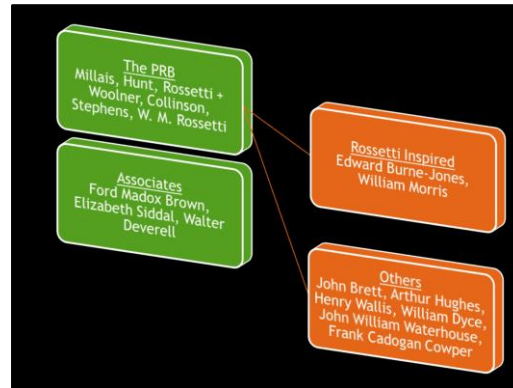




- Of course, their patrons, largely the middle-class themselves form different groups and each member of the PRB appealed to different types of buyers but **together they created a stronger brand**. In fact, they differed from a boy band as they created works that were **bought independently**. As well as their overall PRB brand each created an **individual brand** (sub-cognitive branding) that convinced the buyer they were making a wise investment.
 - Millais could be **trusted** as he was a born artist, an **honest Englishman** and made an ARA in 1853 and later **RA** (and President just before he died).
 - Hunt could be trusted as an investment as he was **serious, had religious convictions** and worked hard at everything he did.
 - Rossetti was a typical **unreliable Romantic image** of the artist so buying one of his paintings was a wise investment as you were buying the work of a **'real artist'**.



- The Pre-Raphaelite Brotherhood (PRB) had only seven members but influenced many other artists.
- Those most closely associated with the PRB were Ford Madox Brown (who was seven years older), Elizabeth Siddal (who died in 1862) and Walter Deverell (who died in 1854).
- Edward Burne-Jones and William Morris were about five years younger. They met at Oxford and were influenced by Rossetti. I will discuss them more fully when I cover the Arts & Crafts Movement.
- There were many other artists influenced by the PRB including,
 - John Brett, who was influenced by John Ruskin,
 - Arthur Hughes, a successful artist best known for *April Love*,
 - Henry Wallis, an artist who is best known for *The Death of Chatterton* (1856) and *The Stonebreaker* (1858),
 - William Dyce, who influenced the Pre-Raphaelites and whose *Pegwell Bay* is untypical but the most Pre-Raphaelite in style of his works.
 - John William Waterhouse, known as 'the modern Pre-Raphaelite' and best known for his medieval and mythological women including *The Lady of Shalott* (1888).
 - Frank Cadogan Cowper known as 'the last of the Pre-Raphaelites' and who died in 1958.
- I will first show two works by Hunt, Millais and Rossetti, one at the time of the split and the second much later in life in order to show their development. I will then show works by the other artists.

Biographic Summary

Sir John Everett Millais, 1st Baronet, PRA was an English painter and illustrator who was one of the founders of the Pre-Raphaelite Brotherhood (Wikipedia). He was a very successful artist who was worth £98,000 at his death.

Born: June 8, **1829**, Southampton

Died: August 13, 1896, Kensington, London

Spouse: Euphemia (Effie) Chalmers Gray (1828-1897, m. 1855). Effie had been married to John Ruskin but the marriage was annulled for non-consummation in 1854. Ruskin told a male friend he had not loved Effie sufficiently.

Children: Everett (1856, dog breeder), George Gray (1857, died when a student at Cambridge), Effie Gray (1858, favourite model for her father), Mary Hunt (1860, helped her father and never married), Alice Caroline (1862, loved music and was a close friend of Elgar), Geoffroy William (1863, traveller and photographer), John Guille (1865, naturalist and artist, wrote his father's biography), Sophie Margaret (1868, modelled for her father).

William Holman Hunt OM was an English painter, and one of the founders of the Pre-Raphaelite Brotherhood. (Wikipedia)

Born: April 2, **1827**, Cheapside

Died: September 7, 1910, Kensington, London

Spouse: Fanny (1865) and (Marion) Edith Waugh (1874). His first wife died in childbirth the year after their marriage and he married her sister. This was illegal in England until 1907 and so they married in Switzerland invoking the enmity of her family including Thomas Woolner who had married the third sister Alice and had loved Fanny.

Children: Cyril Benoni (1866, Fanny), and with Edith, Gladys Millais Mulock (1876) and Hilary Lushington (1879)

Dante Gabriel Rossetti was an English poet, illustrator, painter and translator. He was later to be the main inspiration for a second generation of artists and writers influenced by the PRB, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement. Rossetti showed no special promise at painting or literature when at school.

Born: May 12, **1828**, London, christened Gabriel Charles Dante after his godfather Charles Lyell, the famous botanist. He changed his name when Lyell died in 1849.

Died: April 9, 1882, Birchington-on-Sea

Spouse: Elizabeth ('Lizzie') Siddal (born Siddall, 1829-1862), met 1849, m. 1860

Siblings: Christina Rossetti, William Michael Rossetti, Maria Francesca Rossetti

Parents: Gabriele Rossetti, Frances Polidori. His father was a Professor of Italian at Kings College, London, and melancholy and introverted. His mother Frances was quiet but strong. She was an English governess before her marriage and had an Italian father.

Thomas Woolner RA was an English sculptor and poet who was one of the founder-members of the Pre-Raphaelite Brotherhood. He was the only sculptor among the original members.

Born: December 17, **1825**, Hadleigh, Suffolk

Died: October 7, 1892, London

Spouse: Alice Gertrude Waugh (m. 1864)

Children: Amy (wrote his biography), Hugh (1866), Geoffroy (1867-1882, d. aged 14), three other daughters

James Collinson (1825-1881, Camberwell), member of Pre-Raphaelite brotherhood from 1848 to 1850. He was a devout Christian who converted to Catholicism. He converted back so he could marry Christina Rossetti whom he loved but was so concerned he reconverted to Catholicism and did not marry Christina. He later trained as, but did not become, a Jesuit priest. Nicknamed 'the dormouse' as he was quiet and nervous.

Spouse: Eliza Wheeler (m. 1858), sister-in-law of the painter John Rogers Herbert (friend Pugin, both converted to Catholicism, precursor to Pre-Raphaelites, let's 'out Herbert, Herbert').

Children: Robert (1859, Epsom)

Frederic George Stephens (1828-1907) was an art critic, and one of the two 'non-artistic' members of the Pre-Raphaelite Brotherhood. Stephens was born to Septimus Stephens of Aberdeen and Ann in Walworth, London and grew up in nearby Lambeth.

Spouse: Rebecca Clara Dalton (m.1866), artist

Children: Holman Fred Stephens (1869-1931), railway engineer

William Michael Rossetti (1829-1919), English art critic, literary editor, and man of letters. Calm, rational, financially prudent, lack of egotism. At 16 became Clerk in the Excise (later Inland Revenue) and modest advancement enabled him to support the whole family while writing for the Spectator and other magazines in his spare time. He wrote D. G. Rossetti's biography and edited Dante's and his sister's poetry.

Spouse: Lucy Madox Brown (m. 1874)

Children: Olivia Frances Madox (1875, m. Italian anarchist and after his death became an associate of Ezra Pound), Gabriel Arthur (1877, scientist), Helen Maria (1879, painter miniatures), twins Mary Elizabeth and Michael Ford (1881)

Ford Madox Brown (1821–1893) was an English painter of moral and historical subjects, notable for his distinctively graphic and often Hogarthian version of the Pre-Raphaelite style. Arguably, his most notable painting was **Work** (1852–1865). Brown spent the latter years of his life painting the Manchester Murals, depicting Mancunian history, for Manchester Town Hall.

Spouses: Elizabeth Bromley (1841, first cousin, d. 1846), Emma Hill (m. 1853, model, mistress, wife)

Children: Elizabeth - ? (1842), Emma Lucy (1843, artist, married W. M. Rossetti). Emma's children were Catherine Emily (1850, artist, mother of the novelist Ford

Madox Brown), Oliver Madox Brown (1855-1874, died aged 19, known as 'Nolly') and Arthur (1856-57).

Elizabeth Siddal (1829-1862), model, poet, artist. Painted by Walter Deverell, William Holman Hunt, John Everett Millais and her husband Dante Gabriel Rossetti. She died aged 32 of laudanum poisoning.

Walter Deverell (1827-1854), born in America to an English family, moved to UK when he was two, attended Royal Academy School. When Collinson resigned he was to replace him but no decision was ever made. He died of Bright's Disease (kidney disease) aged 27.

Sir Edward Coley Burne-Jones, 1st Baronet ARA (1833–1898) was a British artist and designer closely associated with the later phase of the Pre-Raphaelite movement, who worked closely with William Morris on a wide range of decorative arts as a founding partner in Morris, Marshall, Faulkner & Co. Early work shows the influence of Rossetti but he developed his own style. In the 1870s he was bitterly attacked in the press and had a passionate affair with Greek model Maria Zambaco which ended with her trying to commit suicide. Georgiana developed a close relationship with William Morris whose wife Jane had fallen in love with Rossetti.

Spouse: **Georgiana "Georgie" MacDonald** (1840–1920,m. 1860), one of the MacDonald sisters. She was training to be a painter, and was the sister of Burne-Jones's old school friend. She became a close friend of George Eliot. Another MacDonald sister married the artist Sir Edward Poynter, a further sister married the ironmaster Alfred Baldwin and was the mother of the Prime Minister Stanley Baldwin, and yet another sister was the mother of Rudyard Kipling. Kipling and Baldwin were thus Burne-Jones's nephews by marriage.

Children: Philip (1861, successful portrait painter), Christopher (1864, died of scarlet fever caught from his mother who caught it from Philip), Margaret (1866, married biographer of Morris and Professor of Poetry at Oxford).

William Morris (1834–1896) was an English textile designer, poet, novelist, translator, and socialist activist. Associated with the British Arts and Crafts Movement, he was a major contributor to the revival of traditional British textile arts and methods of production. His literary contributions helped to establish the modern fantasy genre, while he played a significant role in propagating the early socialist movement in Britain. Met Burne-Jones at Exeter College, Oxford and formed the 'Brotherhood' (now called the 'Birmingham Set') with other undergraduates including Charles Faulkner. In 1855 inherited **£900 per year**. Joined architect George Edmund Street. In 1861 founds Morris, Marshall, Faulkner and Co. with Ford Madox Brown, Burne-Jones, Rossetti, Philip Webb and Peter Paul Marshall a Scottish civil engineer and amateur painter (according to W. M. Rossetti the idea of forming the firm was his).

Spouse: Jane Burden (met 1857, m. 1859, model, poor working-class background).
Children: Jane Alice (1861, 'Jenny'), Mary 'May' (1862)

John William Waterhouse (1849-1917, nickname 'Nino') known as "**the modern Pre-Raphaelite**" and also borrowed from the Impressionists, Alma-Tadema and Frederic Leighton, his artworks were known for their depictions of women from both ancient Greek mythology and Arthurian legend.

Spouse: Esther Kenworthy (flower painter)
Children: two children who both died young

John Brett (1831-1902), highly detailed landscapes, entered Royal Academy School, met John Ruskin and Holman Hunt through his friend Coventry Patmore. Keen astronomer, elected Fellow of the Royal Astronomical Society. Owned a 210 ton schooner, Viking. Knew the Rossettis and fell in love with Christina but it was not reciprocated. His older sister Rosa was a talented painter.

Arthur Hughes (1832-1915), English painter and illustrator who met Holman Hunt and Millais at the Royal Academy School. His first painter was accepted by the Academy when he was 17 and he exhibited almost annually, including, later, the Grosvenor Gallery. Left 700 paintings and drawings and over 750 book illustrations.
Spouse: Tryphena Foord (1855, the model for *April Love*).
Children: Emily destroyed all his sketches and private papers.

Henry Wallis (1830-1916), English Pre-Raphaelite painter, writer and collector. Took the name of his mother's second husband, a prosperous architect. Enrolled at the Royal Academy School in 1848 and also studied in Paris. *The Death of Chatterton* (1856) depicted 18th century poet Thomas Chatterton, modelled by George Meredith whose wife, Mary Ellen (née Nicholls, m. 1849, one son Arthur in 1853), Wallis would run away with to Wales in the summer of 1857. Mary Ellen and Wallis left England in 1858, she gave birth to a son who died and she died in 1861. In 1864 Meredith remarried Marie Vuilliamy and they had two children. Wallis came into his stepfather's inheritance in 1959 and never remarried. He did not make the same impact again as he did with *Chatterton* and the *Stonebreaker*. W. M. Rossetti described him as 'a very agreeable companion, of solid character and open mind'. He died nearly blind in Croydon in 1916.

William Dyce FRSE RSA RA (Aberdeen 1806–1864) was a distinguished Scottish artist, who played a significant part in the formation of public art education in the United Kingdom, as perhaps the true parent of the South Kensington Schools system. Studied in Edinburgh, London and Rome, met Overbeck. His wife Jane (and her two sisters) who he married in 1850 and son are shown in his painting *Pegwell Bay, Kent — a Recollection of October 5th 1858*.

Spouse: Jane Brand

Children: two sons and two daughters

George Frederic Watts, OM, RA was a popular English Victorian painter and sculptor associated with the Symbolist movement. He said "I paint ideas, not things."

Wikipedia

Born: February 23, 1817, Marylebone

Died: July 1, 1904, Compton

Spouse: Ellen Terry (1847-1928, m. 1864–1877, when she was 16 and Watts was 46.

She began a relationship with architect Edward William Godwin in 1868 and had a daughter and son when unmarried). She lived long enough to appear in a number of films. His second wife was Mary Fraser Tytler (m. 1886, when he was 69 and she was 36).

Children: adopted an orphaned niece of the Prinsep family, Blanche Clogstoun.



John Everett Millais (1829-1896), *Autumn Leaves*, 1856, Manchester Art Gallery

Autumn Leaves

- *Autumn Leaves* was painted when Millais lived in **Perth**, where he moved following his **marriage to Effie Gray** in order to escape the bitterness and gossip surrounding the annulment of her marriage to Ruskin. Despite their personal animosity Ruskin described it as the best representation of twilight he had seen.
- It was painted after *The Blind Girl*.
- Millais believed that '*The only head you could paint to be considered beautiful by everybody would be the face of a little girl about eight years old.*'
- Perhaps to distance himself from the aesthetics of tight observation so closely associated with Ruskin, he experimented with paintings in which specific detail and narrative are suppressed in the interests of a general mood. This painting is generally seen to convey the bittersweet mood of a long-lost childhood when everything seems possible, but death in the form of a faint figure with a scythe is glimpsed in the fading twilight among the dead leaves. The painting had some poor reviews; for example, the *Art Journal* commented that it contained '**a significant vulgarism,**' because '**the principal figure looks out of the picture at the spectator**', but it was **generally well received** and is said to have **influenced Whistler**.
- The painting is set in the evening and shows four children standing around a pile of smouldering leaves. The sun is below the horizon and is reflected from the clouds, and mist rises from the woods in the background. In the middle ground, there is an indistinct figure holding what looks like a scythe. The other figures are standing on a lawn from which the leaves may have been gathered. A simple feeling of nostalgia is disrupted by the unfamiliar and particular arrangement of the figures, particularly those on the right who are distracted. The overall feeling is one of melancholy but this is contradicted by the inclusion of four girls whom Millais knew, suggesting it could be a **group portrait**. The two girls on the left were

modelled on Millais's sisters-in-law **Alice and Sophie Gray** and the two on the right were local **working-class** children called **Matilda Proudfoot** (helpful, quiet, shy, found at a local School of Industry, also the older girl in *The Blind Girl*) and **Isabella Nicol** (old-fashioned and thoughtful, younger girl in *The Blind Girl*, daughter of a local cleaner who worked in exchange for reading lessons for Isabella). The sisters-in-law on their own might suggest the painting was a portrait but the local girls refuse to be involved and they provide a counterpoint that rejects classification. The two central girls stare out at us, as if their work had suddenly been interrupted so that they could interact with us but the girls on the right are tied up in a world of their own. This may be a class distinction, the middle class girls are not afraid to exert their personality, the working class girls on the right look down avoiding confronting the artist. The youngest girl is not involved in the tidying of the leaves and is singled out by the brilliant red of her scarf while she stares distractedly holding a half-eaten apple. The central figure actively offers a handful of dead leaves, dutifully gathered by her companion, to the altar of nature while her acolytes look on distractedly.

Art for Art's Sake

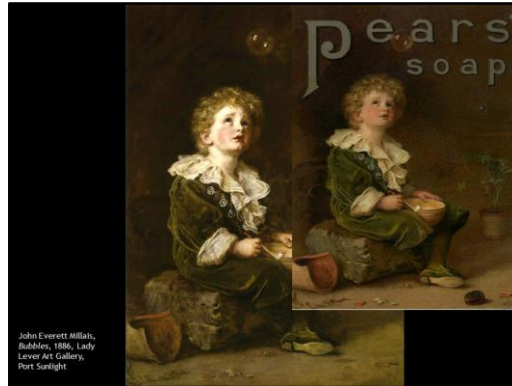
- Millais described the painting as recreated from his memory of similar evenings and intended to invoke '**the deepest religious reflection**'. The fallen leaves remind us of death and the mood of the painting is one of nostalgia but the precise narrative details take us away from Millais's intention, which he said was to paint '**a picture full of beauty and without subject**'. Millais's scene of the setting sun, a figure with a scythe and the beautiful young girls burning leaves suggests death and renewal; the old must be disposed of and replaced by the new.
- Was Millais aware of the French 'art for art's sake' writers? He did once say 'I have never read a book in my life'.
- **Autotelic** paintings, i.e. complete in itself, containing its own meaning. An autotelic person is one that is internally driven and exhibits a sense of purpose and curiosity. An autotelic person is one that knows that he or she has chosen a goal, makes choices without fuss and those choices define a system of action and the required skills. An autotelic person becomes deeply involved with whatever he or she is doing. The key skill is concentration which leads to involvement.
- **Théophile Gautier** (1811–1872), who was the **first** to adopt the **phrase 'art for art's sake' as a slogan**. Gautier was not, however, the first to write those words: they appear in the works of Victor Cousin, Benjamin Constant, and Edgar Allan Poe.
- It was in defiance of John **Ruskin** and later socialist realism painters who thought the value of art was to **serve a moral or didactic purpose**.
- Whistler wrote, *Art should be independent of all claptrap —should stand alone [...] and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like.*

- It is distanced from sentimentalism and Romanticism only remains in terms of the sensibility of the painter.
- It first appeared in two works of 1868 - Pater's review of William Morris's poetry in the *Westminster Review* and in *William Blake* by Algernon Charles Swinburne.
- George Sand in 1872 thought *L'art pour l'art* was an empty phrase as the artist had a duty to find a message and convey it to as many people as possible.
- Walter Benjamin discusses the slogan in his seminal 1936 essay "*The Work of Art in the Age of Mechanical Reproduction*" and describes it as part of the 'theology of art'. The final realisation of 'art for art's sake' he thinks is the gratification of the sense of perception changed by technology and he uses the link with fascism and Futurism (Filippo Tommaso Marinetti) as an example.

References

See [http://en.wikipedia.org/wiki/Autumn_Leaves_\(painting\)](http://en.wikipedia.org/wiki/Autumn_Leaves_(painting))

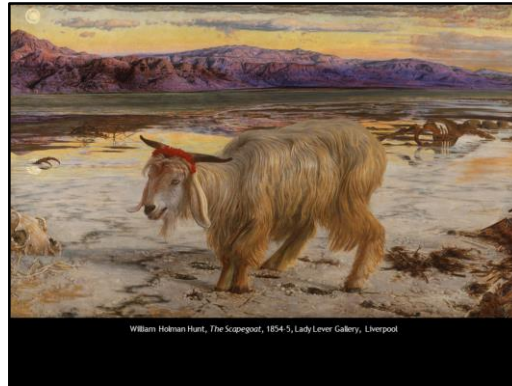
<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>



John Everett Millais, *Bubbles*, 1886, Lady Lever Art Gallery, Port Sunlight

- In about 1807 **Andrew Pears** (1770-1845) developed the first transparent yet foaming soap that was a cosmetic aid and kind to the complexion. In the early nineteenth century his company became famous among the wealthy and the soap was endorsed by artists such as Lillie Langtry. Their marketing was always clever and appealed to the masses. **Thomas Barratt** (who married the granddaughter of Andrew) convinced Millais to give up rights to his painting *Bubbles*. Millais, who was wealthy and successful, was worried about being exploited and 'selling out' but he agreed and was very happy with the campaign. He was later attacked (by Marie Corelli in *The Sorrows of Satan*) for prostituting his talent and defended himself by saying he had sold the copyright so could not control the use.
- The art world was **scandalised** about this use of fine art and the argument continued into the twentieth century **until Andy Warhol** united fine art and mass marketing. Barratt Pears said he spent **£30,000** on the campaign and millions of reproductions would hang in homes around the world.
- The campaign was part of a **racist message** 'The first step towards lightening the white man's burden is through teaching the virtues of cleanliness'.
- *Bubbles* was originally called *A Child's World* and the model was his five-year old grandson **William Milbourne James**. James (1881-1973) became an Admiral, politician and author. His mother was Effie, daughter of Millais. The painting dogged his life and he was often called 'Bubbles'.
- *Bubbles* was based on early 17th-century Dutch paintings in the **vanitas** tradition. Vanitas painting remind the viewer of the transience of life. There is a young **plant** on one side and a **broken pot** on the other and the boy stares at a **large bubble** that is about to burst. It was exhibited at the Grosvenor Gallery and bought by Sir William Ingram of the *Illustrated London News*. It was seen in the paper by Thomas Barratt the managing director of A&F Pears, who had married Mary Pears, the eldest daughter of Francis Pears, the head of the company. Barratt was the father

of **modern advertising** with his slogans, use of visual impact, testimonials and children and then the *Pears Annual* (first edition 1891) and *Pears Cyclopedia* (1897).



William Holman Hunt, *The Scapegoat*, 1854-5, Lady Lever Gallery, Liverpool

- **The Scapegoat** (1854–56) is a painting by William Holman Hunt which depicts the "scapegoat" described in the **Book of Leviticus**. On **Yom Kippur**, the **Day of Atonement**, a goat would have its horns wrapped with a red cloth – representing the sins of the community – and be **driven off**.
- He started painting on the shore of the **Dead Sea**, and continued in his studio in London. The work exists in **two versions**, a small version in brighter colours with a dark-haired goat and a rainbow, held by Manchester Art Gallery, and a larger version in more muted tones with a light-haired goat held by the Lady Lever Art Gallery in Port Sunlight.
- In the Royal Academy exhibition catalogue Hunt wrote that "the scene was painted at **Oosdoom**, on the margin of the salt-encrusted shallows of the Dead Sea. The **mountains** beyond are those of **Edom**." Edom is the region south of the Dead Sea and the fabled site of Sodom. It is not clear that Oosdoom exists and it may be Hunt's version of Sodom. He painted most of the work on location in **1854**, but completed the work in London in the following year, adding some touches in 1856 before it was exhibited at the academy in that year." Bad weather forced Hunt back to Jerusalem so he took the goat and some Dead Sea mud and stones. Unfortunately, the goat died on the way and he had to buy another.
- There are two versions, one with a rainbow signifying forgiveness in Birmingham Art Gallery and the other larger one is shown above.
- Dante Gabriel **Rossetti**, in a letter to William Allingham in 1856, called the painting "**a grand thing, but not for the public**". **Ford Madox Brown** wrote in his diary: "Hunt's Scapegoat requires to be seen to be believed in. Only then can it be understood how, by the might of genius, out of an old goat, and some saline encrustations, can be made **one of the most tragic and impressive works in the annals of art**." **Ernest Gambart**, as related by Hunt, was less enthusiastic, and was later to remark: "**I wanted a nice religious picture and he painted me a great**

goat.“ The *Art Journal* in 1860, at the time of the exhibition of Hunt's later work *The Finding of the Saviour in the Temple*, was to characterise the painting as "having disappointed even his warmest admirers".

- The reaction to the painting was not as Hunt expected. In his autobiography *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Hunt relates the **first reaction** to the painting by art dealer Ernest Gambart:

Gambart, the picture-dealer, was ever shrewd and entertaining. He came in his turn to my studio, and I led him to *The Scapegoat*. "What do you call that?" *"The Scapegoat."*

"Yes; but what is it doing?"

"You will understand by the title, *Le bouc expiatoire* [the sacrificial goat]."

"But why *expiatoire*?" he asked.

"Well, there is a book called the Bible, which gives an account of the animal. You will remember."

"No," he replied, "I never heard of it."

"Ah, I forgot, the book is not known in France, but English people read it more or less," I said, "and they would all understand the story of the beast being driven into the wilderness."

"You are mistaken. No one would know anything about it, and if I bought the picture it would be left on my hands. Now, we will see," replied the dealer.

"My wife is an English lady, there is a friend of hers, an English girl, in the carriage with her, we will ask them up, you shall tell them the title; we will see. Do not say more."

The ladies were conducted into the room. "Oh how pretty! what is it?" they asked.

"It is *The Scapegoat*." I said.

There was a pause. "Oh yes," they commented to one another, "it is a peculiar goat, you can see by the ears, they droop so."

The dealer then, nodding with a smile towards me, said to them, "It is in the wilderness."

The ladies: "Is that the wilderness now? Are you intending to introduce any others of the flock?" And so the dealer was proved to be right, and I had over-counted on the picture's intelligibility.

- Hunt did not make the same mistake again, **Gambart spent £5,500** (over £2 million in modern money) on *The Finding of the Saviour in the Temple* (1854-60). The **most expensive** painting by a living artist in history up to that time. Hunt took the risk of not exhibiting it at the Royal Academy and so **saved their 30% cut**. Gambart showed it in solitary splendour in an exhibition attended by hundreds of thousands for one shilling a time. Hunt's next painting, *The Shadow of Death* (1873), Gambart was outbid by Agnews who bid **£20,000**. 1866 was a terrible summer and the year of the last bank run (Overend, Gurney and Co.) before Northern Rock in

2007, in which Hunt and Gambart lost money. Gambart's house exploded because of the numerous gas lights he used during a fancy dress ball to show he was unaffected by the crisis. Gambart's young wife, Annie Baines, was so upset she was sent away and the following year she died from liver disease aged only 35 after it was discovered Gambart had several mistresses.



William Holman Hunt, *The Triumph of the Innocents*, 1883-4, Tate Britain

- Hunt had the idea as early as 1865, he worked on it on his second trip to the Holy Land in 1870 and it occupied most of his **1875-8 trip**.
- Mary, Joseph and Jesus are **escaping Egypt** when Herod has ordered the killing of all first-born males in **Bethlehem** (Matthew 2:16-18).
- Like *The Scapegoat* this work is **eccentric** and almost a parody of itself. The **jelly-like surface** on which they stand and the bubbles are Hunt's rendition of '**the stream of eternal life**'. The bubbles contain the thoughts of pious Jews such as a tree, a naked figure and a lamb. Hunt intended the painting to accurately reproduce exactly what happened at the time.
- He intended it to be by moonlight but added a supernatural glow. He had many problems and had to build a new house to hold the painting. The linen he used stretched and buckled in the middle. On his return to London he backed it with canvas but it still buckled and he wondered if demonic forces were preventing its completion. He then painted a replica in 1884 which is in the Tate and repaired the original which is in Liverpool.
- Hunt decided to add the martyred innocent **children later**.
- They are a vision seen by Mary and seen by Jesus who points to them (letter from Hunt to William Bell Scott, 1880).
- The critical reaction was positive, Ruskin thought it was '**the greatest religious painting of our time**' and Millais and Watts thought it was one of his greatest works. It was sold to the Walker Art Gallery for **£3,519** in 1891 (less than the 5,500 guineas Hunt wanted).



Dante Gabriel Rossetti, *Bocca Baciata*, 1859, Museum of Fine Art, Boston
Lady Lilith, 1866-68, 1872-73, Delaware Art Museum
The Beloved ('*The Bride*'), 1865-66, Tate Britain
Monna Vanna, 1866, Tate Britain
Astarte Syriaca, 1876-77, Manchester City Art Gallery

- Starting with *Bocca Baciata* Rossetti produced a series of beautiful and sensual women, his '**stunners**'.
- '**Self-possessed, articulate, passionate and charismatic**', he attended **King's College School** in the Strand followed by Henry Sass's Drawing Academy (1841-45) when he enrolled at the Royal Academy School. He left and studied under Ford Madox Brown who he maintained a relationship with the rest of his life. He sought out William Holman Hunt after seeing *the Eve of St. Agnes*.
- He met Edward Burne-Jones and William Morris through their poetry magazine the *Oxford and Cambridge Magazine*. They both admired Rossetti.
- Rossetti painted dense medieval paintings during the 1850s but switched in the 1860s and 1870s to powerful close-up images of women in a flat space and using thick colours.
- Women and models were **Fanny Cornforth, Elizabeth Siddal**, Jane Burden (Morris), Alexa Wilding. He became a founding partner in Morris, Marshall, Faulkner & Co. in 1861.
- Siddal modelled for Walter Deverell (who found her working in a milliners shop in 1849), Holman Hunt, Millais (including Ophelia) and Rossetti. When modelling she kept working part-time, an unusual and powerful position for a woman at the time.
- **Rossetti** met Elizabeth **Siddal** in **1849**, was his exclusive model by 1851 (thousands of paintings including most famously Beata Beatrix), Ruskin sponsored her in 1855, Rossetti married her in **1860** although his family did not approve, in 1861 she became pregnant but the baby was stillborn, she became pregnant again and

overdosed on **laudanum in 1862**, there is a rumour that he burned a suicide note. Rossetti exhumed her in **1869** by which time he was convinced he was going blind and couldn't paint. He was persuaded by **Charles Augustus Howell**, an art dealer and alleged blackmailer. Howell was found dead in Chelsea in 1890 with his throat slit and a sovereign in his mouth, a ritual killing for those guilty of slander. This was hushed up and his death put down to TB.

Bocca Baciata

- Modelled by Fanny Cornforth. Sometimes regarded as the first painting of the **Aesthetic Movement**. A painting that emphasizes the visual and sensual qualities of art over the moral or narrative possibilities. It flourished in the 1870s and 80s and is exemplified by J. M. **Whistler**, Albert **Moore** and Frederic **Leighton**. The critic Walter Hamilton was the first to name it in 1882 when he published the book *The Aesthetic Movement in England*. The term Aesthetic was used and satirized in the Gilbert and Sullivan opera *Patience* (1881). The term Aesthetic was invented by the German philosopher Baumgarten in 1750.

Lady Lilith

- First painted using Fanny Cornforth, repainted using Alexa Wilding.

The Beloved

- The model for the bride was Marie Ford, the left virgin bridesmaid was Ellen Smith, the right Frederick Sandy's gypsy mistress Keomi., the young black boy was found outside a hotel and replaced a girl. Rossetti said the jet black provided a colour contrast but he may have been inspired by the black woman in Manet's *Olympia*, which he saw in Manet's studio in November 1864.
- It was inspired by the Song of Solomon
- It was commissioned but took three years to finish

Monna Vanna ('vain woman')

- Monna Vanna ('vain woman') is taken from Dante's *La Vita Nuova* (thirteenth century, literally 'the new life') in which the name 'Vanna' appears for the first time.
- Modelled by Alexa Wilding
- He considered it one of his best works, writing that it was 'probably the most effective as a room decoration that I have ever painted' reinforcing the view that Rossetti painted for money but his real love was poetry.
- It was originally called *Venus Veneta* and was intended to be the Venetian ideal of female beauty. He later retouched the painting and changed the title to *Belcolore* ('beautiful colour') but it has retained its title *Monna Vanna*.

Astarte Syriaca

- Modelled by Jane Morris, and her daughter May (left attendant). Rossetti was having an adulterous affair with Jane and she stayed with him at Aldwick Lodge from November to March 1875-6, except for Christmas. The two female figures imply that Jane or women have the power to ensnare men. Astarte was a Semitic goddess of fertility.
- Disraeli took office as head of the first Conservative government since 1846 and published the popular novel *Tancred* in which the beautiful Queen Astarte rules the ancient people living around Antioch in Syria. Astarte was often seen as the Syrian Venus.
- Asherah or Astarte denounced the Old Testament prophets. Rossetti again invokes the divine power of women which can be seen as a denunciation of patriarchal Victorian Britain.
- It is possible all these paintings represent Rossetti's fear of women and it would be interesting to find out more about his relationship with his mother.



Dante Gabriel Rossetti (1828-1882), *Lady Lilith*, 1866-68, watercolour, Metropolitan Museum of Art

Second version *Lady Lilith*, 1872-3, oil on canvas, Delaware Art Museum

Titian (Tiziano Vecellio), c. 1488-1576, *Lady at her Toilette*, c. 1515, (also called *Woman with a Mirror*), Louvre

Lady Lilith

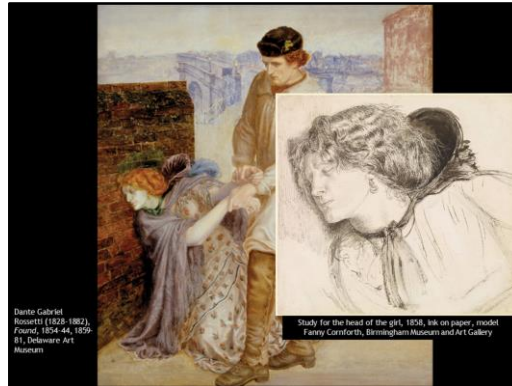
- Lilith, the subject of this painting, is described in Judaic literature as the **first wife of Adam**. She is associated with the seduction of men and the murder of children. The depiction of women as powerful and evil temptresses was prevalent in 19th-century painting, particularly among the Pre-Raphaelites. The artist depicts Lilith as an iconic, Amazon-like female with long, flowing hair. Her languid nature is reiterated in the inclusion of the poppy in the lower right corner—the flower of opium-induced slumber.
- Lilith is a type of woman known as a *femme fatale*, another Victorian stereotype. She combs her sensuous red hair, long hair was a sexual symbol in Victorian times and looks in a mirror, a sign of self-absorption. The power of women was regarded by Victorian men as ‘perilous’ and she represent the New Women, free of male control, scourge of the patriarchal Victorian family.
- The legend is that Lilith was created at the same time as Adam not from his rib but from the same handful of dust, she was his equal. She refused to be subordinate and left and folk law says that she preys on babies and visits men in their dreams to bewitch them.
- **Lilith** is an **unusual** subject for Rossetti to choose as she does not figure highly in serious literature and Rossetti could have chosen Salome or Judith. Her **first appearance** is in **Goethe’s Faust** when Faust catches a glimpse of a golden-haired beauty in the distance. We know that Rossetti visited Paris at this time and saw **Titian’s Lady at her Toilette** (1515, also called *Woman with a Mirror*) which is clearly an influence. In fact, in one letter Rossetti refers to it as his ‘Toilette

picture’.

- The painting was begun in **1864** with **Fanny Cornforth** as the model with her golden hair, and this was completed in 1868. At the request of his patron Leyland he removed Cornforth’s face and replaced it with that of **Alexa Wilding** and her red-gold hair.
- The roses are the flowers of Venus and love, the poppy sleep and dreams and a source of laudanum, the drug that killed Rossetti’s wife Elizabeth Siddal. Foxglove lying under the boudoir mirror at the rear produces digitalis a deadly poison. Two candles flank the mirror suggesting an altar to Love, to Lilith, to Vanity or even to Death.

References

See http://en.wikipedia.org/wiki/Lady_Lilith



Dante Gabriel Rossetti (1828-1882), *Found*, 1854-44, 1859-81, Delaware Art Museum
 Study for the head of the girl, 1858, ink on paper, model Fanny Cornforth,
 Birmingham Museum and Art Gallery

- *Found* is an **unfinished** oil painting by Rossetti and is his **only treatment in oil of a contemporary moral subject**, urban prostitution, and although the work remained incomplete at Rossetti's death in 1882, he always considered it **one of his most important works**, returning to it many times from the mid-1850s until the year before his death.
- The artist Alexander Munro's (1825-1871) maid Ellen Frazer may have posed for an early head-study for the fallen country girl of *Found*. Munro was a Pre-Raphaelite sculptor best known for *Paolo and Francesca*, 1852, Birmingham Museum, plaster version in Wallington House, Northumberland. The face we see in this version is Fanny Cornforth based on a study he made in 1858.
- In 1855 Rossetti wrote to Holman Hunt:

*I can tell you, on my own side, of only one picture fairly begun—indeed, I may say, all things considered, rather advanced; but it is only a small one. The subject had been sometime designed before you left England and will be thought, by any one who sees it when (and if) finished, to follow in the wake of your "**Awakened Conscience**," but not by yourself, as you know I had long had in view subjects taking the same direction as my present one. The picture represents a London street at dawn, with the lamps still lighted along a bridge which forms the distant background. A drover has left his cart standing in the middle of the road (in which, i. e. the cart, stands baa-ing a calf tied on its way to market), and has run a little way after a girl who has passed him, wandering in the streets. He has just come up with her and she, recognising him, has sunk under her shame upon her knees, against the wall of a raised churchyard in the foreground, while he stands holding her hands as he seized*

them, half in bewilderment and half guarding her from doing herself a hurt. These are the chief things in the picture which is to be called "Found," and for which my sister Maria has found me a most lovely motto from Jeremiah ... The calf, a white one, will be a beautiful and suggestive part of the thing, though I am far from having painted him as well as I hoped to do.



Ford Madox Brown (1821-1893), *The Last of England*, 1852-5,

Pre-Raphaelite Split

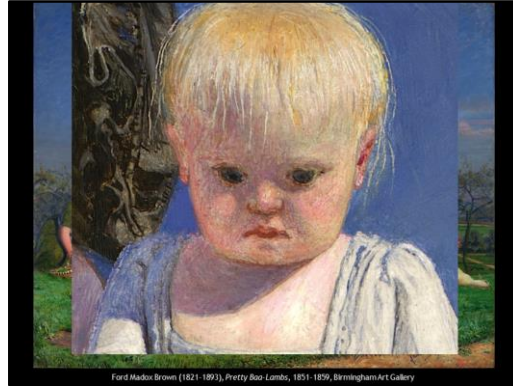
- Brown began the painting in 1852 inspired by the departure of his friend Thomas Woolner, a Pre-Raphaelite sculptor who had **left for Australia in July** (source: Wikipedia).
- **This followed James Collinson leaving the group in 1850, Millais becoming an Associate of the Royal Academy in 1853 and William Holman Hunt leaving for the Holy Land in January 1854.**
- By 1853 or 1854 the original close knit brotherhood had split up as each artist pursued their own interests. Except for Collinson who trained as a priest they remained close over the years.
- Our knowledge of the early days of the brotherhood is gained from the press reaction and from Holman Hunt's autobiography *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (2 vols., 1905-1906). Interesting facets of his character are provided by Diana Holman-Hunt in *My Grandmothers and I* (1960). Holman Hunt's autobiography presents himself as the key member and inspiration for the group but the credibility of the book is undermined by Holman Hunt including long passages of what purport to be verbatim conversations that had taken place fifty years previously. Other contemporary sources are M.H. Spielmann, *Millais and His Works* (1898), Millais's son, the artist and naturalist John Guille Millais, *The Life and Letters of Sir John Everett Millais* (2 vols., 1899) and William Michael Rossetti, *Dante Gabriel Rossetti: His Family-Letters with a Memoir* (1895).

Last of England

- The following verse accompanied the painting,
*...She grips his listless hand and clasps her child,
 Through rainbow tears she sees a sunnier gleam,*

She cannot see a void where he will be.

- He painted outside and was pleased when his hands turned blue with the cold. His wife, Emma, modelled the woman and she was also made to sit outside in the cold. The fair-haired child is their five-year old daughter Catherine and the tiny hand is their baby son Oliver. His neighbours thought they were mad. It took him four weeks just to paint the ribbons of the bonnet.
- There are two finished version – one in Manchester with the woman wearing a grey shawl and one in the Fitzwilliam Museum, Oxford (1860, red shawl). There is also a watercolour replica in the Tate and a fully worked study.
- In 1859 this version was sold to Ernest Gambart (1814-1902), owner of the French Gallery, Pall Mall, for 325 guineas.
- The audio clip is by Julian Treuherz curator of Manchester Museum.



Ford Madox Brown (1821-1893), *Pretty Baa-Lambs*, 1851-1859, Birmingham Art Gallery

- **Artists continued to paint in the Pre-Raphaelite style and new, young artists chose the style and it became an indicator of the 'avant garde' in London.** The term 'avant garde' is derived from a small group of troops that leads the main army and it has become used to describe the French artists that created new styles of painting in France. The exhibition at the Tate 2012-13 used the title *Pre-Raphaelites: Victorian Avant Garde* to emphasize the new view that the Pre-Raphaelites were innovative and revolutionary and created a style that led to change.
- The debate is whether it led to '**modern art**' which depends how you define the term. **At the beginning of the twentieth century art historians rejected all Victorian art as reactionary, sentimental, representational and old-fashioned** and their view was that modern art started with Manet and French Impressionism (although it is not clear that Manet was an Impressionist).
- In the last quarter of the twentieth century views have changed again and a more inclusive art historical analysis has seen the work of the Pre-Raphaelites as revolutionary in their time with symbolic references that predate Symbolism. This painting and other, such as Hunt's *Our English Coast*, show a clear recognition of the effects of light and the **colours of shadows** that is found, later, in the works of the Impressionists. The **Impressionists** were capturing a **fleeting view** of a scene and as the light is changing all the time Monet often worked on multiple canvases. Brown captured the same moment but with the detail representing a **photographic snapshot** of the scene in high definition.

Ford Madox Brown

Ford Madox Brown was never officially a Pre-Raphaelite yet he was one of the most important and a true pioneer and radical who was decades ahead of his time. Brown

painted subjects with unsentimental realism, showed the working poor without sentiment or condescension and designed furniture before the Arts & Crafts Movement had sanctioned as something artists should be doing.

This painting shows the colours in shadows, something usually credited to the Impressionists and he painted entirely in the open air. This work was very shocking and was described as 'an insult on the public intelligence'. The woman is not an ideal beauty, she has flushed cheeks and is looking down and there is no grace about the picture, it is very stark. People who came to see it thought it must mean something, such as a Madonna and child but Brown said it was just a lady and a baby looking at lambs, which infuriated people even more.

Emma and Brown were not married when she conceived Catherine and so they kept the pregnancy secret and baptised her with her parents names shown as 'Ford and Mathilda Hill'. Mathilda was her middle name and Hill was her surname. They married in 1853 and had another child Oliver and then a second son Arthur Gabriel in 1856 and who died a year later. Emma was given to bouts of drinking and they often quarrelled. However, she was very kind and got on well with Elizabeth Siddal and Georgiana Burne-Jones. She was also generous and on one occasion set up a soup kitchen in their living room even though they were very poor themselves.

Every day over a five month period Brown posed a lay figure dressed in his wife, Emma's clothes on the lawn of his Stockwell garden. It is thought that Emma and their daughter Catherine did pose outside to capture the shadows and skin tones in bright sunlight. Forty years later the critic R. A. M. Stevenson said to the artists son-in-law:

By God! the whole history of modern art begins with that picture. Corot, Manet, the Marises, all the Fontainebleau school, all the Impressionists never did anything but imitate that picture'.

References

See http://en.wikipedia.org/wiki/Ford_Madox_Brown



Ford Madox Brown (1821-1893), *Work* (1852-1865), Manchester Art Gallery
 See [http://en.wikipedia.org/wiki/Work_\(painting\)](http://en.wikipedia.org/wiki/Work_(painting))

Iconographic Analysis (based on an article by Gerard Curtis)

- Brown wrote a **five-page catalogue entry** to describe what was happening in *Work* and the symbolism used.
- 'Browns semiotic detailing relates to a fundamental Victorian tenet: the desire to conflate social realism with social idealism'. Every tiny detail was subject to deep study and is pregnant with meaning.
- The main theme is the ennobling nature of work which is taken from Thomas Carlyle's *Past and Present*. One of Carlyle's extended metaphors likens work to digging an ever widening river that drains a pestilent swamp of ignorance.
- The workers are laying a **new water main** which was approved by Parliament on **1852**. The reservoir is behind the buildings on the left.
- The scene is **The Mount in Hampstead** and Brown was living nearby in conditions of 'extreme poverty'.
- Brown shows the range of workers including, on the right, the 'brainworkers' Thomas Carlyle and F. D. Maurice holding a bible. There are unemployed, street sellers and the idle rich who live off others' work.
- **F. D. Maurice** the Christian reformer gave lectures on the '**Great Unwashed**' and the relationship between cleanliness and godliness.
- Sanitation and water reform was the central reform issue at this time and it was a

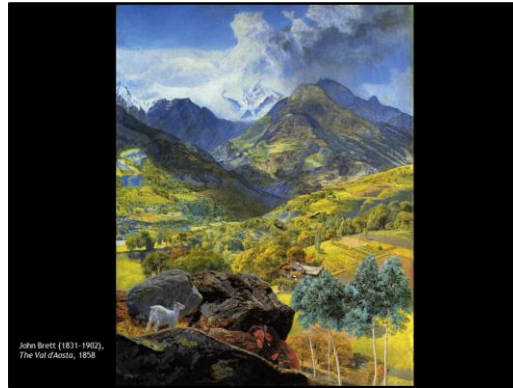
dominant theme of Dickens's *Bleak House* which was published in 1852-3. The noted scientist Michael Faraday wrote a letter to The Times calling for water reform and for the Thames to be cleaned. The '**Great Stink**' which closed the Houses of Parliament was not until summer **1858**. The related issue was **cholera**. When Brown was designing this work in **1853-4 11,000 people died** in London alone in a major cholera outbreak. Dr John Snow was advocating a germ theory where the prevention was clean water but the miasmatic theory also suggested prevention based on cleanliness.

- The 'ragged dirty brats' in the painting are **orphans** from the cholera epidemic. Their orphan status is indicated by the black band on the baby. The father, Brown wrote, has forsaken them for alcohol. The **Hampstead Water Company** was notorious for supplying **dirty water** unlike the New Water Company that was digging this hole to lay new pipes. Brown was very **worried** about his family **catching cholera** and, unusually, had a bath every day.
- In the middle of the road two young girls are obtaining water. Women and children would walk a quarter of a mile a day to get clean water from a **public standpipe**. In Hampstead the water had to be bought and it cost more than the price of strong beer.
- There is a **potman** with *The Times* under his arm crying '**Beer!**'. The potman sold beer and Brown notes that he is stunted from the effects of gin as a child. The man next to him is drinking a pint of ale. Some families drunk **only beer as it was safer and cheaper than water**. Brown's wife, **Emma**, was an **alcoholic** and Brown had to bring up the children largely without her help.
- The woman distributing **temperance tracts** was requested by Brown's demanding patron Thomas Plint. Ironically the tract floats down into the very stream of water that was believed to alleviate drunkenness. Charles Kingsley wrote 'A man's sobriety is in direct proportion to his cleanliness', a sentiment that many believed as people drank to avoid drinking dirty water. **Clean water meant sobriety**.
- There are four quotations from the Bible around the frame which is shaped like a proscenium arch like a stage. Top left is 'Neither did we eat any man's bread for nought; but wrought with labour and travail night and day' (Thessalonians 3:8). The pastry boy's tray represents superfluity of excess and waste and the rich couple do not need work for bread.
- Top right is the quotation 'See'st thou a man diligent in his business. He shall stand before kings' which is from a passage that earlier concerns the equality of all men. Brown gives the working men nobility and a central position while the idle rich are stopped in their tracks.
- The Victorians and in particular the Pre-Raphaelites were consumed by floral mania and the meaning of flowers. Brown, a keen gardener painted with botanical accuracy. However, because of the number of floral dictionaries published there were often conflicting meanings. Along the bottom of the frame is a quotation from Genesis (3:19), 'In the sweat of thy face shalt thou eat bread'. This refers to

Adam and Eve's labour as punishment for eating from the Tree of Knowledge. In the centre of the painting a young red-headed labourer carries a pail of water and in his right hand is an apple held up to be seen. This is the symbol of temptation and is a reminder that labour leads from Original Sin to redemption and so the apple represents the dignity of labour.

- The **young orphan child** was modelled by **Brown's son Arthur** who died while he was painting the picture and he carries daisies, the symbol of childhood and innocence. Beside him, carrot in hand, is a red-haired sibling. **Red hair represents the Irish** (men escaping the Irish Famine) and many navies were Irish. Here four of the workers have red-hair and so are Irish. Brown called one of them 'Paddy' and we know he went looking for Irish immigrants to paint.
- To the right he shows a bare foot Irishman and his wife shaded by the bank of the road. The **Irish** were believed to be dirty and to catch and **spread cholera**. Brown tells us the couple are 'reduced in strength' and may have a fever.
- The **elm trees** in the background are a **symbol for dignity** and reinforce the dignity of the manual labour. The **potman** wears a small buttonhole of **fuschias** meaning 'taste' and **sweet peas** that mean 'departure'. In other words **taste has departed** and Brown tells us he has 'vulgar taste'.
- Brown describes the man to the left shovelling as the '**pride of manly health and beauty**'. He **chews** upon a flower which can just be recognised as a china or species **rose**, a symbol of beauty that reinforces Brown's description.
- The **tract distributor** wears a spray of **Hepatica flowers** in her bonnet, symbol of **confidence**, which reinforces her imperial nature. In front of her, a women **modelled by Brown's wife Emma** has a leaf-shaped parasol and Brown notes that this example of female beauty should be seen as a **flower** that feeds upon the sun. Brown warns that **beauty fades**, health may fail and pleasures through repetition pall.
- In front of the beautiful woman is a '**Botany Ben**' or chickweed seller. The man sells flowers, ferns, weeds and grasses for medicinal, culinary and decorative purposes. In his hat is a spray of wild grain, straw and plantain. The **chickweed** means '**ingenious simplicity**' which matches his character of 'effeminate gentleness'. Brown notes that Botany Ben suffers from paranoia and those on the bottom rung of society often feigned madness to get sympathy and achieve greater sales. His hat may be a reference to the crown of straw in Hogarth's Bedlam Hospital. Brown admired Hogarth greatly.
- All the **hats and the clothing** in the painting also has a **meaning**. The upper class on their horses wear a top hat and a silk bonnet. The workers wear hats and kerchiefs although none wear the disposable paper hat that many labourers wore at the time. The two women wear middle-class millinery and Carlyle wears a soft felt hat, an alternative to the top hat worn by artists and intellectuals.
- A poster on the wall bears the name of an estate agent William (Bill) Poster and in the background there is a bill poster going about his business.

- The painting is full of puns, 'Flamstead' for Hamstead and a real coach and horses next to the Coach and Horses pub.
- One of the posters is for a Boy's Home and the lady with the tract may soon place the boy playing with the wheelbarrow in the home. Another is for a **Working Men's College** referring to F. D. **Maurice's founding** of that institute in **1854** for the education of working men. Brown worked there as an art tutor.
- The most **complex clues** in the painting lead to a **crime**. It starts with the bills and advertisements on the wall at the left. The bill is partly obscured by the chickweed seller and is fragmentary. Like a detective novel it identifies a criminal wanted for robbery through a series of clues. The thief has been sighted with a bull terrier pup. The dog is in the front. The form was changed during the 1850s and 60s to a bullet shaped heads but at this time it looked like a today's pit-bull terrier. The poster refers to 'fustian' meaning working men's clothes of velveteen, brocade or corduroy weave, olive green to burnt umber in colour. It is linked to criminals, Dickens wrote 'the thief in fustian is a vulgar character' (*Nicholas Nickleby*). In the background a likely suspects loiters against a tree. His stoic appearance is highly suspect according to Victorian physiognomy and he looks across the street to a policeman hustling an orange seller, a scene of excessive police force that was galling to Brown. The poster also refers to 'Billy-cock' which is a type of hat worn by the lower classes (a 'wide awake' hat). The culprit is the one that obscures the poster, hiding beneath his punched out billy-cock hat and wearing fustian – it is the chickweed seller. He lives, Brown tells us, among the worst thieves and cut-throats in London. He has sold the bull pup to one of the labourers and is worried about being caught with the pup as evidence as there is a policeman opposite and one coming down the road on a horse. Of course, this conflicts with what Brown told us about the chickweed seller earlier and it could be the man under the tree but Carlyle also 'reversed men's notions upon criminals'. So Brown can slap us on the wrist for making assumptions about 'type'.
- The painting was not popular, perhaps because of the five pages text that is required to understand it. It was exhibited in a one-man show but was never produced as an engraving. It is a visual and literary game he worked on for eleven years as it grew in complexity.



John Brett (1831-1902), *The Val d'Aosta*, 1858

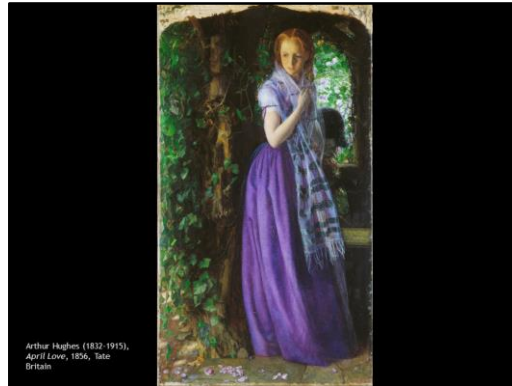
- **John Brett** was born near Reigate and studied with Richard Redgrave and at the Royal Academy School. He was interested in the ideas of John Ruskin and William Holman Hunt whom he met through a friend Coventry Patmore.
- He visited Switzerland and came under the influence of John William Inchbold. His name was made when he exhibited *The Stonebreaker* and the geological and botanical detail impressed Ruskin predicting he would paint a masterpiece if he visited Val d'Aosta in Italy. He went there partly **funded by Ruskin** and exhibited it in 1859 to high praise from Ruskin who bought the painting. Other critics called it a 'gravestone for Post-Ruskinism'. Even Ruskin had his criticisms and wrote:

*A notable picture truly; a possession of much within a few feet square. Yet not, in the strong, essential meaning of the word, a noble picture. It has a strange fault, considering the school to which it belongs—it seems to me **wholly emotionless**. I cannot find from it that the painter loved, or feared, anything in all that wonderful piece of the world. There seems to me **no awe of the mountains** there—**no real love of the chestnuts** or the vines. Keeness of eye and fineness of hand as much as you choose; but of emotion, or of intention, nothing traceable. Not but that I believe the painter to be capable of the highest emotion: anyone who can paint thus must have passion within him; but the passion here is assuredly not out of him. He has cared for nothing, except as it was more or less pretty in colour and form. I never saw the mirror so held up to Nature; **but it is Mirror's work, not Man's**.*



John Brett, self-portrait, 1883

- **John Brett** was a keen astronomer and was elected a Fellow of the Royal Astronomical Society in 1871. In later years he painted coastal subjects and seascapes and he bought a 210 ton schooner with a crew of 12, in which he travelled the Mediterranean.

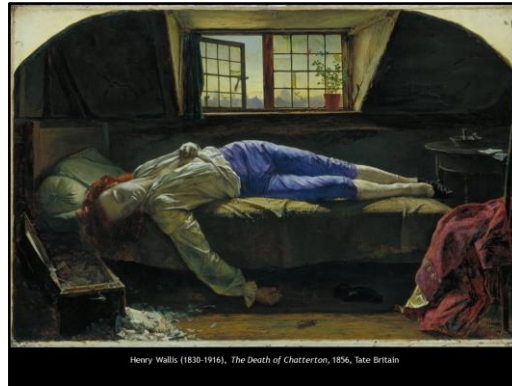


Arthur Hughes (1832-1915), *April Love*, 1856, Tate Britain

- **Arthur Hughes** (1832-1915), English painter and illustrator who met Holman Hunt and Millais at the Royal Academy School. His first painting was accepted by the Academy when he was 17 and he exhibited almost annually, including, later, the Grosvenor Gallery. Left 700 paintings and drawings and over 750 book illustrations.
- *April Love* was inspired by Millais's success with his 'couple' paintings such as *A Huguenot* (1852). It is one of the most popular Pre-Raphaelite paintings.
- It was exhibited with a quotation from Tennyson's 'The Miller's Daughter' although it does not illustrate the poem but is about a similar theme, the fragility of young love.
- The ivy signifies everlasting life, the rose petals love but as they are on the floor perhaps love has ended.
- The rich blues, greens and purples became Hughes trademark.
- His wife Tryphena Foord (m. 1855) was his 'first and only love' and the final model for *April Love*. The original model was a country girl who did not like the way he painted her face and walked out. Her father worked for Robert Cutbush and his brother owned the garden in which this was painted in Maidstone. Most of it was painted in his studio in 6 Upper Belgrave Place and the male model was the sculptor Alexander Munro.
- The painting was provisionally called *Lovers' Quarrel* and *Hide and Seek*.
- Ruskin tried to get his father to buy the painting and wrote, 'Exquisite in every way; lovely in colour, most subtle in the quivering expression of the lips, and sweetness of the tender face'.
- The painting was bought by William Morris who wrote to Burne-Jones, 'do me a great favour, viz. go and nobble that picture called "April Love" as soon as possible lest anybody else should buy it'. At the end of his life Hughes remembered Burne-Jones arriving with the cheque for £30 and his surprise at it being bought by an Oxford student. Morris had just bought five Rossetti paintings for £200. Morris's

income from March 1855 (his twenty-first birthday) was £700 to £900 a year from a Devon copper mine. Morris had a 'desire to produce beautiful things' and a 'hatred of modern civilization'.

- Arthur Hughes daughter Emily destroyed all his sketches and private papers in 1921 when she moved to a smaller house.



Henry Wallis (1830-1916), *The Death of Chatterton*, 1856, Tate Britain

- **Henry Wallis** was born in London but his father is unknown. When his mother married a successful architect he took his name. He enrolled at the RA School in 1848 and studied in Paris.
- This is his best known work. He used the Pre-Raphaelite **bright colours** and symbolic detail although unlike some Pre-Raphaelite work this shows a strong **chiaroscuro** (Italian for light-dark). Art historians use the term to describe the use of strong contrast between light and dark areas in order to create a strong sense of **three-dimensional volume** and evoke emotion through its **theatrical effect**. It was painted in the attic where Chatterton died which was barely big enough for his easel.
- His next major work was *The Stonebreaker* (1857, exhibited 1858). He exhibited 35 paintings at the RA and later took up watercolour painting and was elected to the Royal Watercolour Society.
- Wallis used his friend **George Meredith** (1828-1909), a struggling writer, as model. Wallis would later have an affair with Meredith's wife.

Thomas Chatterton (1752-1770)

- An unsuccessful poet who committed suicide using arsenic in 1770.
- His father was sexton of St. Mary Redcliffe in Bristol. He was a lonely child who sat for hours as if in a trance. At eight he would read day and night and by eleven he was a contributor to the *Bristol Journal*. His first mystery was written when he was 12 which he pretended was the work of a 15th century poet. In his mind he lived in the ideal world of Edward IV when St. Mary Redcliffe was rebuilt.
- He adopted the persona of a 15th century monk called Thomas Rowley although he could write in the style of any medieval poet.
- He left for London after breaking his apprenticeship by writing a satirical 'Last Will and Testament'.
- He was paid very little for his work and would write all night in a Garrick in

Shoreditch. He committed suicide on 24 August 1770 aged 17years nine months. The following day Dr Thomas Fry arrived in London to provide financial support. Chatterton had torn up all his work which Fry gathered together to try to reassemble. .

- His death influenced the Romantic movement. Chatterton has been commemorated in poems by Percy Bysshe Shelley, William Wordsworth, Samuel Taylor Coleridge, Dante Gabriel Rossetti and John Keats.
- Recent research by Nick Groom questions whether he lived in poverty and whether he committed suicide or it was an accident.

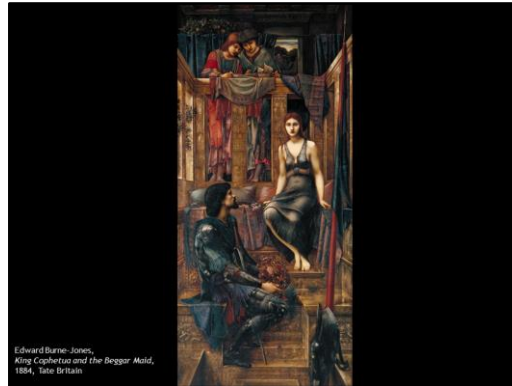


Edward Burne-Jones (1833-1898), *Sidonia von Bork*, 1860, Tate Britain
 See http://en.wikipedia.org/wiki/Edward_Burne-Jones

Edward Burne-Jones

- **Sidonia von Bork** is the main character in Wilhelm Meinhold's gothic romance *Sidonia von Bork* (1847) and translated as 'Sidonia the Sorceress' by **Oscar Wilde's mother** Lady Jane Wilde and published in **1849**. The novel tells of the evil crimes of Sidonia whose beauty entraps everyone she sees. She bewitches the whole of the ruling house of Pomerania either killing her victims or rendering them impotent and the story ends when she is burned as a witch at the age of 80.
- The details in this painting are taken from the novel but the costume is based on that of **Isabella d'Este daughter-in-law in 1531** (her daughter-in-law Margherita Paleologo at the time of her marriage to Federico Gonzaga, 1st Duke of Mantua). It is by Giulio Romano and is in the Royal Collection. Romano was a painter and architect and pupil of Raphael who helped define Mannerism. The painting was **on view at Hampton Court** and was seen by Burne-Joneses and Rossettis when they visited together.
- The painting is part of their interest in the *femme fatale* and both Burne-Jones and Rossetti were interested in **witches** and the shocking encouraged by the esoteric tastes of their friends Swinburne and Simeon Solomon. Rossetti was working on his painting of Lucretia Borgia at the same time and both figures resemble Fanny Cornforth in their blatant sensuality.
- This is one of three figure studies, which were the **earliest watercolours Burne-Jones completed**. He was **a few years younger** than the other Pre-Raphaelites and is associated with the later stages of the movement. He was a friend of William Morris and they founded the Arts & Crafts Movement but Burne-Jones was a painter who **became famous internationally**. His medieval scenes went out of fashion after his death and he **dropped into obscurity** but his reputation has grown since a major exhibition was held at the Barbican in 1989. He is now seen to

have been **very influential** on later artists including the **Symbolists** on the Continent.



Edward Burne-Jones, *King Cophetua and the Beggar Maid*, 1884, Tate Britain
 See [http://en.wikipedia.org/wiki/King_Cophetua_and_the_Beggar_Maid_\(painting\)](http://en.wikipedia.org/wiki/King_Cophetua_and_the_Beggar_Maid_(painting))

Edward Burne-Jones: Picture of the Year

- The painting illustrates the story of '**The King and the Beggar-maid**', which tells the legend of the **prince Cophetua** (pronounced coe-FET-you-ah) and his love for the **beggar Penelophon**. The tale was familiar to Burne-Jones through an **Elizabethan ballad** published in Bishop Thomas Percy's 1765 *Reliques of Ancient English Poetry* and the sixteen-line poem ***The Beggar Maid*** by Alfred **Tennyson**.
- King Cophetua was exhibited at the Grosvenor Gallery in 1884 and became **Burne-Jones's greatest success** of the 1880s for its technical execution and its themes of power and wealth overborne by beauty and simplicity. It was heralded as the '**picture of the year**' by *The Art Journal* and 'not only the finest work Mr Burne-Jones has ever painted, but **one of the finest pictures ever painted by an Englishman**' by *The Times*. The painting was exhibited in France in **1889**, where its popularity earned Burne-Jones the **Legion of Honour** and began a vogue for his work. The artist's wife Georgiana Burne-Jones felt 'this picture contained more of Edward's own qualities than any other he did.'



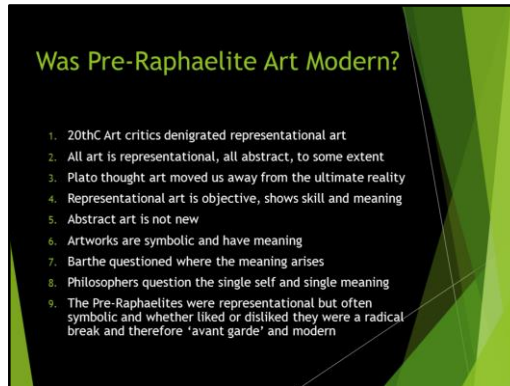
John William Waterhouse (1849-1917), *The Lady of Shalott*, 1888, Tate Britain

- Waterhouse was born the year after the Pre-Raphaelites were founded but he is known for working in the **Pre-Raphaelite style**. He worked several decades after the breakup of the Pre-Raphaelite Brotherhood, which had **seen its heyday** in the mid-nineteenth century, leading him to have gained the title of "**the modern Pre-Raphaelite**". His artworks were known for their depictions of women from both ancient Greek mythology and Arthurian legend.
- Born in Rome to English parents who were both painters, he later moved to London, where he enrolled in the Royal Academy of Art. He soon began exhibiting at their annual summer exhibitions, focusing on the creation of large canvas works depicting scenes from the daily life and mythology of **ancient Greece**. Later on in his career he came to embrace the Pre-Raphaelite style of painting despite the fact that it had gone **out of fashion** in the British art scene several decades before.
- Waterhouse painted **three different versions** of *The Lady of Shalott*, in 1888, 1894 (tied up in the threads of her loom), and 1916 (wearing a red dress in front of a round window and her unbroken loom). Another of Waterhouse's favourite subjects was Ophelia; the most famous of his paintings of Ophelia depicts her just before her death, putting flowers in her hair as she sits on a tree branch leaning over a lake. Like *The Lady of Shalott* and other Waterhouse paintings, it deals with a woman dying in or near water. He also may have been inspired by paintings of Ophelia by Dante Gabriel Rossetti and John Everett Millais.



Frank Cadogan Cowper RA (1877-1958), *The Golden Bowl*, 1955

- **'The last of the Pre-Raphaelites'.**
- Studied at the Royal Academy 1897-1902. He and four other artists founded a brotherhood emulating the Pre-Raphaelites.
- He became a **famous portrait painter** and continued to paint in the Pre-Raphaelite style with transparent glazes on a white ground.
- Painted over 100 years after the Pre-Raphaelites were founded.
- In the Edwardian period Burne-Jones and many others were assigned to a **'dreamland'** separated from **modernism**. Fatally, they were **not 'modern'** as the word is understood but 'belonged by temperament and taste to the Pre-Raphaelite period' (Frank Rutter, 1919, critic and espouser of modernism).
- Frank Cadogan Cowper, Byam Shaw (1872-1919) and Eleanor Fortescue-Brickdale (1872-1945) were accused of **insincerity, illusionism and deception**. They promoted an **anti-modernist utopia, a dreamland**. Tim Barringer argues that there are parallels between **modernism and imperialism** in that both colonise a region and rewrite history to exclude all the native subjects who are a static past era, out of touch with the new march of progress. Barringer's aim is not to introduce a new hegemony but to respect their work within its own complex and vital culture.
- The key issue is the **artist's relationship with modernity** which has been defined largely in relation to **Paris**. The modernity of London has been less fully explored partly because of the **sudden rejection of Victorian ideas by the Edwardians**. The modernity of London concerns the 'rise of professional society' between 1880 and 1920 which emphasized human capital and a skilled, differentiated labour force rather than rather than a labour as a cog in the wheel of production.



1. I would like to address the profound question of whether the Pre-Raphaelites produced modern art. In the early part of the twentieth century critics such as **Roger Fry** and Clive Bell of the Bloomsbury Group thought that modern art should be non-representational and, if not entirely abstract, should express 'a sensation without wishing to impose it'. Roger Fry was describing the Post-Impressionists as entirely abstract art did not develop until the late 1910s and 1920s. Roger Fry, for example, plays down the '**ostentation of skill**' and denounced art that 'flaunts the meticulous craft of its maker' he rejected all art that affords 'conventional narrative pleasure'. Leonard Woolf described 'the feeling of relief and release as we **broke out of the fog of Victorianism**', that 'militarism, imperialism, and anti-Semitism were on the run'.
2. **All art is a representation** of the artists view of the world. The most abstract art is often described as representing eternal or spiritual truths or emotional states and the most photographic representational art is a series of coloured marks on a flat surface.
3. **Plato was concerned that all art takes us away from reality** and truth as it is a representation, a second-hand version of reality. Plato thought it was the task of the philosopher to bring us closer to understanding the ultimate reality that lies behind physical appearance and art takes us further away from that understanding. Some modern artists believe that abstract art is a way to get in touch with that ultimate reality that Plato called the world of forms.
4. At a superficial level **representational art can be judged objectively**, we know if a portrait is a good likeness or a landscape an accurate portrayal. This can be judged scientifically and rationally and gives a comforting yardstick to measure representational art. It also demonstrates a **proficiency and skill** as we know that producing a good likeness is difficult and requires training and practice. Representational art therefore also provides a measure of the **artist's dedication to learning the craft**. Finally, representational art results in pictures that can be recognised, identified and therefore **easily appreciated**. Whereas, abstract art is

subjective and often requires background knowledge of the artists intentions to fully appreciate. **Abstract art is therefore elitist.**

5. **Abstract art is not new** as the oldest art in the world, cave paintings and the Willendorf Venuses are abstracted away from natural forms. It is possible that even such apparently mundane cave art as handprints represent an abstract or symbolic concept, such as power or control. There is a complex relationship between abstract art and symbolic and decorative art. There is also art such as Chinese calligraphy which can be appreciated even if it is not understood. Some artists maintained that their abstract art represents an eternal 'higher' reality and that art is a spiritual activity. Abstract art also has some of the characteristics of music.
6. **Artworks can be, and often are, symbolic.** The natural world is not symbolic, it just is. As soon as an artist selects and represents part of the world there is the possibility of meaning. Natural objects and abstract symbols can stand for other things and can be decoded if we know the language. At the beginning of the twentieth century philosophers, such as Ferdinand de Saussure, were beginning to describe the features of what we mean by a sign and its meaning, what is now called semiotics.
7. The French philosopher, Roland Barthes, in ***The Death of the Author*** argued that meaning is derived from the decoding of language by the reader, or in the case of a painting, the viewer. In other words there is not a single meaning encapsulated in the painting by the artists that it is our job to find, like a detective. Obviously we might be interested in and aware of some of the artists intentions but when we find meaning in a work of art it is what we bring as viewers that determines the meaning, which, to some extent, is stating the obvious.
8. Taking this scepticism concerning a single author-created meaning (the 'Intentional Fallacy') even further Barthe and Jacques Derrida questioned the assumption that there is a single identity of the self. Another French philosopher, Michel Foucault wrote an essay called '**What is an Author?**' They questioned the assumption that we have a **clear, single identity** and if we are an author that produces a **single, unambiguous meaning**. We are all in flux and meaning is an allusive and multi-dimensional construct.
9. Returning to the **Pre-Raphaelites**, now we understand some of the issues surrounding the debates concerning modern art, we see that the question is not clear cut. They were representational but often their paintings had complex allegorical and symbolic significance. The representational style is misleading as it provides a simple basis to **either like or dislike** their work. If we appreciate the skill and understand the symbolism we might like their work, if we regard it as simplistic, or sentimental or irrelevant we might dislike their work. Either way my argument has been that the instigated a **revolutionary break** with the past and influenced many artists during the nineteenth century. At the time, their revolutionary art was seen as '**avant garde**', that is leading the way to a new form

of art. In the early part of the twentieth century their art was rejected together with many Victorian fashions and values. In the twenty-first century their art has been re-appraised as a radical group that overturned contemporary orthodoxies.

Dispelling the Myths Surrounding Nineteenth-Century British Art
by Laurence Shafe
Class 7: Pre-Raphaelite Brotherhood - Slide List 1

1. John Everett Millais (1829-1896), *Isabella*, 1848-9, Walker Art Gallery
2. William Holman Hunt (1827-1910), *The Hireling Shepherd*, 1851, Manchester Art Gallery
3. Dante Gabriel Rossetti (1828-1882), *The Girlhood of Mary Virgin*, 1849, Tate Britain
4. Dante Gabriel Rossetti, *William Michael Rossetti* (1829-1919, writer and art critic)
5. James Collinson, *self-portrait*, undated
6. John Everett Millais, *Frederic George Stephens*, 1853
7. Dante Gabriel Rossetti, *Thomas Woolner*, 1852, National Portrait Gallery
8. John Ruskin (1819-1900), *self-portrait*, 1861
9. John Everett Millais (1829-1896), *Christ in the House of His Parents*, 1850, Tate Britain
10. John Everett Millais (1829-1896), *Ophelia*, 1852, Tate Gallery
11. John Everett Millais (1829-1896), *Autumn Leaves*, 1856, Manchester Art Gallery
12. William Holman Hunt, *The Scapegoat*, 1854-5, Lady Lever Gallery, Liverpool
13. William Holman Hunt (1827-1905), *The Lady of Shalott*, c. 1890-1905, Ella Gallup Sumner and Mary Catlin Sumner Collection
14. Dante Gabriel Rossetti (1828-1882), *Lady Lillith*, 1866-68, watercolour, Metropolitan Museum of Art
15. Second version *Lady Lillith*, 1872-3, oil on canvas, Delaware Art Museum
16. Dante Gabriel Rossetti (1828-1882), *Lady Lillith*, 1866-68, watercolour, Metropolitan Museum of Art
17. Second version *Lady Lillith*, 1872-3, oil on canvas, Delaware Art Museum
18. Titian (Tiziano Vecellio), c. 1488-1576, *Lady at her Toilette*, c. 1515, (also called *Woman with a Mirror*), Louvre
19. Dante Gabriel Rossetti (1828-1882), *Found*, 1854-44, 1859-81, Delaware Art Museum
20. Study for the head of the girl, 1858, ink on paper, model Fanny Cornforth, Birmingham Museum and Art Gallery

Dispelling the Myths Surrounding Nineteenth-Century British Art
by Laurence Shafe
Class 7: Pre-Raphaelite Brotherhood - Slide List 2

1. Ford Madox Brown (1821-1893), *Pretty Baa-Lambs*, 1851-1859, Birmingham Art Gallery
2. Ford Madox Brown (1821-1893), *Work* (1852-1865), Manchester Art Gallery
3. John Brett (1831-1902), *The Val d'Aosta*, 1858
4. John Brett - *self-portrait*, 1863
5. John William Waterhouse (1849-1917), *The Lady of Shalott*, 1888, Tate Britain
6. Edward Burne-Jones (1833-1898), *Sidonio von Bork*, 1860, Tate Britain
7. Edward Burne-Jones, *King Cophetua and the Beggar Maid*, 1884, Tate Britain
8. John William Waterhouse (1849-1917), *The Lady of Shalott*, 1888, Tate Britain
9. John Everett Millais, *Bubbles*, 1886, Lady Lever Art Gallery, Port Sunlight
10. William Holman Hunt, *The Triumph of the Innocents*, 1863-4, Tate Britain
11. Frank Cadogan Cowper RA (1877-1958), *The Golden Bowl*, 1955