 22½ x 29½, National Gallery of Victoria. *The Widower*, canvas 46½ x 30½, dated 1876, Art Gallery of New South Wales.

WOOLNER: *Dr. F. C. Bayer*, marble bust, presented 1876; *Tennyson*, marble bust, both National Gallery of South Australia. Also numerous plaster or bronze versions of his Australian portraits in public and private collections.

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