

This two-hour talk is part of a series of twenty talks on the works of art displayed in Tate Britain, London, in June 2017.

Unless otherwise mentioned all works of art are at Tate Britain.

References and Copyright

- The talk is given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- Our sponsored charities are Save the Children and Cancer UK.
- Unless otherwise mentioned all works of art are at Tate Britain and the Tate's online notes, display captions, articles and other information are used.
- Each page has a section called 'References' that gives a link or links to sources of information.
- Wikipedia, the Oxford Dictionary of National Biography, Khan Academy and the Art Story are used as additional sources of information.
- The information from Wikipedia is under an [Attribution-Share Alike Creative Commons License](#).
- Other books and articles are used and referenced.
- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

A STROLL THROUGH TATE BRITAIN

1. The History of the Tate
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Georgians, 1650-1730
4. The Georgians, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake
8. J. M. W. Turner
9. John Constable
10. The Pre-Raphaelites, 1840-1860



West galleries are 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries are 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

Agenda

1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Start of the Georgian Period, 1650-1730
4. The Georgian Period, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake (1757-1827) and his Influence
8. J. M. W. Turner (1775-1851)
9. John Constable (1776-1837)
10. The Pre-Raphaelite Brotherhood, 1840-1860
11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

13. The Edwardians, 1900-1910
14. The Great War and its Aftermath, 1910-1930
15. The Interwar Years, 1930s
16. World War II and After, 1940-1960
17. Pop Art and Beyond, 1960-1980
18. Art in a Postmodern World, 1980-2000
19. The Turner Prize
20. Summary

THE PRE-RAPHAELITES: 1840-1860

- Chartists
- Photography
- Pre-Raphaelite Brotherhood (formed 1848)
- Great Exhibition, 1851
- Crimean War, 1853-1856
- Charles Darwin, *Origin of Species*, 1859



Today we look at half of the room in the Tate and next term the other half. The 1840 room is packed with paintings from floor to ceiling and so rather than try to present the room visually I have picked out the early from the late. The earliest paintings pre-date the Pre-Raphaelites and so give a good idea of the paintings that preceded them. I go up to 1860 which is an arbitrary date but it is after the main period for the Pre-Raphaelite Brotherhood which only lasted from 1848 to about 1853. The influence of the Pre-Raphaelites lasted the rest of the century but by the 1870s the 'avant garde' British art was 'Art for Art's Sake'.

The Pre-Raphaelite Brotherhood.

- **The three years 1849-1851 were an exceptional event in the history of art** because rarely do you find a group of artists who set out to radically change the status quo and who take on the leading art establishment – the Royal Academy.
- So **who were they?** The three key members were,
 - Millais was a **child prodigy** of a **wealthy family** from St Ouen (pronounced 'won' as in 'wander'), Jersey, who supported his talents. He went to **Sass's** (a prep school for the Royal Academy) in **1839 aged 10** but only needed one year there and he went to the **Royal Academy** school in **1840 aged 11**. He was **honest, sincere** and other **artists were awed** by his talents and

- charmed by his personality. He was **committed to art** and according to Hunt he **never wasted a moment** in his dedication to painting.
- Hunt came from a **poorer family** and his father, a warehouse manager, was against his career as an artist so he worked, trained in the evenings at the **Mechanics Institute** and spent his salary on lessons with a portraitist. He **met Millais** at the British Museum in **1844** and Millais encouraged him to apply for the **Royal Academy** training, and on the **third attempt** he was accepted at the end of 1844. Hunt was **hard working, religious, unconventional** in his approach to art, much liked and **very jovial** (he was called the '**Maniac**'). He married Fanny Waugh in 1865 after his relationship with Annie Miller ended. They left for the Middle East in 1866 and she died in childbirth in Florence.
 - Rossetti was from an **intellectual family** but he was **not a natural painter** and spent **four years at Sass's** (1841-5) from the age of 13 to 17. He went to the **Royal Academy in 1845** but his attendance was erratic. He **admired William Blake and Robert Browning** and was as much a **poet** as an artist. He **dropped out** of the Academy and was accepted (eventually!) by **Ford Maddox Brown** for art lessons in 1848. A few weeks later he saw Hunt's *Eve of St. Agnes*, Keats was a favourite of Rossetti and he approached Hunt and congratulated him.

They were joined by four other members,

- **Thomas Woolner, sculptor and poet** (1825-1892), emigrated to Australia in 1852 and returned to have a successful career as a sculptor. He had some success as a poet and art dealer. Had a 'rough' personality and had to make a supernatural effort to be polite. Became an academician in 1875 and Professor of Sculpture. Married **Alice Gertrude Waugh**, sister of **Fanny** who turned him down and **married Holman Hunt**. She died in childbirth a year later and Hunt married the third sister **Edith** which Woolner considered immoral and was defined as **incest** under British law at the time. They never spoke again.
- **James Collinson (1825-1881)**, only a member for two years as he resigned when Millais's *Christ in the House of His Parents* was declared blasphemous. Converted to Catholicism but reverted to High Anglicanism to marry Christina Rossetti but his conscience forced him to return to Catholicism and break the engagement. Trained as a Jesuit priest but did not complete his studies. In 1858 he married Eliza Wheeler sister-in-law of the painter John Rogers Herbert (1810-1890) who influenced the Pre-Raphaelites. W. M. Rossetti wrote that the aim of the Pre-Raphaelites was to 'out-Herbert Herbert'. Herbert was a Catholic convert and friend of Pugin, another Catholic convert. Herbert painted *Our Saviour Subject to his Parents at Nazareth* a slightly more acceptable version of Millais's painting although even Herbert was criticized. Collinson continued to paint genre scenes and moved to Brittany later in life.
- **Frederic George Stephens, art critic** (1828-1907), physically disabled because of an

accident when he was nine he was educated privately. Joined the RA School in 1844 and met Millais and Holman Hunt. Disappointed with his artistic talent he stopped painting and took up art criticism. Three uncompleted paintings survive and one shows a lot of promise. He became a well known and leading art critic who supported the Pre-Raphaelites. He allowed Rossetti to write reviews of his own work under Stephen's name. He sometimes wrote under the pseudonym Laura Stephens (in *The Germ*) and John Seward. He wrote 100 articles on British art collecting to encourage middle-class art patronage. He became Keeper of prints and drawings at the British Museum. He married the artist Rebecca Clara Dalton in 1866. He was a great **supporter of Holman Hunt** but they **fell out** over Hunt's painting *The Triumph of the Innocents* (1885) which was damaged in transit after being crated by Stephens. He also criticized the painting for its hyper-realism and fantasy. He disliked Impressionism and saw the Pre-Raphaelites as part of the evolution of British art rather than revolutionary.

- **William Michael Rossetti, writer and art critic**, (1829-1919), outlived them all including Holman Hunt. He worked full time as a civil servant but wrote extensively on art and biographies of artists. In 1874 he married Lucy Madox Brown and they had five children who were schooled at home and brought up in a non-Christian household.
- Other artists were considered such as **Charles Allston Collins** and **Walter Howell Deverell** but no decision was made. **Ford Madox Brown** was older but an obvious candidate as he was Rossetti tutor but he **turned it down**.
- The Pre-Raphaelite Brotherhood was influenced by **John Ruskin** although they did not meet until after their formation and after they had made their early plans. We know Holman Hunt spent a night reading Ruskin's *Modern Painters*, and found it supported their views but we do not know to what extent it influenced their views.
- They published their views in a magazine they produced called ***The Germ***. It only survived for four issues in 1850.

The Great Exhibition of the Works of Industry of All Nations or The Great Exhibition, sometimes referred to as the Crystal Palace Exhibition in reference to the temporary structure in which it was held, was an international exhibition that took place in Hyde Park, London, from 1 May to 15 October 1851. It was the first in a series of World's Fairs, exhibitions of culture and industry that became popular in the 19th century, and it was a much anticipated event. The Great Exhibition was organized by Henry Cole and Prince Albert, husband of the reigning monarch, Queen Victoria. It was attended by famous people of the time, including Charles Darwin, Samuel Colt, members of the Orléanist Royal Family and the writers Charlotte Brontë, Charles Dickens, Lewis Carroll, George Eliot and Alfred Tennyson.

Notes

Prime Ministers during Victoria's Reign

- William Lamb, The Viscount **Melbourne**, Whig, 20 June 1837 – 30 August 1841
- Sir Robert **Peel**, Conservative, 30 August 1841 – 29 June 1846
- Lord John **Russell**, Whig, 30 June 1846 – 21 February 1852 and 29 October 1865 – 26 June 1866
- Edward Smith-Stanley, Conservative, **The Earl of Derby**, 23 February 1852 – 17 December 1852, 20 February 1858 – 11 June 1859 and 28 June 1866 – 25 February 1868
- George Hamilton-Gordon, The Earl of Aberdeen, Conservative, 19 December 1852 – 30 January 1855
- Henry John Temple, The Viscount **Palmerston**, Whig, 6 February 1855 – 19 February 1858 and first Liberal PM, 12 June 1859 – 18 October 1865
- Benjamin **Disraeli**, Conservative, 27 February 1868 – 1 December 1868 and 20 February 1874 – 21 April 1880
- William Ewart **Gladstone**, Liberal, 3 December 1868 – 17 February 1874, 23 April 1880 – 9 June 1885, 1 February 1886 – 20 July 1886 and 15 August 1892 – 2 March 1894
- Robert Gascoyne-Cecil, The Marquess of **Salisbury**, Conservative, 23 June 1885 – 28 January 1886, 25 July 1886 – 11 August 1892 and 25 June 1895 – 22 January 1901
- Archibald Primrose, The Earl of **Rosebery**, Liberal, 5 March 1894 – 22 June 1895



William Edward Kilburn (1818-91), Chartist rally, Kennington Common, daguerreotype, 10 April 1848, Royal Collection

- It was a time of revolution.
- The paintings produced by the Pre-Raphaelite Brotherhood or PRB were regarded as **staid and irrelevant** Victorian pictures during most of the twentieth century but today they are seen as **controversial and even revolutionary**.
- The brotherhood was founded in **1848, the year of revolutions** across Europe. There was a very large Chartist meeting on 10th April on Kennington Common but confrontation was avoided and the petition with **six million signatures** was handed in to Downing Street.
- **John Everett Millais and Holman Hunt** accompanied the crowd from Russell Square but at the Common they were careful to remain outside the rails. In September of that year they met in Millais's parents house to form the Pre-Raphaelite Brotherhood. The term 'brotherhood' was later of concern to critics as it suggested anarchy and a revolution.

Notes

- **Revolution - on Monday 10 April 1848 a revolution** almost took place in England. The **Chartists** arranged a rally for that day to present a petition to Parliament.
- 74 years later my Mother was born where you see those large houses on the left.
- In the morning people started to arrive by train and walk from all over London and they

gathered on **Kennington Common**. The organiser, Feargus O'Connor an MP said there were 300,000 but the Government said it was only 15,000. Historians generally agree there were about **20,000 to 50,000**. It was a **peaceful** demonstration and the organisers intended to hand in the petition a 5.7 million signatures to Parliament. Between 85,000 and 170,000 special constables and soldiers were prepared to **do battle** to prevent the demonstration from crossing back over the Thames. The **special constables** included **Gladstone, Robert Peel** and, most **strangely, Prince Louis Napoleon Bonaparte**, the future **Napoleon III**. The army had cannons prepared to open fire. Any small incident or skirmish could have resulted in a riot and many deaths but in the event the **crowd melted** away and by two o'clock the crowd was gone and only a few boys playing ball games remained. There were skirmishes on **Blackfriars Bridge** (1769) and many arrests were made and at one point **sabres were drawn** by the cavalry but the violence was contained. Waterloo Bridge and Charing Cross Bridge were toll bridges and the special constables enjoyed the afternoon lounging and 'enjoying the pleasures of a pipe' (from *Illustrated London News*). Feargus O'Connor was allowed to take the petition to the new Palace of Westminster.

- The same year there were uprisings and revolution across Europe and there were attempts at armed uprisings in England but for reasons **historians cannot agree** on the Chartists movement slowly **faded away**. It is not because reform took place, it was another **19 years** before the **Second Reform Act** (1867) doubled the male franchise to about **one third** of adult males.
- The other aspect of Victorian life was revolution or the **fear of revolution**. In France the Orleans monarchy had been overthrown in February 1848.
- **Link:** To return to art, the Kennington Common demonstration was watched by the artists John Everett **Millais** and William **Holman Hunt** and six months later (an evening in early September, 9th was Saturday) they founded the Pre-Raphaelite brotherhood with **Dante Gabriel Rossetti** (who was living with Hunt) in Millais's parents house at **83 Gower Street**. On the 20 August they met to examine Lasinio's engravings of the Campo Santo frescoes at Pisa. **James Collinson, Frederic George Stephens**, poet and critic **William Michael Rossetti**, and sculptor **Thomas Woolner** joined to form a seven-member-strong brotherhood.
- Mr. Hunt maintained that the **word Præraphaelites** "had first been used as a term of contempt by our enemies". Rossetti added 'Brotherhood' which he preferred to 'clique' or 'association'. ...

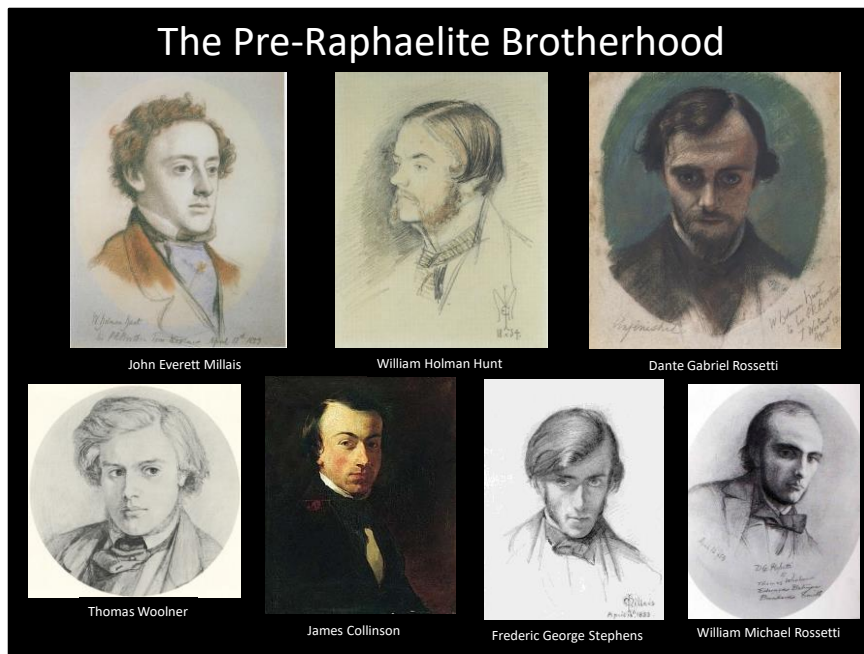
Notes

- **Chartists**. A vote for every man over 21 (not undergoing punishment for a crime), secret ballot, no property qualification for MPs, payment of MPs, equal size constituencies, annual elections.
- **Voting**. Second Reform Act (1867) doubled the male franchise to about one third of adult males. Women did not gain the same voting rights as men until 1928.
- **Waterloo Station**. 11 July 1848, three months later, Waterloo Bridge station opened. It was designed by William Tite and built over marshy ground. Waterloo Station was intended as a temporary station to be extended into the City and so sub-stations were created in a ramshackle way and it became the butt of music hall jokes. At one point there

were three stations, South (now platforms 1 and 2, nicknamed Cyprus station), Central and North (nicknamed Khartoum Station) with overlapping platform numbers. The line for Waterloo East went above one of the platforms (2 now 4). The entire station was rebuilt and opened in 1922. From 1897 there was an adjoining Necropolis Company station that ran trains to Brookwood Cemetery bearing coffins for 2/6 but it was destroyed in World War II. More people go in and out of Waterloo station each year than the entire population of the UK (96 million).

- **Kennington Common** was a sacred place of national assembly from ancient times (sharp bend in the River Effra, strategic mound or tumulus now levelled, fork in main road from London Bridge). It was the South London equivalent of Tyburn (now Marble Arch). **Kennington Park** was created in 1854, the first park in south London, to prevent it being used again for large meetings.
- The photograph was taken from the top of the **Horns Tavern** where Feargus O'Connor met the police. Looking across to the '**Oil of Vitriol Manufactory**' (Sulphuric acid). 'A manufactory for oil of vitriol, on the east side of Kennington Common, occupies three acres of ground; and between that and the Kent-road are, a smelting-house for lead and antimony, a tannary, a manufactory for glue, another for tobacco-pipes, with manufactories for floorcloth and for carriages.'
- **William Kilburn** opened his portrait studio on London's Regent Street in 1846. He was commissioned to make daguerreotype portraits of the Royal Family between 1846 and 1852 as the **Royal Photographer**, and was awarded a prize medal for his photographs at the 1851 Great Exhibition. The Chartists who took their name from *Magna Carta* were the first British national working class movement. Their meetings had a carnival-like atmosphere.
- **Petition.** House of Commons clerks said the petition was 'only' 1.9 million valid signatures but they did not have time to count them all. Some of the names were amusing or forged. The Chartists were a source of fun for the media and it discredited the petition as it included falsely signed names of Queen Victoria, Sir Robert Peel and the Duke of Wellington and names such as Mr Punch, Pugnose and No Cheese.
- **Feargus O'Connor** never recovered from the indignity and went insane four years later as the result of syphilis. O'Connor never married, but had a number of relationships and, it is believed, fathered several children. He is said to have drunk a bottle of brandy a day. Early historians attributed the failure of the Chartist movement to O'Connor but more recently he has been reassessed in a more favourable light. He died in 1855 and is buried at Kensal Green Cemetery.
- **Prince Louis Napoleon Bonaparte** was wealthy and lived in London from 1838, attempted a coup in 1840 and was imprisoned in France, escaped to London in 1846, returned to Paris after the February revolution but went back to London on 2 March and returned to Paris on 24 September after receiving more votes than any other candidate in Paris. He was therefore in London during the June days Uprising in Paris and so could not be associated with it. On 2 December 1848 Louis Napoleon was elected President of the Second Republic largely on peasant support. Exactly four years later he suspended the elected assembly and established the Second French Empire which lasted until 1871.
- **Ireland.** The Act of Union of 1800 created the United Kingdom of Great Britain and Ireland in 1801. Opposition during the nineteenth century was mainly Roman Catholic. Charles

Parnell campaigned for autonomy within the Union or 'Home Rule'. The Home Rule Bill of 1914 excluded the six counties of Ulster. Ireland became independent in 1921.



Top row, left to right:

William Holman Hunt, *John Everett **Millais***, (b. 1829 – d. 1896)

John Everett Millais, *William **Holman Hunt***, 1854, (1827-1910)

William Holman Hunt, *Dante Gabriel **Rossetti***, 1853, (1828-1882)

Bottom row, left to right:

Dante Gabriel Rossetti, ***Thomas Woolner***, 1852 (1825-1892, sculptor and poet),
National Portrait Gallery

James **Collinson**, *self-portrait*, undated (1825-1881, only 1848-50, a devout Christian
who resigned when Millais painted *Christ in the House of His Parents*)

John Everett Millais, ***Frederic George Stephens*** (1828-1907, art critic)

Dante Gabriel Rossetti, ***William Michael Rossetti*** (1829-1919, writer and art critic)

Seven 'Brothers'

- **The three years 1849-1851 were an exceptional event in the history of art**
because rarely do you find a group of artists who set out to radically change the
status quo and who take on the leading art establishment – the Royal Academy.
- So **who were they?** The three key members were,
 - Millais was a **child prodigy** of a **wealthy family** from St Ouen (pronounced

- ‘won’ as in ‘wander’), Jersey, who supported his talents. He went to **Sass’s** (a prep school for the Royal Academy) in **1839 aged 10** but only needed one year there and he went to the **Royal Academy** school in **1840 aged 11**. He was **honest, sincere** and other **artists were awed** by his talents and charmed by his personality. He was **committed to art** and according to Hunt he **never wasted a moment** in his dedication to painting.
- Hunt came from a **poorer family** and his father, a warehouse manager, was against his career as an artist so he worked, trained in the evenings at the **Mechanics Institute** and spent his salary on lessons with a portraitist. He **met Millais** at the British Museum in **1844** and Millais encouraged him to apply for the **Royal Academy** training, and on the **third attempt** he was accepted at the end of 1844. Hunt was **hard working, religious, unconventional** in his approach to art, much liked and **very jovial** (he was called the ‘**Maniac**’). He married Fanny Waugh in 1865 after his relationship with Annie Miller ended. They left for the Middle East in 1866 and she died in childbirth in Florence.
 - Rossetti was from an **intellectual family** but he was **not a natural painter** and spent **four years at Sass’s** (1841-5) from the age of 13 to 17. He went to the **Royal Academy in 1845** but his attendance was erratic. He **admired William Blake and Robert Browning** and was as much a **poet** as an artist. He **dropped out** of the Academy and was accepted (eventually!) by **Ford Maddox Brown** for art lessons in 1848. A few weeks later he saw Hunt’s *Eve of St. Agnes*, Keats was a favourite of Rossetti and he approached Hunt and congratulated him.

They were joined by four other members,

- **Thomas Woolner, sculptor and poet** (1825-1892), emigrated to Australia in 1852 and returned to have a successful career as a sculptor. He had some success as a poet and art dealer. Had a ‘rough’ personality and had to make a supernatural effort to be polite. Became an academician in 1875 and Professor of Sculpture. Married **Alice Gertrude Waugh**, sister of **Fanny** who turned him down and **married Holman Hunt**. She died in childbirth a year later and Hunt married the third sister **Edith** which Woolner considered immoral and was defined as **incest** under British law at the time. They never spoke again.
- **James Collinson (1825-1881)**, only a member for two years as he resigned when Millais’s *Christ in the House of His Parents* was declared blasphemous. Converted to Catholicism but reverted to High Anglicanism to marry Christina Rossetti but his conscience forced him to return to Catholicism and break the engagement. Trained as a Jesuit priest but did not complete his studies. In 1858 he married Eliza Wheeler sister-in-law of the painter John Rogers Herbert (1810-1890) who influenced the Pre-Raphaelites. W. M. Rossetti wrote that the aim of the Pre-Raphaelites was to ‘out-Herbert Herbert’. Herbert was a Catholic convert and

friend of Pugin, another Catholic convert. Herbert painted *Our Saviour Subject to his Parents at Nazareth* a slightly more acceptable version of Millais's painting although even Herbert was criticized. Collinson continued to paint genre scenes and moved to Brittany later in life.

- **Frederic George Stephens, art critic** (1828-1907), physically disabled because of an accident when he was nine he was educated privately. Joined the RA School in 1844 and met Millais and Holman Hunt. Disappointed with his artistic talent he stopped painting and took up art criticism. Three uncompleted paintings survive and one shows a lot of promise. He became a well known and leading art critic who supported the Pre-Raphaelites. He allowed Rossetti to write reviews of his own work under Stephen's name. He sometimes wrote under the pseudonym Laura Stephens (in *The Germ*) and John Seward. He wrote 100 articles on British art collecting to encourage middle-class art patronage. He became Keeper of prints and drawings at the British Museum. He married the artist Rebecca Clara Dalton in 1866. He was a great **supporter of Holman Hunt** but they **fell out** over Hunt's painting *The Triumph of the Innocents* (1885) which was damaged in transit after being crated by Stephens. He also criticized the painting for its hyper-realism and fantasy. He disliked Impressionism and saw the Pre-Raphaelites as part of the evolution of British art rather than revolutionary.
- **William Michael Rossetti, writer and art critic**, (1829-1919), outlived them all including Holman Hunt. He worked full time as a civil servant but wrote extensively on art and biographies of artists. In 1874 he married Lucy Madox Brown and they had five children who were schooled at home and brought up in a non-Christian household.
- Other artists were considered such as **Charles Allston Collins** and **Walter Howell Deverell** but no decision was made. **Ford Madox Brown** was older but an obvious candidate as he was Rossetti tutor but he **turned it down**.
- The Pre-Raphaelite Brotherhood was influenced by **John Ruskin** although they did not meet until after their formation and after they had made their early plans. We know Holman Hunt spent a night reading Ruskin's *Modern Painters*, and found it supported their views but we do not know to what extent it influenced their views.
- They published their views in a magazine they produced called ***The Germ***. It only survived for four issues in 1850.

Timeline

- **1843** John Ruskin in *Modern Painters* encouraged artists to "**go to Nature in all singleness of heart rejecting nothing, selecting nothing, and scorning nothing.**"
- **1848** Hunt, *Eve of St. Agnes*. D.G.R. asked to study under Ford Madox Brown. In **September**, Holman Hunt, John Millais, and Rossetti form the **Pre-Raphaelite Brotherhood**. Thomas Woolner, John Collinson, W. M. Rossetti, F. G. Stephens also joined. Ford Madox Brown was close to the group but did not join.

- 1849 Millais, *Isabella*. Hunt, *Rienzi*, D.G. Rossetti, *The Girlhood of Mary Virgin*.
- 1850 Millais, *Christ in the House of His Parents*, *The Return of the Dove to the Ark* (exhibited 1851), *The Woodman's Daughter* (exhibited 1851) and *Mariana* (exhibited 1851). Millais painted *Eliza Wyatt and her Daughter*, *Sarah*. The P.R.B. publishes *The Germ* (4 issues, Jan.-April), W.M. Rossetti editor.
- 1850-60 D.G. Rossetti paints most of his greatest watercolours during this decade, plus major oils including *Dante's Dream*; **D.G.R. meets Elizabeth Siddal**.
- 1851 D.G.R. and Elizabeth Siddal become engaged. In May, **John Ruskin defends the Pre-Raphaelites** in two letters to *The Times*, and agrees to subsidize D.G. Rossetti by buying a certain number of paintings from him every year. George Meredith writes *Poems*; favourably reviewed by W.M. Rossetti. Hunt, *Hireling Shepherd*.
- 1852 Millais, *Ophelia* and *A Huguenot*.
- 1853 **William Morris enters Exeter College**, Oxford, and meets Edward (Burne-)Jones. **John Millais elected to the Royal Academy**. Lizzie Siddall, *The Lady of Shalott*.
- 1854 Millais, John Ruskin. Hunt, *The Light of the World* and *The Awakening Conscience*; Thomas Seddon, *Jerusalem from the Valley of Jehosaphat* (first influential PRB landscape). **Holman Hunt travels to the Middle East**. Professor Rossetti dies April 26.
- 1855 **Millais marries** Ruskin's ex-wife.
- 1856 Millais, *The Blind Girl*, *Autumn Leaves*. **Morris and Burne-Jones take rooms together**. Their magazine, *The Oxford and Cambridge Magazine* (12 issues, Jan.-Dec.), starts the **second wave of Pre-Raphaelitism**. Swinburne **enters Balliol College**, Oxford. D.G.R. meets Fanny Cornforth. Hunt, *The Scapegoat*. Hughes, *April Love*. Henry Wallis, *The Death of Chatterton* (for which George Meredith models). F. M. Brown, *Jesus Washing Peter's Feet*.
- 1857 William Morris and Edward Burne-Jones join D.G. Rossetti in painting Arthurian frescoes on the walls of the **Oxford Debating Union**. Hunt, Rossetti, Millais, and others illustrate a volume of Tennyson's poems for the publisher Edward Moxon. Rossetti meets Jane Burden, an artist's model, and introduces her to the others, including Morris. Swinburne, "Ode to Mazzini"; meets Rossetti, Burne-Jones, and Morris. Meredith and his wife separate.
- 1858 Morris, *The Defence of Guenevere and Other Poems*. August Egg, *Past and Present*, three paintings on theme of fallen woman.
- 1859 **Morris and Jane Burden married**. Meredith, *The Ordeal of Richard Feverel*; meets Swinburne and the Pre-Raphaelites. Millais, *Apple Blossoms* and *The Vale of Rest*.
- 1860 **D.G. Rossetti marries Elizabeth Siddal**. Hunt, *The Finding of the Saviour in the Temple* (Hunt's first major picture using biblical typology and religious realism).
- 1861 D.G. Rossetti, *Early Italian Poets*. Foundation of Morris, Marshall, Faulkner & Co.; includes Burne-Jones and Ford Madox Brown.

- 1862 **Lizzie (Siddal) Rossetti dies** from a self-administered overdose of laudanum. Death ruled an accident. D.G.R. moves to Tudor House, 16 Cheyne Walk, with A.C. Swinburne. W.M. Rossetti and George Meredith also live there part of the time and Fanny Cornforth is the housekeeper. Meredith writes *Modern Love*. Whistler paints *The White Girl*.

References

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

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

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

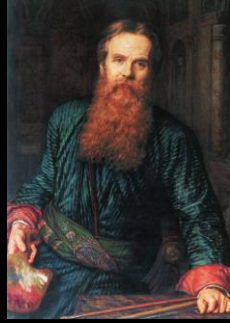
http://en.wikipedia.org/wiki/Thomas_Woolner

The Pre-Raphaelite 'Boy Band'



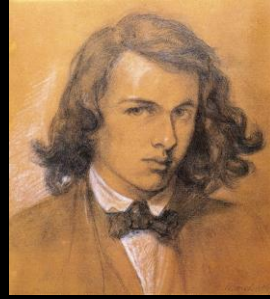
Millais

Blond
A born artist
Loved by everyone
'Never read a book'
Easy-going, very intense
Sporty, jovial
Straightforward
English country gentleman
A 'good sort'
Honest
Brand: Successful Artist



Hunt

Dark
Athletic, sturdy, boxer
'Maniac' (his nickname)
Easily offended
Moral, Serious
Self-doubt, tortured
Nervous breakdowns
Religious, inflexible
Committed
Sense of humour
Brand: Serious Artist



Rossetti

Red-hair
Intellectual
Literary, Romantic
Womaniser, charmer
Foreign, exotic
Unreliable, insecure
Deep, troubled
Selfish
Spiritual
Poetic, obsessed with Dante
Brand: Romantic Artist

- 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 were less like a pop group as they created works and were **bought independently**. Each created an **individual brand** 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 Della Guardia family was nicknamed Rossetti five generations before Rossetti because of their red hair.



Crystal Palace from the northeast from Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851-1854*

- The exhibition of 1851 was a turning point for many aspects of design. The British designs on show were still **very poor** despite the Government Schools of design and were clearly far **inferior** to the **French and German** designs. The '**Great Exhibition of the Works of Industry of all Nations**' was held in The Crystal Palace in Hyde Park, London, from 1 May to 15 October 1851. The exhibition made a profit of £186,000.
- **Henry Cole** was instrumental in making sure the profit was used to improve science and art in Britain. Land was purchased in South Kensington and the **South Kensington Museum** was built from 1857 to 1873, later **renamed** the **Victoria and Albert Museum in 1899** when the building we see today was started. The land, nicknamed '**Albertopolis**' was later used to build the Science Museum, the Natural History Museum and Imperial College.

Notes

- The architect of the current **Victoria and Albert Museum** was **Aston Webb** (1849-1930), President of the Royal Academy from 1919 to 1924 and architect of the

present **Buckingham Palace** façade, the Queen Victoria memorial outside and **Admiralty Arch**.

- The **Natural History Museum** (formerly British Museum (Natural History)) was promoted by the palaeontologist **Richard Owen** and designed by **Alfred Waterhouse** (1830-1905) in his own idiosyncratic Romanesque style with terracotta tiles to resist the Victorian pollution. Waterhouse's brother was co-founder of Price Waterhouse now PriceWaterhouseCoopers.
- Cole also helped establish the National Art Training School (renamed the **Royal College of Art** in 1896).
- Wikipedia:
 - The Arts and Crafts style was partly a reaction against the style of many of the items shown in the Great Exhibition of 1851, which were **ornate, artificial** and ignored the qualities of the materials used. The art historian Nikolaus Pevsner has said that exhibits in the Great Exhibition showed 'ignorance of that basic need in creating patterns, the **integrity of the surface**' and '**vulgarity in detail**'. **Design reform began** with the organisers of the Exhibition itself, **Henry Cole** (1808–1882), **Owen Jones** (1809–1874), Matthew Digby Wyatt (1820–1877) and **Richard Redgrave** (1804–1888). Jones, for example, declared that "**Ornament ... must be secondary to the thing decorated**", that there must be "**fitness in the ornament to the thing ornamented**", and that wallpapers and carpets must **not have any patterns suggestive of anything but a level or plain**". These ideas were adopted by William Morris. Where a fabric or wallpaper in the Great Exhibition might be decorated with a natural motif made to look as real as possible.

References

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



Roger Fenton (1819-1869), Cantinière tends the wounded soldier in the Crimean War, 1854

Roger Fenton (1819-1869), Cantinière tends the wounded soldier in the Crimean War, 1854

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

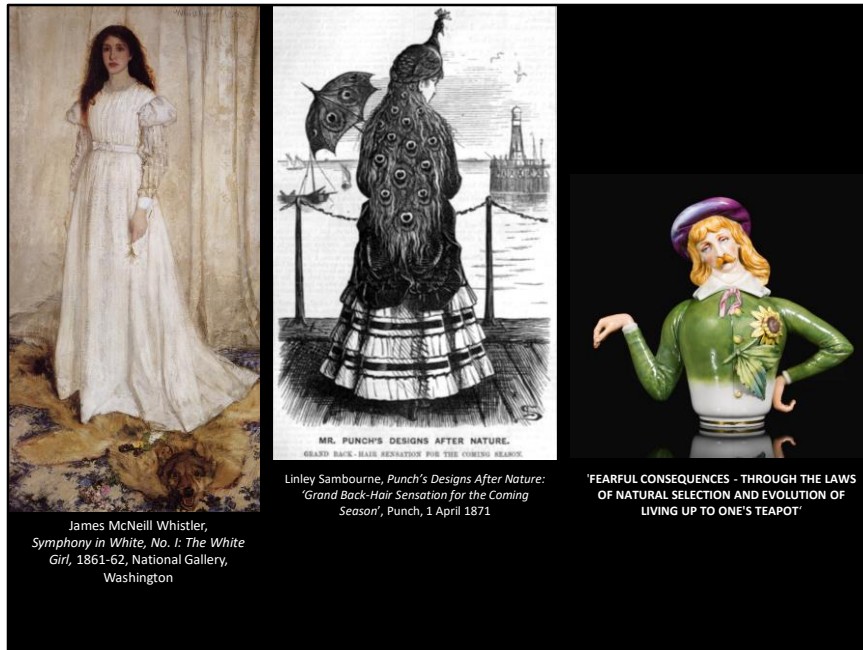
See http://en.wikipedia.org/wiki/Crimean_War

Key point: it was even possible to take war photographs although it is believed many were staged

Crimean War Photographs

- The Crimean War was the **first major war to be photographed**.
- This photograph shows a **Cantinière** tending a wounded soldier. A Cantinière or Vivandière is a French name for women attached to military regiments as sutlers (someone who sells provisions to soldiers) or canteen keepers. Their actual historic function was selling wine to the troops and working in canteens. Before the French Revolution the provision of food, drink and other items was allocated to eight privileged soldiers called Vivandières. They were allowed to marry and as the soldiers were busy with their other duties their wives took on the role of selling wine. This was encouraged to lessen the chance of desertion. The role of the Vivandière has not been closely studied by historians.

- **Roger Fenton (1819-1869)** was mentioned previously and he was a pioneering British photographer and one of the first war photographers. His father was a wealthy banker and Member of Parliament and was the fourth of 17 children by two wives. After his degree at Oxford he studied law at University College, London but became interested in painting. He went to Paris and may have studied in the studio of Paul Delaroche. He visited the Great Exhibition in Hyde Park and was impressed by the photography exhibits. He **founded the Photographic Society**, later the Royal Photographic Society, in 1853.
- In autumn **1854** the Crimean War grabbed the public's attention and Fenton was encouraged by his friend **Prince Albert** to go to the Crimean to record what was happening. He stayed for three months and it is possible the photographs were intended as **propaganda** to counter criticism of the war in the press.
- The photographs were converted to **woodblocks** and printed in the *Illustrated London News*. Because of the long exposures photographs **had to be posed** and he **avoided** photographs of **dead**, injured and **mutilated** soldiers.
- Despite high temperatures, breaking several ribs, suffering from cholera and depression from the carnage he managed to take **350 usable negatives** which were displayed in London on his return. However, it was not a commercial success. Undaunted he travelled widely across Britain recording the landscape. He later came into **conflict with other photographers** as he was **wealthy** and did not need to **make money** and he believed no photographer should **soil himself** with the **sin of exploiting his talent commercially**.
- In **1862** at the International Exhibition in London **photography** was **placed with machinery** and tools rather than with the fine arts as it had been five years earlier at the Manchester Art Treasures Exhibition. For **Fenton this was proof photography has sold out** and its **status was diminished**. In 1863, he **sold his equipment** and returned to law as a **barrister**. He died six years later aged only 50.



Linley Sambourne, *Punch's Designs After Nature: 'Grand Back-Hair Sensation for the Coming Season'*, Punch, 1 April 1871

Royal Worcester 'Aesthetic' Teapot and cover, double-sided, 1882, designer James Hadley (English, 1837-1903)

Darwin's Revolutionary Theory

- Darwin delayed publishing his controversial *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* until November 1859. It had an immediate impact that grew over the years until it influenced all aspects of society. Before Darwin published there were close links between the natural sciences and religion and science was part of natural theology. Darwin's idea that species were not immutable but could slowly change and diverge over long periods of time conflicted with the belief that species were created by God. More fundamentally the idea that humans had evolved from other animals conflicted with the religious belief that humans are distinct from other animals and have a soul.
- Darwin wrote *On the Origin of Species* for the general reader and it attracted

widespread interest upon its publication. As Darwin was an eminent scientist, his findings were taken seriously and the evidence he presented generated scientific, philosophical, and religious discussion.

- By 1880, there was widespread scientific agreement that evolution had occurred but some scientists did not accept all the profound implications. From the 1880s to the 1930s Darwin's ideas took second place to other theories of evolution but the development of the modern evolutionary synthesis in the 1930s and 1940s established Darwin's concept of evolutionary adaptation through natural selection as the central tenet of modern evolutionary theory, and it has now become the unifying concept of the life sciences.
- There were two great revolutions in thought regarding our place in the universe. The first was removing the Earth from the centre of the universe and showing it circled a minor sun on the outskirts of one of billions of galaxies scattered through space. The second was showing that humans are not special and were not created by God but have evolved like all other living things through a process that can easily be explained, understood and verified.
- Darwin had two influences on Victorian art. The first was a subtle but broad influence on our thinking about society that led to a more secular society that embraced scientific change as a force to bring about a better society for everyone. The second was a particular and widespread debate about beauty. This was because during the 1860s many people thought that beauty could not be explained by Darwin's theory and it therefore elevated it a major argument in support of religion and God. Beauty was the province of art and so artists became empowered to worship beauty for its own sake, this became the Aesthetic Movement which in the 1880s became a fashion that was taken up by everyone from the decoration of the middle-class drawing room to the unisex clothing of the intellectual.

Whistler's *The White Girl* – Joanna Hiffernan

- *Symphony in White, No. 1: The White Girl*, 1861-2. This is one of his earliest paintings in the new style with a title linking it to the abstract nature of music. It was first shown at the Salon des Refusés in 1863 and critics had many interpretations of its meaning.
- This full-length painting is a portrait of **Joanna Hiffernan** (c. 1843-after 1903) an Irish artists' model and muse romantically linked to Whistler and the French painter Gustave Courbet (1819-1877). Whistler had a six year relationship with her starting in 1860. She was described as not only beautiful but intelligent and sympathetic and was Whistler's constant companion. She had red hair and a violent temper. When they broke up, possibly because of her affair with Courbet when Whistler was away in South America in 1866, she helped to raise Whistler's

son, the result of an affair with parlour maid Louisa Fanny Hanson. In 1861 she sat for this picture in a studio (Boulevard des Batignolles) in Paris.

- This painting was originally called *The White Girl* but he later started to refer to it as *Symphony in White, No. 1* to emphasise his commitment to his 'art for art's sake' philosophy. It was rejected by the Royal Academy and the Salon in Paris but **accepted at the Salon des Refusés in 1863**. The Salon des Refusés was held as a result of the Salon jury refusing two-thirds of the paintings submitted including paintings by Courbet, Édouard Manet and Camille Pissarro. Emperor Napoleon III heard of the artists' complaints and, sensitive to public opinion, he decided to display the rejected works to allow the public to decide. **This painting and Édouard Manet's *Déjeuner sur l'herbe* are the two most famous works on display**. More than a thousand visitors a day crowded in critics had mostly **favourable views** of this painting. One thought it showed a new bride's lost innocence, others linked it to **Wilkie Collins's novel, *The Woman in White***, others thought she was a **ghost or apparition**. French critics linked it to the English Pre-Raphaelite movement and so regarded it as **somewhat eccentric**.
- The woman holds a lily and there are flowers scattered on the floor. Art historians have found the most interesting element is the bear or wolf skin rug she is standing on. Whether it is a bear or a wolf has been debated and the animal's face contains elements of both. It is generally regarded as signifying animal passions which have been controlled by the woman or women. When the painting is hung at the normal height it is the most obvious element of the painting but critics at the time did not comment on it. Perhaps we try to read too much into paintings. Whistler in a letter to George du Maurier described it as '...a woman in a beautiful white cambric dress, standing against a window which filters the light through a transparent white muslin curtain – but the figure receives a strong light from the right and therefore the picture, barring the red hair, is one gorgeous mass of brilliant white.' In other words, like many artists, he described it formally in terms of light and colour. The 'Symphony' title also suggest he intended it to be an abstract assembly of formal elements rather than a symbolic painting with a deep meaning.

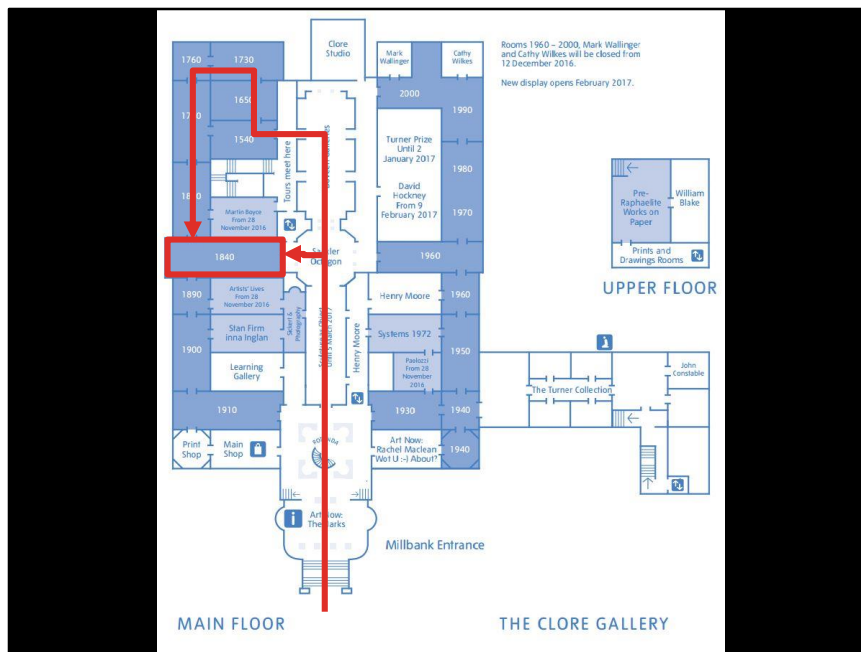
Punch's Designs after Nature

- Punch ran a series of cartoons over a number of years showing eccentric female fashion based on nature. The implication was that Darwin's ideas had become so embedded in the mainstream that the beauty of a peacock was synonymous with the latest female fashion (despite the fact that the peacock is male).

Aesthetic Movement

- Let us return to the teapot. The base is inscribed '**FEARFUL CONSEQUENCES - THROUGH THE LAWS OF NATURAL SELECTION AND EVOLUTION OF LIVING UP TO ONE'S TEAPOT**'. First of all, why 'Living up to one's teapot'? Whilst a student at

Oxford University Oscar Wilde once said "**I find it harder and harder every day to live up to my blue china**". So clearly this part is a reference to Oscar Wilde's then famous comment. Why did this teapot, produced to cash in on the publicity around *Patience*, **mention Darwin's theory**? To unravel the complex links between Darwin's theory of natural selection and evolution we need to **imagine** ourselves **back in the Victorian world**. By the 1890s, Social Darwinism was giving rise to fears concerning the **degeneration of society** demonstrated by degenerate art, but more of that later. It is clear from this inscription that Darwin's ideas were **well known** and seen to be **relevant** to the Aesthetic Movement.

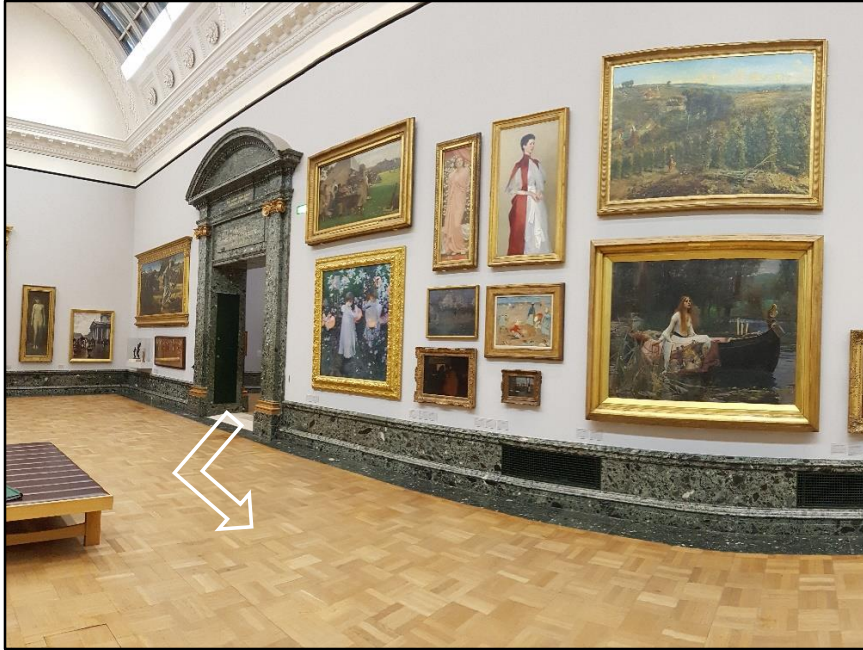


This is a big gallery with works hung floor to ceiling. We will be strolling through the room twice. Today picking out the works by the early pre-Raphaelites and other painted between 1840 and 1860. The at the beginning of next term we will go round the same room again looking at the late Pre-Raphaelite works and the works of the Aesthetic Movement.

1840 to 1860 in date order

- **Francis Danby, 'The Deluge', ?c.1840**
- Sir David Wilkie, 'His Highness Muhemed Ali, Pacha of Egypt', 1841
- William Mulready, 'The Ford ('Crossing the Ford')', exhibited 1842
- Theodor von Holst, 'The Bride', 1842
- Sir Edwin Henry Landseer, 'Shoeing', exhibited 1844
- **Richard Redgrave, The Sempstress, 1846**
- **Joseph Mallord William Turner, 'Queen Mab's Cave', exhibited 1846**
- **Dante Gabriel Rossetti, 'The Girlhood of Mary Virgin', 1848-9**
- William Holman Hunt, 'Cornfield at Ewell', 1849
- **Sir John Everett Millais, Bt, 'Christ in the House of His Parents ('The Carpenter's Shop')', 1849-50**
- **Dante Gabriel Rossetti, 'Ecce Ancilla Domini! (The Annunciation)', 1849-50**

- **Richard Dadd, 'The Flight out of Egypt', 1849–50**
- William Holman Hunt, 'Claudio and Isabella', 1850
- Sir Charles Lock Eastlake, 'The Escape of Francesco Novello di Carrara, with his Wife, from the Duke of Milan', exhibited 1850
- **Sir John Everett Millais, Bt, 'Mrs James Wyatt Jr and her Daughter Sarah', c.1850**
- Charles Allston Collins, 'May, in the Regent's Park', 1851
- Sir John Everett Millais, Bt, 'Mariana', 1851
- **Sir John Everett Millais, Bt, 'Ophelia', 1851–2**
- John Martin, 'The Plains of Heaven', 1851–3
- **Ford Madox Brown, 'Take your Son, Sir', ?1851–92**
- Ford Madox Brown, 'Jesus Washing Peter's Feet', 1852–6
- **William Holman Hunt, 'The Awakening Conscience', 1853**
- Ford Madox Brown, 'The Hayfield', 1855–6
- Thomas Woolner, 'Alfred Tennyson', 1856
- Ford Madox Brown, 'Chaucer at the Court of Edward III', 1856–68
- **Emily Mary Osborn, 'Nameless and Friendless, 1857**
- **Augustus Leopold Egg, 'Past and Present, No. 1', 1858**
- **Augustus Leopold Egg, 'Past and Present, No. 2', 1858**
- **Augustus Leopold Egg, 'Past and Present, No. 3', 1858**
- **William Dyce, 'Pegwell Bay, Kent - a Recollection of October 5th 1858', ?1858–60**
- **John Roddam Spencer Stanhope, 'Thoughts of the Past', exhibited 1859**



John William Waterhouse, *The Lady of Shalott*, 1888, 153 x 2000 cm was part of the 64 works donated to the nation by Henry Tate. Other works included J. E. Millais, *Ophelia*, 1851-52 and works by Lady Butler, Stanhope Forbes, Sie Edwin Landseer and Sir William Quiller Orchardson.

Let us first go to the other end of the gallery to look at some of the first Pre-Raphaelite paintings. Please note that some of the paintings described were replaced in July 2017.



The earliest Pre-Raphaelite paintings are in the far corner and we will deal with those first and then return to three paintings here.



1. Dante Gabriel Rossetti, *The Girlhood of Mary Virgin*, 1848–9
2. John Everett Millais, *Mrs James Wyatt Jr. and her Daughter, Sarah*, c. 1850
3. William Holman Hunt (1827-1910), *Our English Coasts, 1852 ('Strayed Sheep')*, 1852, 43.2 x 58.4 cm
4. John Everett Millais (1829-1896), *Christ in the House of His Parents*, 1850

The large painting top left is by John Martin, *The Plains of Heaven* (1851–3). The writer Edward Bulwer-Lytton thought he was “the greatest, most lofty, the most permanent, the most original genius of the age”, while John Constable described him as “a painter of pantomimes”.



1. Francis Danby?, *The Deluge*, ?1840, 70.7 x 109.9 cm
2. Richard Dadd, *The Flight out of Egypt*, 1849–50
3. Joseph Mallord William Turner (1775-1851), *Queen Mab's Cave*, exhibited 1846, 92.1 x 122.6 cm
4. Dante Gabriel Rossetti (1828-1882), *Ecce Ancilla Domini!*, 1850
5. John Roddam Spencer Stanhope, *Thoughts of the Past*, exhibited 1859
6. William Holman Hunt (1827-1910), *The Awakening Conscience*, 1853-4
7. John Roddam Spencer Stanhope, *Thoughts of the Past*, exhibited 1859, 86.4 x 50.8 cm

Now let's turn around and look opposite.



1. Richard Redgrave (1804-1888), *The Sempstress*, 1846
2. Augustus Egg, *Past and Present No. 1 - Misfortune*, 1858, 63.5 x 76.2 cm
3. Augustus Egg, *Past and Present No. 2 - Prayer*, 1858
4. Augustus Egg, *Past and Present No. 3 - Despair*, 1858
5. Ford Madox Brown, *"Take your Son, Sir"*, ?1851–92, 70.5 x 38.1 cm

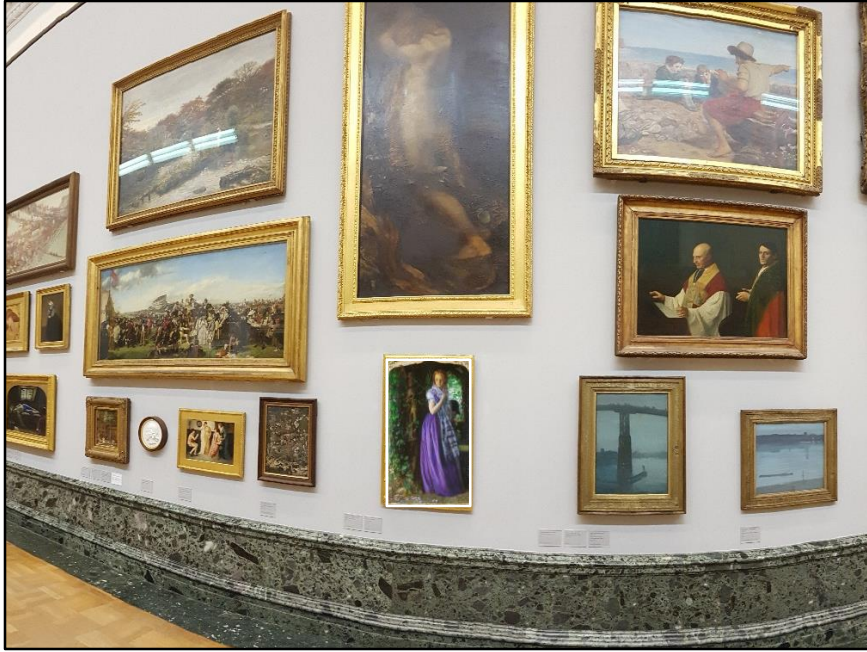
Let's now turn back again and continue our clockwise journey.



William Dyce (1806-1864), *Pegwell Bay, Kent - a Recollection of October 5th 1858*, ?1858-60, 63.5 x 88.9 cm



John Everett Millais (1829-1896), *Ophelia*, 1852, 76.2 x 111.8 cm



Arthur Hughes (1832-1915), *April Love*, 1855–6, 88.9 x 49.5 cm



Next: Around the same room again for
The Aesthetic Movement 1860-80



Summary by Date



Richard Redgrave (1804-1888), *The Sempstress*, 1846

This painting defined a new style of art – social realism. It raises the question of why, at this time, did this type of social conscience arise and why were people interested in it being portrayed in this way. Previously, artists such as Thomas Gainsborough had portrayed the deserving poor but their plight did not impinge in the smooth running of society, he represented the way things were. This work calls for social change and this was a period when there had been many fundamental changes and more were being considered and demanded.

The Sempstress

- This painting is **the fountain head** of a whole tradition of social realist painting in Victorian England.
- This painting is based on a poem of the same name and the two had a profound effect.
- You can see it is 2:30 in the morning and the sky is streaked with moonlight.

The lit windows opposite indicate that the same thing is happening all over London. The seamstress's eyes are swollen and inflamed as she must do close work by the light of a candle. The morsel of food on the plate indicates she has to eat while she is working and on the mantelpiece you can see medicine bottles. One has a label saying 'The Mixture' and it is supplied by Middlesex Hospital so she is unwell.

- This is one of the first paintings in which art is used to campaign for the poor. Richard Redgrave did not come from a wealthy family and his sister had been forced to leave home and find a job as a governess. She became ill when in service and had to be nursed by his family until she died. It was painted in 1843, the year that Punch appeared and in the Christmas issues there was a poem that struck a nerve. By Thomas Hood and called *The Song of the Shirt*. It began:

*With fingers weary and worn
With eyelids heavy and red
A Woman sat, in unwomanly rags
Plying her needle and thread –
Stitch! stitch! stitch!
In poverty, hunger and dirt,
And still with a voice of dolorous pitch
She sang the "Song of the Shirt"*

- The verse that inspired Redgrave. It was exhibited at the Royal Academy in 1844 (this is the 1846 version). The poem continues that she is sewing a shirt but also her own shroud.
- Redgrave was an Academician, art director of the South Kensington Museum (now the V&A), received the cross of the Legion of Honour and was surveyor of crown pictures for 24 years and produced a 34 volume catalogue. He declined a knighthood in 1869.
- It is impossible today to **understand the impact** it had. Thackeray described it as '*the most startling lyric in our language*'. It was set to music, the subject of a play and of many sermons. Sempstresses often went blind and if a single stitch was wrong their wages were docked. Articles appeared saying British citizens were being subjected to a **form of slavery** and a German living in England called **Friedrich Engels** showed a study he had written of the **horrors** of the situation to a **friend** living in **Paris** called **Karl Marx**.
- Redgrave had created a **new category of painting** but it is not based on visiting the poor but the interior is borrowed from a 17th-century Dutch work and the **swollen eyes** looking **heavenward** is typical of many Baroque images of **swooning saints**. Redgrave realised that unless he made the subject **respectable** it would not be

accepted. He **succeeded** brilliantly.



Francis Danby?, *The Deluge*, ?1840, 70.7 x 109.9 cm

Francis Danby (1793-1861), *The Deluge*, exhibited 1840, 284.5 x 452.1 cm

- Tate display caption, 'This painting is a smaller version of the large-scale painting Danby exhibited in 1840. The subject is from the Old Testament book of Genesis. God sends a flood to punish mankind's wickedness but allows Noah and his family to be saved. Noah's ark is in the background, illuminated by a shaft of moonlight. A stormy sea rages round a rocky peak and massive tree branches, to which humans and animals are clinging desperately. A blood-red sun can be seen setting to the left. In the lower right hand corner, an angel weeps over the death of a child.'
- The Tate also has the large version of this painting. Danby made his name with epic subjects, often on a large scale and the large version was his last.
- There are some contradictions on the Tate website. The angel weeping over the death of a child is described later as weeping over the death of a giant. Also, in the notes of the large version it claims the small version 'is apparently by another hand'.
- The large version was the largest work Danby ever painted and was intended to re-establish the artist's reputation when he returned to England in 1840 after an

absence of eleven years on the Continent. The subject may have been chosen in competition with his old rival John Martin, who exhibited two of his trilogy of Deluge themes at the Royal Academy in 1840. Thackeray wrote, **'He has painted *the* picture of "The Deluge"; we have before our eyes still the ark in the midst of the ruin floating calm and lonely, the great black cataracts of water pouring down, the mad rush of the miserable people clambering up the rocks.'**

- Danby has also extended his theme by the use of symbolic references to destruction, in particular the juxtaposition of the serpent and the drowning lion, and the angel weeping over the dead giant. This giant may have been included by Danby on account of the references to venerable giants and heroes that occur in *Genesis* vi, 4, at the beginning of the account of the Deluge.
- Danby had been living in Paris and the smooth glassy surface shows the influence of the French academic painting.
- The rising pinnacle of figures may have been inspired by Gericault's *Raft of the Medusa*. Danby was also strongly influenced by *The Deluge* of Poussin, which he had copied in the Louvre in 1837.
- Francis Danby was an Irish painter of the Romantic eras. He is often compared with John Martin. He studied in Dublin and travelled to London with friends. When they ran out of money they walked home but Danby stopped in Bristol and found he could make money from watercolour painting. He sent his best works to London and started to make a name for himself. He was the central figure of what has become known as the Bristol School and his greatest success was in the 1820s. Danby painted "vast illusionist canvases" comparable to those of John Martin – of "grand, gloomy and fantastic subjects which chimed exactly with the Byronic taste of the 1820s."
- In 1829 his wife ran off with another painter and he left London saying he would never live there again. He lived for ten years by Lake Geneva in Switzerland doing little painting and then moved to Paris. He returned to London in 1840 when his two sons were growing up and exhibited *The Deluge* revitalising his reputation and career. Danby is considered one of Britain's leading Romantic painters. Both his sons became painters.
-

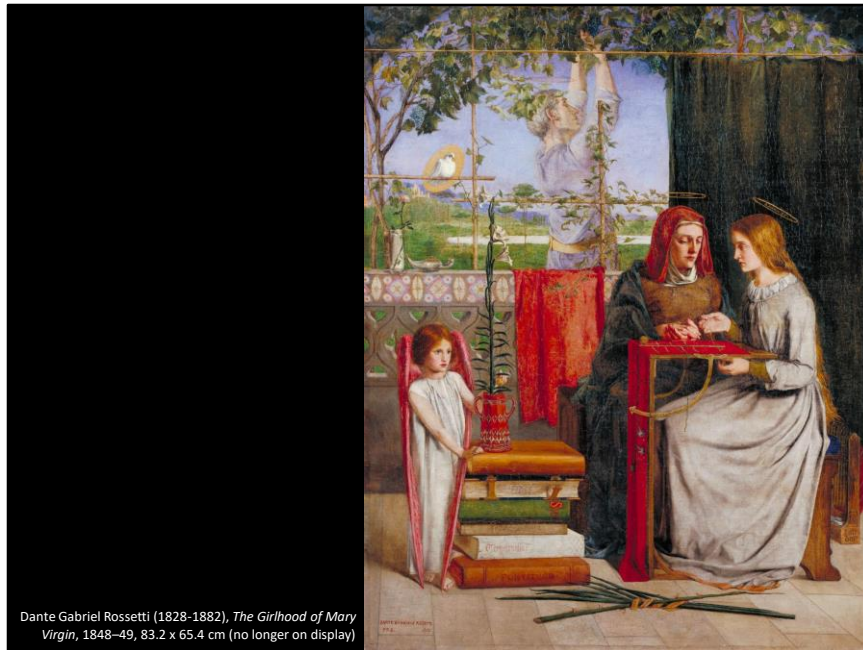


Joseph Mallord William Turner (1775-1851), *Queen Mab's Cave*, exhibited 1846, 92.1 x 122.6 cm

- Tate display caption, “Queen Mab’ is described in **Shakespeare’s *Romeo and Juliet* as ‘the fairies’ midwife’**. She **reveals secret hopes in the form of dreams**, which she creates by driving her chariot over people as they sleep. Romeo says, "I dream'd a dream to-night," and Mercutio replies, "O, then, I see Queen Mab hath been with you“. Queen Mab may be a reference to a Celtic spirit.
- Turner referred to *A Midsummer Night's Dream* and he may also have read Percy Bysshe Shelley's (1792-1822) poem *Queen Mab*. This painting was first exhibited in 1846. A reviewer called it ‘**a daylight dream in all the wantonness of gorgeous, bright, and positive colour, not painted but apparently flung upon the canvas**’.
- When exhibited at the British Institution it was accompanied by a mistaken quoted line from Shakespeare's *Midsummer Night's Dream*. This may have been Turner's carelessness or a printer's error.
- The picture was possibly painted in part in response to Francis Danby's *An Enchanted Island*, first exhibited and engraved in 1825 but G.H. Phillips' mezzotint was republished in 1841. The earlier 1840s saw Danby's attempt to reestablish his

reputation in London after nearly ten years' exile abroad. In its turn Danby's picture, painted after he settled in London in 1824, reflects Turner's feeling for light. For the *Art Union*, March 1846, the picture **'admits of more than a usual employment of the vague, illusive, and fanciful; and full advantage is taken by the artist to play with the means he commands to produce a daylight dream in all the wantonness of gorgeous, bright, and positive colour, not painted but apparently flung upon the canvas in kaleidoscopic confusion.'**

- John Ruskin, in an Addendum to the first edition of *Modern Painters II*, 1846, reviewing the British Institution exhibition of that year, also **criticises the work: 'Among the various failures, I am sorry to have to note the prominent one of Turner's; a strange example of the way in which the greatest men may at times lose themselves, form causes it is impossible to trace.'** **'Nothing ... could be more unfortunate than the central portion of the picture in the Institution, a heavy mass of hot colour being employed in the principal shade, and a strange meaningless green spread over the delicate hues of the distance, while the shadows on the right were executed with pure and crude blue, such as I believe cannot be shown in any other work whatsoever of the great painter.'**
- However, Jerrold Ziff points to a more positive approach on the part of the critic of *The Connoisseur* for 2 March 1846, who quoted Constable, probably from the recent second edition of Charles Leslie's *Memoirs of the Life of John Constable*, 1845: **'Turner has some golden visions; they are only visions, but, still they are Art; and one could live and die with such pictures.'**



Dante Gabriel Rossetti (1828-1882), *The Girlhood of Mary Virgin*, 1848-49, 83.2 x 65.4 cm (no longer on display)

- 'The Virgin Mary is shown here as a young girl, working on an embroidery guided by her mother, Anne. Her father, Joachim, is shown pruning a vine. The picture is full of symbolic details. The palm branch and thorn on the floor allude to Christ's Passion, the lilies to the Virgin's purity, and the books to the virtues of hope, faith and charity. The dove represents the Holy Spirit. This was Rossetti's first completed oil painting and the first picture to be exhibited with the initials 'PRB', for Pre-Raphaelite Brotherhood, inscribed on it.' (Tate display caption)
- Painted in Hunt's studio, begun 20 August 1848.
- **Not exhibited at the Royal Academy as he was worried about being rejected.**
- Symbolism is so complex he wrote two sonnets to explain it. It includes objects such as the dove, the lamp, the rose, the flower, the vine and colours such as **gold for charity, blue for faith, green for hope and white for temperance.**
- There is no evidence Rossetti had any religious beliefs, **he was a Victorian agnostic.** His **deepest belief was that women enshrine the meaning of existence.** His mother and sister, Christina were High Anglicans.

- He wrote in 1852 to F. G. Stephens, *‘that picture of mine was a symbol of female excellence. The Virgin being taken as its highest type.’*
- Millais *Carpenter’s Shop* followed on from Rossetti’s *Girlhood*.

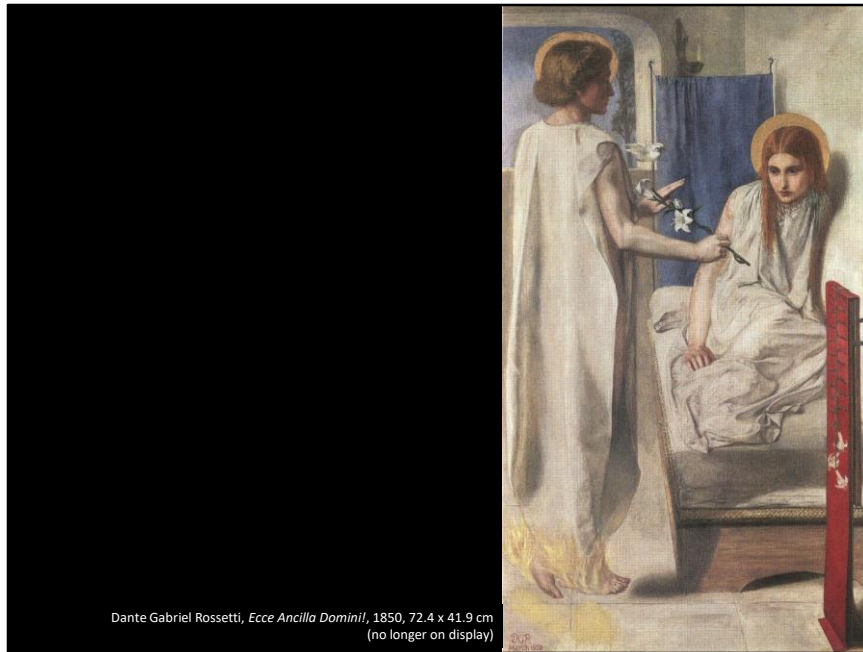
Dante Gabriel Rossetti

- The third key member of the Pre-Raphaelite Brotherhood was Dante Gabriel Rossetti. This is his first oil painting and although Rossetti was not a believer the sonnet he wrote describes human events that are surrounded by the sacred and give it meaning. He grew up in a High Anglican household and this gave him a sense of order such beliefs provide.
- St. Anne, her mother, is assisting Mary embroider a lily which is held before by an angel. The embroidery also appears in his painting of the Annunciation. He chose embroidery as something more likely to be done at the time and as less commonplace. Mary and Anne are typically shown reading a book. In front of them is a pile of volumes symbolising spiritual virtue and the top one is Charity. In front of Mary the lily symbolizes purity. Near Mary’s feet are the seven-leaved palm and the briar twig with seven thorns. They symbolise Mary’s sorrows and Christ’s Passion but they are not integral to the painting but placed by the artist. The vine, the lantern and the dove are typical symbols of the Annunciation with the dove representing the Holy Spirit (‘Until the end be full, the Holy One abides without’). In the background **St Joachim** (Mary’s father, **not mentioned in the Bible**, patron saint of fathers and grandfathers) is pruning a vine.
- Rossetti used an unusual technique. He first **primed the canvas with white** until it was as smooth as cardboard and then used **thinned oil paints** that he applied using watercolour brushes. The result is that every tint is transparent and it looks like a watercolour.
- There were two sonnets inscribed on the frame.
- The painting was not exhibited at the Royal Academy but at the **Free Exhibition** at Hyde Park Corner. The Free Exhibition was held by a short-lived organisation called Institution for the Free Exhibition of Modern Art (later the **National Institution for Fine Arts**) that provided alternative exhibition space to the Royal Academy to make it more **accessible to women** artists who suffered discrimination. The exhibition was ‘free’ in the sense that the artist was **free to exhibit** as long as he or she **paid**.
- Rossetti Archive: ‘Linguistic forms populate the canvas (and the integral frame). DGR often incorporated such verbal elements in his pictures—a device he borrowed from medieval styles—in order to increase the conceptual and abstract character of his work. Here the names of the virtues appear on the book spines (Fortitudo (strength), Temperentia (restraint), Prudentia (prudence), Spes (hope), Fides (faith), and Caritas (charity), the cardinal virtues); the gilt haloes are inscribed S. Iohannimus, S. Anna, S. Maria S.V.); a scroll binding the palms and briars bears the legend “Tot dolores tot gaudia” (‘So many sorrows, so many joys’); and the

portable organ near the hassock is carved with the initial M and has the inscription “O sis, Laus Deo” (‘Oh, praise be to God’).’

References

<http://www.tate.org.uk/art/artworks/rossetti-the-girlhood-of-mary-virgin-n04872>



Dante Gabriel Rossetti (1828-1882), *Ecce Ancilla Domini!*, 1850, 72.4 x 41.9 cm (no longer on display)

- 'In this radical reinterpretation of the Annunciation in which the angel announces to Mary that she will give birth to the Christ child, Rossetti sought a supernatural realism. Rejecting the tradition of representing the Virgin passively receiving the news, he shows her recoiling on her bed as if disturbed from sleep. Rossetti used white as the dominant colour to symbolise feminine purity, complemented by blue, a colour traditionally associated with Mary, and red, for Christ's blood. The artist's sister Christina posed for the Virgin and his brother William Michael for the angel.' (Tate display caption)
- *The Girlhood* had been praised and Rossetti expected this painting to be received equally well and establish his reputation but instead it received a fierce storm of hostile criticism. Critics attacked his technical ability and the weak perspective and they claimed Rossetti lacked proper training. It was also at this point that the anti-Academic intentions of the Pre-Raphaelite Brotherhood were becoming known and creating a sense of outrage. Rossetti's approach to the subject is novel by Victorian standards as he rejects idealisation and sticks strictly to the text of the

Bible which describes Mary as fearful and troubled. Gabriel is also unconventional as he has no wings and the halo is a later (1853) addition. It was considered to be an image unworthy of a sacred subject. At a time when the strict word of the Bible was being undermined by scientific discoveries Christians hung on to customs and conventions which this painting undermined. Finally, it was seen to be 'sadly Romish' and the most recent example of the spreading influence of Roman Catholicism. The High Church 'Oxford Movement' was based on Tractarianism which sought to relate the roots of Protestantism with the Roman Catholic Church. In addition, the Pope (Pius IX, 1850) had just created an archbishop of Westminster and divided England into twelve Roman Catholic dioceses.

Notes

- On 1 January 1850 the Pre-Raphaelites published a magazine called *The Germ: Thoughts towards Nature in Poetry, Literature and Art*.
- The overall in-focus depiction of the Pre-Raphaelites is like the harshness of high-definition film. Alison Smith (Tate) calls it a '*discordant quality of focus – rather like a high definition film, where the whole depth of field is sharp*'.
- Dante Gabriel Rossetti, *Ecce Ancilla Domini!* was the most audacious of all Pre-Raphaelite paintings. It is about female purity, innocence and virginity. It is white and the primaries – red, blue and yellow.

References

- <http://www.tate.org.uk/art/artworks/rossetti-ecce-ancilla-domini-the-annunciation-n01210>



John Everett Millais (1829-1896), *Mrs James Wyatt Jr. and her Daughter, Sarah*, c. 1850, 35.3 x 45.7 cm (no longer on display)

Giotto di Bondone, *The Madonna di Ognissanti*, 1310, Uffizi Gallery, Florence
(painted by Giotto for the Church of Ognissanti or All Saints)

- 'Eliza Wyatt is shown here with her daughter Sarah. Eliza was the daughter-in-law of James Wyatt, **a print seller in Oxford who supported the Pre-Raphaelites**. The **prints on the wall** show Renaissance masterpieces: **Raphael's *Madonna della Seggiola (Sedia)* (*Madonna of the Chair*)**, Leonardo's *The Last Supper* and Raphael's *Alba Madonna* (which belonged to the Spanish House of Alba). Their flowing lines and idealised figures contrast sharply with the realistic but awkward portrayal of Eliza and Sarah Wyatt. Millais seems to be emphasising how his art challenges the Victorian taste for Renaissance art. This is also why the group called themselves the Pre-Raphaelites.' (Tate display caption)
- This painting is like a cold shower in comparison, with its lack of eye contact, rigid pose and angular lines. This is one of the great paintings of early Millais as it raises more questions than it answers. The lack of eye contact between mother and child, their lack of eye contact with anything in particular and the contrast with the

loving relationship in the Raphael on the wall raise many questions. Millais distained Raphael at this period and his stark portrait contrasts with Raphael's idealised depiction. The stiff pose with an outstretched hand may be compared with this Giotto but is Millais simply ignoring the implication that there is a lack of love or is this the intention under the guise of following Giotto. **The 'dollishness' of the poses** is emphasized by the fashion plate in on the sofa and the rigid, life-like dolls, one held by Sarah, the other on the sofa. Again, are we to engage with the strict form of rigid, doll-like pose or is there a psychological meaning we should draw from the pose? The open sewing box might suggest that Eliza has just made the clothes for the doll Sarah is holding.

- James Wyatt was an Oxford collector, art dealer, curator of Blenheim and Mayor of Oxford in 1842-43. He knew Millais and bought *Cymon and Iphigenia* and commissioned a portrait of himself and his wife. This painting is of his daughter-in-law Eliza Wyatt and her daughter Sarah. There is some uncertainty regarding the date. We know Millais stayed in Oxford in 1850 and he could have painted the picture then but there are family notes made much later giving 1853 as the date. There is no evidence provided and Millais did not visit Oxford in 1853. In 1850 Sarah would have been 20 months old making 1850 more likely.

Notes

- The *Madonna della Sedia* was incorporated in the background of many paintings by Ingres, and by Zoffany in the *Tribuna of the Uffizi*.
- In the background are, left to right, a Raphael *Madonna della Sedia* ('Madonna of the Chair', 1518), Leonardo's *Last Supper* and Raphael's *Alba Madonna* (so called because it belonged to the Spanish house of Alba, 1509).

References

- <http://www.tate.org.uk/art/artworks/millais-mrs-james-wyatt-jr-and-her-daughter-sarah-t03858>



John Everett Millais (1829-1896), *Christ in the House of His Parents*, 1850, Tate Britain
 John Rogers Herbert (1810-1890), *Our Saviour Subject to His Parents at Nazareth*, 1847, Guildhall Art Gallery

Christ in the House of His Parents

- Millais, untitled, *'And one shall say unto him, What are those wounds in thine hands? Then he shall answer, Those with which I was wounded in the house of my friends'* (Zechariah, 8:6). Described in the *Art Journal* as *'The improprieties are manifold ... the coarset representation of humanity ... even more revolting than the flayed Marsyas.'* The work of Overbeck is mentioned as precursor of *'some of the worst followers of the Giotteschi'*.
- The reaction to Millais's painting was unprecedented. The term 'ugly' was rarely used by critics to describe fine art yet this painting was described not only as ugly but as hideous, loathsome and disgusting. The most unfavourable was the satirical piece by Dickens in his *Household Words*. Dickens described Mary as 'horrible in her ugliness' and clarified what he meant by ugly:
Wherever it is possible to express ugliness of feature, limb, or attitude, you have it expressed. Such men as the carpenters might be undressed in any

hospital where dirty drunkards, in a high state of varicose veins, are received. Their very toes have walked out of Saint Giles's.

- **Saint Giles** was an area that was well known for its crime and had 'the worst living conditions in all of London's history'. *Blackwood's Edinburgh Magazine* wrote that the painting contained '**Rickety children, emaciation and deformity**' and '**we can hardly imagine anything more ugly, graceless, and unpleasant**'. Dickens also described Christ as '**hideous, wry-necked, blubbery**' and the whole painting with its '**ugliness of feature, limb, or attitude**' expressing '**what is mean, odious, repulsive, and revolting**'. In the painting, Christ has red hair, which was traditionally associated with Judas Iscariot and red hair regarded as both 'ugly' and a 'sign of degeneration'. Mary's eyes are almost closed and ringed in black and her brow is heavily lined, which combined with the twist of her neck, gives her a distorted appearance and Joseph's arms are veined and muscular, his nails are dirty, his left knee is damaged and his toenails are broken.
- In the *Art Journal* Ralph Wornum wrote: '**the most beautiful soul must have the most beautiful body**' indicating that the moral worth of a character, in this case the Holy Family, must be signified by a beautiful body. *The Times* critic wrote that the picture 'is, to speak plainly, revolting' and there was 'no conceivable omission of misery, of dirt, and even disease, all finished with the same loathsome minuteness'. *The Athenaeum* also wrote that 'we recoil with loathing and disgust' at the 'pictorial blasphemy'. What is morally shocking to the reviewer is the minute detail, which suggests we are looking at something that is forbidden and so it must be seen only in some generalised or modified form.
- The room is **unnaturally bright** and evenly lit and the source of the light is on the left. In Millais's preparatory sketches, there is a **window on the left**, which is cut off in the final painting and is the notional source of the light. The figures have the **idiosyncratic features** associated with particular people and we know that they were modelled by Millais's family and friends. Millais went to a carpenter's shop in Oxford Street to sketch its interior in order to represent a carpenter's tools and method of working accurately. The tools are those of a nineteenth-century carpenter and the clothes are a mixture of Middle Eastern, conventional religious symbolism, such as Mary's blue dress and St. John's animal fur, with nineteenth-century additions, such as Christ's smock. Clearly, Millais was not trying to reproduce a historically accurate carpenter's shop but an accurately observed contemporary carpenter's shop with figures that were modelled on friends and family. The critics pointed out that the painting is full of anachronisms such as the mixture of costumes from different periods and the Victorian carpenter's tools. However, the art historian Michaela Giebelhausen believes that Millais carefully constructed these anachronisms in order to create an ahistorical setting. In the eighteenth century, she points out that such an ahistorical setting was associated with religious devotion as it prevented a painting from being seen as a genre

painting set in a particular time and period.

- Christ's small stature compared with the height of the table also suggests that Millais was representing an accident resulting from **childish enthusiasm** rather than a stage-managed event. This is also suggested by the assistant at the left ignoring the interruption to his work, Joseph's perfunctory examination and the look of 'I told you not to meddle' on St. John's face. Mary is holding her head back for a kiss suggesting she is the injured party and St. Anne offers practical assistance rather than comfort. Through the open entrance, a group of sheep stare over a fence inquisitively suggesting there could have just been a noisy scene. Millais linked the highest spiritual subject, the Holy Family, with the lowest rung of society, the urban poor, and turned a spiritual prefiguration into an everyday accident.
- By associating themselves with artists that pre-dated the formation of Protestantism the Pre-Raphaelites linked themselves with Puseyism, the Oxford Movement, and the widely resisted move towards Catholicism. This was reinforced by their unconventional approach to religious symbolism. The painting was therefore seen to be subversive and an attempt to undermine Protestant beliefs. This aspect of the Pre-Raphaelite movement is spelled out in Max Nordau's *Degeneration*.
- It is clear from the critical reaction that this painting was **revolutionary** and was seen as an extreme attack on the conventions used to represent religious subjects. Fourteen years later, in Paris, Manet caused a similar reaction by undermining bourgeois notions of respectability with *Olympia* (1863, exhibited 1865).
- The critical response changed over the years and **by 1898** the painting was '**passionately admired, and even loved**'. By the end of the century, the painting was no longer regarded as ugly and 'blasphemous'. This might be because Millais had become accepted as a member of elite society but the painting had also lost its ability to shock as the changes it brought about in the way we see the world had become established.
- John Rogers Herbert (1810-1890), *Our Saviour Subject to His Parents at Nazareth*, anticipated Millais's *Christ in the House of His Parents*. It was praised but the prestigious *Art Journal* (1847) criticized it in a way that was a foretaste of the more extreme criticism Millais was to receive three years later:
 - "The style of the work is a deduction from early Italian Art modified by more advanced experiences. It is a work of much merit; but most defective where we should most look for excellence; the character of the Saviour — in youth — has been utterly mistaken; there is in it nothing of that high feeling and perfect grace — grace of heart as well as mind — inseparable from our ideas of the character: the expression is, indeed, rather repulsive than inviting ; it gives us no glimpse of the mighty hereafter of the Divinity who had taken our nature upon him."

References

See http://en.wikipedia.org/wiki/Christ_in_the_House_of_His_Parents
And www.victorianweb.org/painting/Herbert/paintings/1.html



Richard Dadd (1817-1886), *The Flight out of Egypt*, 1849–50, 101 x 126.4 cm

- ‘In the early 1840s Richard Dadd accompanied Sir Thomas Phillips on a long tour of the Middle East as a travelling artist. On his return he showed signs of mental disturbance and murdered his father, claiming he was under the influence of the Egyptian god Osiris. Untitled by the artist, this painting is an assemblage of some of the scenes he encountered. In a letter of 1842, Dadd revealed his elation and confusion: ‘the excitement of these scenes has been enough to turn the brain of an ordinary weak-minded person like myself, and often I have lain down at night with my imagination so full of wild vagaries that I have really and truly doubted my own sanity.’ (Tate display caption)

Richard Dadd

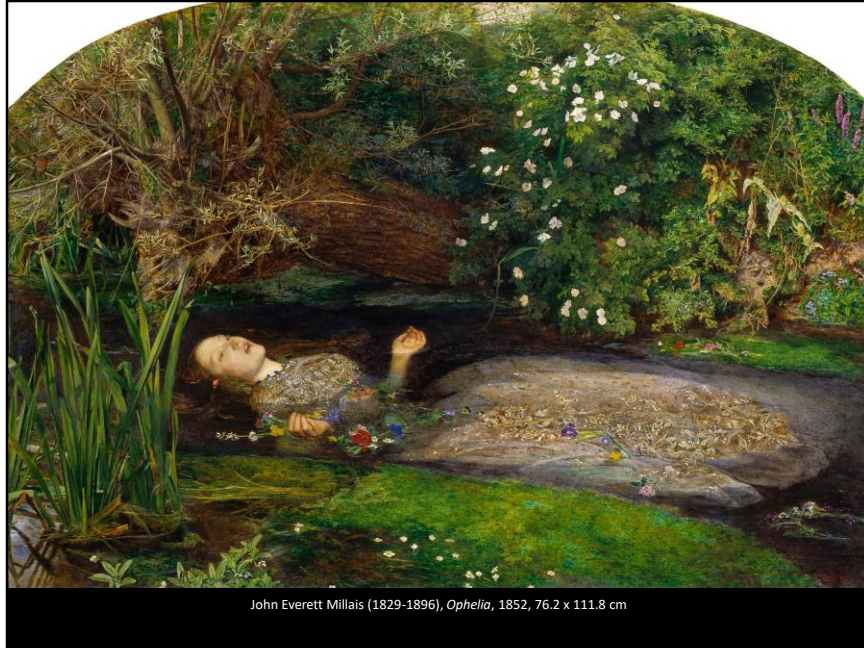
- Dadd showed an aptitude for drawing at a young age and entered the Royal Academy School when he was 20 where he was awarded the medal for life drawing.
- In **1842 (aged 25)**, while traveling up the Nile by boat, Dadd underwent a **dramatic personality change**, becoming delusional, increasingly **violent**, and believing himself to be under the influence of his true father the Egyptian god **Osiris**. He was

diagnosed as of unsound mind and cared for by his family in Kent. He became convinced that his father was the Devil in disguise and in 1843 killed him with a knife and fled for France. On the way he tried to kill a tourist with a razor but was overpowered and was arrested by the police. Dadd confessed to the killing of his father and was returned to England, where he was committed to the criminal department of Bethlem psychiatric hospital (also known as **Bedlam**) at the age of 27. Here and later at the newly created **Broadmoor** Hospital, Dadd was cared for and encouraged to continue painting. Hospital notes are sparse but Dadd probably suffered from a form of **paranoid schizophrenia or bipolar manic depression**. Two of his six siblings were similarly afflicted, while a third had "a private attendant" for unknown reasons.

- In 1841, with **William Powell Frith, Augustus Egg, Henry O'Neil** and others, he founded **The Clique**, of which he was generally considered the **leading talent**.
- In the hospital he was allowed to continue to paint, and it was here that many of his masterpieces were created, including his most celebrated painting, *The Fairy Feller's Master-Stroke*, which he worked on between 1855 and 1864.

References

- <http://www.tate.org.uk/art/artworks/dadd-the-flight-out-of-egypt-n05767>



John Everett Millais (1829-1896), *Ophelia*, 1852, 76.2 x 111.8 cm

- In 1852 Millais painted *Ophelia* and *A Huguenot on St Bartholomew's Day*
- 'Millais's painting represents the drowning Ophelia from Shakespeare's *Hamlet*. Driven mad with grief after her father Polonius was murdered by Hamlet, her lover, she allows herself to die by falling into a stream. The flowers she holds are symbolic: the poppy means death, daisies innocence and pansies love in vain. The painting was regarded in its day as one of the most accurate and elaborate studies of nature ever made. The background was painted from life by the Hogsmill River in Surrey. Elizabeth Siddall posed for Ophelia in a bath of water kept warm by lamps underneath.' (Tate display caption)

Ophelia

- Ophelia is a character in Shakespeare's *Hamlet* who drowns herself in a river after Hamlet denies he loves her and accidentally kills her father.
- The idea of seeing the world in new ways was part of the motivation of the Pre-Raphaelites, who described Joshua Reynolds as 'Sloshua' and looked back to before Raphael to find an innocent way of looking at the natural world, uncontaminated by technique. Pre-Raphaelite paintings, such as Millais's *Ophelia*

(1851-52), demonstrated a commitment to this idea through the sheer hard work obvious in the detail of the brushwork. They were worked over in minute detail on every inch of the canvas, producing a flat tapestry of colour that assigned every object in the foreground, middle ground and background equal prominence.

- *Ophelia* was the result of **months of painstaking painting** on the banks of the Hogsmill River, near Tolworth. Millais was a fast painter and yet he said that he could only paint an area 'no larger than a five shilling piece'. Millais painted for 11 hours a day, six days a week over a five month period in 1851. By November it started to snow and Millais had a hut built by the river to enable him to finish the landscape. As the painting took so long to produce, it conflated time, which for scenes of nature produced anachronisms. The painting consists of an assembly of minutely observed yet disconnected parts.
- Millais is now thought to have sat in the 'Six Acre Meadow on the west bank at the bottom of the Manor House garden in Old Malden', as reported by Richard Savill, 'Mystery of Location of Millais' *Ophelia* Solved' in *The Telegraph*, 30 June 2010. Holman Hunt worked on his *The Hireling Shepherd* nearby.
- There was a water rat swimming in the river but in December 1851 relatives of Holman Hunt did not recognise what it was so Millais painted it out.
- The flowers are the one's mentioned in *Hamlet* except for the red poppies which signify sleep and death. The human skull many have seen in the bushes was not intended to be a skull.
- The model was Elizabeth Siddal and Millais painted her in a bath heated by candles back in the studio. The most famous story associated with this picture is how she developed a severe cold when Millais did not notice the candles had gone out. Her father sent Millais a letter demanding £50 for medical expenses, about twice the annual salary of a live-in servant. He eventually accepted a lower sum. The studio was at 7 Gower Street which still remains and has a blue plaque outside.
- At the time the painting was not acclaimed. A critic in *The Times* wrote that '**there must be something strangely perverse in an imagination which souses *Ophelia* in a weedy ditch, and robs the drowning struggle of that lovelorn maiden of all pathos and beauty**', while a further review in the same newspaper said that '**Mr. Millais's *Ophelia* in her pool ... makes us think of a dairymaid in a frolic**'.
- In 1936 **Salvador Dali** wrote, 'How could Salvador Dalí fail to be dazzled by the flagrant surrealism of English Pre-Raphaelitism'.
- It has a cult following in **Japan** but when it was exhibited in Tokyo in 2008 the gallery was afraid to show the painting on posters in case its power would cause young women to **take their own lives**.
- It was bought on December 10 1851 by Henry Farrer for **300 guineas**. It was sold and resold and continued to increase in value, it is now estimated to be worth at least **£30 million**.

References

[http://en.wikipedia.org/wiki/Ophelia \(painting\)](http://en.wikipedia.org/wiki/Ophelia_(painting))

<http://www.tate.org.uk/art/artworks/millais-ophelia-n01506>



William Holman Hunt (1827-1910), *Our English Coasts, 1852 ('Strayed Sheep')*, 1852, 43.2 x 58.4 cm

- 'The location shown in this painting is the Lovers' Seat, an idyllic spot at Fairlight Glen near Hastings in Sussex. Hunt laboured here from mid-August to December 1852, enduring rain, wind and bitter cold to master his view. Despite the changes in weather, the painting seems a credible replication of particular illuminated moment. The colours used to convey light are daringly juxtaposed in order to intensify the clarity of every surface, a method that astounded audiences on both sides of the Channel.' (Tate display caption)

William Holman Hunt

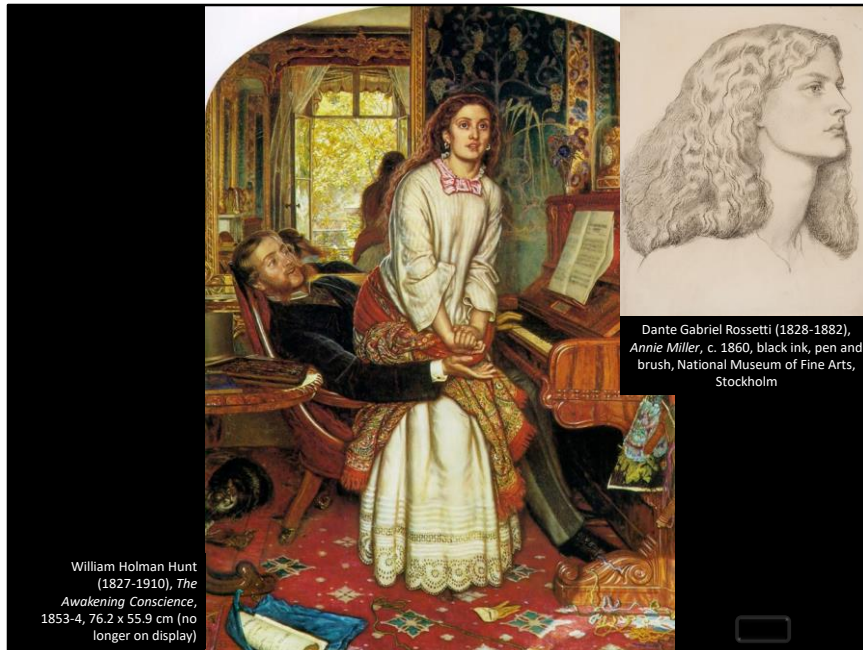
- John Ruskin (1819-1900) in *Modern Painters* (1847) urged young artists to
...go to Nature in all singleness of heart, and walk with her laboriously and trustingly, having no other thoughts but how best to penetrate her meaning, and remember her instructions; rejecting nothing, selecting nothing, and scorning nothing;

believing all things to be right and good, and rejoicing always in the truth.

- Following this advice William Holman created this painting, his greatest and most Pre-Raphaelite landscape. It is the **Lover's seat**, a beauty spot on the cliffs overlooking **Covehurst Bay**, near Hastings. Hunt paid attention to natural detail, although the cliffs, sheep and parts of the foreground were all painted from different viewpoints. The **butterflies** in the left foreground were painted **indoors** from a live specimen.
- F.G. Stephens, a critic and member of the Pre-Raphaelite Brotherhood, suggested it '***might be taken as a satire on the reported defenseless state of the country against foreign invasion***'. In 1852 the press had created fears of an invasion because of Napoleon III's dictatorial régime.
- The original frame bore the inscription '*The Lost Sheep*', and when Hunt **sent** the painting to the **Exposition Universelle in Paris in 1855** he changed the title to *Strayed Sheep*, thus underlining the picture's religious symbolism.
- Critics noticed the treatment of light and Ruskin wrote in 1883 that *It showed to us, for the **first time in the history of art**, the absolutely faithful balances of colour and shade by which actual sunshine might be transposed into a key in which the harmonies possible with material pigments should yet produce the same impressions upon the mind which were caused by the light itself.*

References

- <http://www.tate.org.uk/art/artworks/hunt-our-english-coasts-1852-strayed-sheep-n05665>



William Holman Hunt (1827-1910), *The Awakening Conscience*, 1853-4, 76.2 x 55.9 cm (no longer on display)

Dante Gabriel Rossetti (1828-1882), *Annie Miller*, c. 1860, black ink, pen and brush, National Museum of Fine Arts, Stockholm

- Key point: a controversial painting about an important social problem from a different angle
- 'Hunt's modern life painting represents a wealthy man visiting his mistress in an apartment which he has provided for her. The tune that he idly plays on the piano has reminded her of her earlier life and she rises from his lap towards the bright outside world (made visible to the viewer in the mirror). The claustrophobic space is filled with intricate clues, such as the bird trying to escape from a cat and the female figure enclosed in a glass dome, which echoes the shape of the painting.' (Tate display caption)

The Awakening Conscience

- The inspiration for this painting was **Proverbs**: 'As he that taketh away a garment in cold weather, so is he that singeth songs to an heavy heart'.

- Some critics misinterpreted this painting, one thought it was a **brother and sister** playing the piano but the real meaning was quickly determined. It is a gentleman with his mistress (she does not wear a wedding ring) in the room he has rented for their meetings. Hunt hired a room at Woodbine Villa, 7 Alpha Place, **St John's Wood** to provide an authentic interior.
- As they play the piano and sing Thomas Moore's *Oft in the Stilly Night* together she has a sudden spiritual revelation. She gazes into the **garden** reflected in the mirror representing **God's work on earth** and **redemption** is possible signified by the **ray of sunlight** in front of her.
- The painting is full of symbolic elements that are intended to be read.
 - The **cat** toying with the broken winged bird symbolizes her plight,
 - The man's **discarded glove** warns that the likely fate of a cast off mistress is prostitution.
 - The **tangled skein** of yarn signifies the complex situation in which she is trapped.
- Ruskin wrote to *The Times* on 25 May 1854, 'the very hem of the **poor girl's dress**, at which the painter has laboured so closely, thread by thread, has story in it, if we think how soon its pure whiteness may be soiled with dust and rain, her outcast feet failing in the street'.
- The model is **Annie Miller** (1835-1925), a barmaid Hunt met when she was **15**. He **fell in love** with her and wanted to **marry her** but only if she **educated herself** when her was away in the **Middle East**. When he was away and contrary to his instructions she **sat for Dante Gabriel Rossetti** and this caused a **rift** between them on Hunt's return. She became involved with 7th **Viscount Ranelagh** (pronounced ran-er-lah) and Hunt broke off their engagement. She was going to sue for **breach of promise** but Ranelagh's cousin Captain Thomas Thomson **fell in love** with her. And they married in 1863. Years later Hunt met her on Richmond Hill 'a buxom matron with a carriage full of children'. She **died aged 90** in **Shoreham-by-Sea**. It is not known whether she became 'gay' (i.e. a prostitute) but one art historian (Jan Marsh) believes it is likely she remained 'pure'.

References

- <http://www.tate.org.uk/art/artworks/hunt-the-awakening-conscience-t02075>



Arthur Hughes (1832-1915), *April Love*, 1855–6, 88.9 x 49.5 cm

- ‘Exhibited with a quotation from Tennyson’s *The Miller’s Daughter*, Hughes’s painting suggests a rift between a young couple. The woman turns away from her suitor who bends to kiss her hand. The rose petals at her feet symbolise the fragility of young love, while the blue/green colour scheme heightens the emotional charge of the painting. The scrupulous depiction of naturalistic detail was greatly admired by the design entrepreneur William Morris, the first owner of the painting.’ (Tate display caption)
- This is one of the most popular Pre-Raphaelite paintings and Arthur Hughes best known work. Ivy signifies everlasting life, roses love. That the petals are strewn on the floor may suggest the love affair has ended. The model was originally a country girl but she didn’t like the way he was painting her and walked out. It is likely that the final model was ‘his early and only love’ Tryphena Foord who he married in 1855. The rich blues, greens and purples employed by Hughes quickly became his trade mark. John Ruskin fell in love with the painting and tried to persuade his father to buy it and failed. He wrote, **“Exquisite in every way; lovely in colour, most subtle in the quivering expression of the lips, and sweetness of the tender face, shaken, like a leaf by winds upon its dew, and hesitating back into peace.”**

The picture was bought at the Royal Academy exhibition by the designer William Morris, who wrote to Edward Burne-Jones on 17 May asking him to 'do me a great favour, viz. go and nobble that picture called "April Love" as soon as possible lest anybody else should buy it'. Towards the end of his life Hughes still remembered the feeling on receiving the cheque, 'My chief feeling then was surprise at an Oxford student buying pictures.'

References

- <http://www.tate.org.uk/art/artworks/hughes-april-love-n02476>



Emily Mary Osborn or Osborne (1828-1925), *Nameless and Friendless*. "The rich man's wealth is his strong city, etc." - Proverbs, x, 15, 1857, 82.5 x 103.8 cm

- **Problem of being a woman artist:** selling their work, Emily Osborn was successful but was **never made an Academician**
- 'This painting addresses the plight of a single woman trying to make a living in a hostile environment. A young woman in mourning dress offers a picture to a dealer whose expression suggests rejection. Osborn was actively involved in the campaign for women's rights that gathered momentum in the mid-19th century. Her painting was probably intended as a political statement as its exhibition at the Royal Academy in 1857 coincided with the formation of the Society of Female Artists, an organisation aimed at enabling women to exhibit and sell their work in public.' (Tate display caption)
- The *Art Journal* on Emily Mary Osborn, *Nameless and Friendless* (1857):
'A poor girl has painted a picture, which she offers for sale to a dealer, who, from the speaking expression of his features, is disposed to depreciate the work. It is a wet, dismal day, and she has walked far to dispose of it; and now awaits in trembling the decision of a

man who is to become rich by the labours of others.'

Emily Mary Osborn

- Osborn began showing her work at the **Royal Academy** when she was **just 17** and continued to do so over a period of **40 years**. She was the eldest of nine and grew up in Tilbury, whose surroundings 'were not such as to develop artistic proclivities' but when she was 14 the family moved to London and she attended the Dickinson Academy and studied under Mr. Mogford and then Mr. Leigh at Maddox Street and then his gallery at Newman Street. He trained her without charge for a year. She sold a portrait at the Royal Academy for 200 guineas when she was 17 and sold another to the Queen.
- This is her **most famous work** which has been called '*The most ingenious of Victorian widow pictures.*' A **recently bereaved woman** is attempting to make a living as an artist by offering a picture to a dealer while **two 'swells'** on the left stare at her distracted from the **bare legged ballet dancer** they have been previously **ogling**. She nervously pulls on a loop of string while the dealer disdainfully judges her work.
- It has been suggested that this painting relates to **Mary Brunton's novel *Self-Control*** published in 1810 but **republished in 1850**. This describes the **struggles** of a self-motivated **female artist to sell her pictures** in order to help save her father from **financial ruin**.
- **Mary Brunton** (1778-1818), Scottish novelist. She was taught languages and music by her parents (Colonel Balfour) and eloped to marry a Scottish minister. They did not have children until she became pregnant at 40 and died after giving birth to a stillborn son. She wrote *Self-Control Discipline* and *Emmeline*. Popular at the time for their strong moral and religious stance combined with sexuality (what Jane Austen called 'vulgarity').
- **Barbara Leigh Smith Bodichon** (1827-1891), leading artist, educationalist, feminist and activist for women's rights. Extra marital child of a milliner and Whig politician Leigh Smith. Met at Langham Place North Regent Street (next to the BBC). Her summary of the laws concerning women (1854) helped with the passing of the Married Women's Property Act in 1882. In 1857 (aged 30) she married an eminent French physician (Bodichon) and from then on wintered in Algiers. She set up the *English Women's Journal* (1858). In 1866 she helped set up a scheme for giving women university education, first at Hitchin and this developed into Girton College, Cambridge. She studied painting under William Holman Hunt and exhibited at the Royal Academy and showed originality and talent and was admired by Corot and Daubigny. She was George Eliot's most intimate friend.

Society of Female Artists

- The **difficulties** experienced by women in exhibiting and selling their works led to

the **formation** of the **Society of Female Artists** in **1857**, the year *Nameless and Friendless* was first exhibited at the Royal Academy. Emily Mary Osborn was a member of this group and one of the artists associated with Barbara Bodichon's Langham Place circle and campaign for women's rights.

- Osborn was a member of the Society and a member of **Barbara Bodichon's** Langham Place circle that campaigned for **women's rights**. Despite the problems faced by women artists Osborn went on to develop a successful career.

Reviews of Exhibitions of the Society of Female Artists:

The Illustrated London News, 6 Jun 1857:

Strength of will and power of creation belonging rather to the other sex, we do not of course look for the more daring efforts in an exhibition of female artists: but observation, taste, or the art of selection, and various other qualities adapted to the arts, are to be found in this Oxford-Street display.

The Art Journal, 1 May 1858:

*...that which we see at the Egyptian Hall is the result of assiduous self-tuition, for we have no school for the instruction of **ladies** in painting from the **living model**. Labouring under such **disadvantages** as the female student does, we are not disappointed to see here so many **drawings of flowers**, fruit, and still-life objects – we are only surprised into exultation to see so much excellence in the higher departments of art...*

References

http://en.wikipedia.org/wiki/Emily_Mary_Osborn

<http://www.tate.org.uk/art/artworks/osborn-nameless-and-friendless-the-rich-mans-wealth-is-his-strong-city-etc-proverbs-x-15-t12936>



William Dyce (1806-1864), *Pegwell Bay, Kent - a Recollection of October 5th 1858, ?1858-60*, 63.5 x 88.9 cm

- 'Dyce's painting was the product of a trip he made in the autumn of 1858 to the popular holiday resort of Pegwell Bay near Ramsgate, on the east coast of Kent. It shows various members of his family gathering shells. The artist's interest in geology is shown by his careful recording of the flint-encrusted strata and eroded faces of the chalk cliffs. The barely visible trail of Donati's comet in the sky places the human activities in far broader dimensions of time and space.' (Tate display caption)
- This painting has been analysed in various ways. One interpretation is that it is about time and it therefore invokes **feelings of the sublime** concerning the **vast age of the earth**. Critics at the time described it as a travesty of the sublime because its microscopic detail prevents an overall unified view.
- It shows the middle class interest in geology. **Charles Lyell** had published

his *Principles of Geology* in three volumes between 1830 and 1833, and the entire scientific community was interested in the controversial attempt to reconcile the implications of geological time with Biblical scripture.

- The **variety of ages** in the figures may represent the passage of time, while the **setting sun** and the **autumnal chill** in the air serve as a reminder of **death**.
- Dyce's painting was the product of a trip he made in the autumn of 1858 to the popular holiday resort of Pegwell Bay near Ramsgate, on the east coast of Kent. It shows his wife, her two sisters and his son gathering shells and fossils.
- The artist's interest in geology is shown by his careful recording of the flint-encrusted strata and eroded faces of the chalk cliffs.
- The barely visible trail of **Donati's comet** in the sky places the human activities in far broader dimensions of time and space. The **artist-scientist** on the right is holding a **telescope**.
- Discovered by Giovanni Donati on June 2, 1858, after the Great Comet of 1811 it was the **brightest comets** to appear during the 19th century. It has a period of about **2,000 years**.
- The geologically unstable cliffs along much of England's south coast were (and still are) a paradise for those in search of fossils, including the famous fossil hunter Mary Anning (1799-1847) of Lyme Regis, who is credited with the discovery of the first plesiosaur skeleton.
- The *Illustrated London News* considered the work to be
'a very curiosity of minute handiwork ... being painted in the finest of fairy like lines ... with a completeness and exactness which render every microscopic detail palpable to the naked eye'
- but concluded that the ultimate effect of such representation was *'a rapid descent from the sublime to the droll'*.

William Dyce

- William Dyce (1806-1864) was born in Aberdeen, Scotland. After studying at the Royal Academy Schools in London and in Rome, Dyce became well known for his paintings, and between 1837 and 1843 was Superintendent of the Government School of Design. He later won a competition to complete fresco paintings for the newly rebuilt Houses of Parliament, a project that occupied him almost until his death. However, Dyce was also interested in intellectual and scientific pursuits, for example, writing a prize-winning essay on electro-magnetism in 1830.

- As a deeply **devout High Anglican**, Dyce probably intended these figures to elicit feelings of **wonder** in the viewer – an idea that connects with the poet and critic Samuel Taylor Coleridge’s notion of the sublime in which individual consciousness is subsumed by a sense of the **eternal**. On the other hand, the **estrangement** between the figures and between the figures and the scene could be seen to undermine the reference to the sublime.

References

- <http://www.tate.org.uk/art/artworks/dyce-pegwell-bay-kent-a-recollection-of-october-5th-1858-n01407>



Augustus Egg, *Past and Present No. 1 - Misfortune*, 1858, 63.5 x 76.2 cm
 See http://en.wikipedia.org/wiki/Augustus_Egg

Past and Present

The same fate could befall a married woman if she was unfaithful.

The following is taken from the Tate's description of the painting. 'The theme of the triptych is the discovery of the woman's infidelity and its consequences. In this first scene the wife lies prostrate at her husband's feet, while he sits grimly at the table and their children (the older girl modelled by William Frith's daughter) play cards in the background. The husband is holding a letter, evidence of his wife's adultery, and simultaneously crushes a miniature of her lover under his foot. The setting is an ordinary middle-class drawing room, but closer observation reveals that the room is full of symbols.

- Egg was clearly influenced in his approach by Holman Hunt's *The Awakening Conscience* of 1853 (Manchester City Art Galleries).
- The house of cards is collapsing, signifying the breakdown of the couple's marriage. The cards are supported by a novel by Balzac - a specialist in the theme

of adultery.

- An apple has been cut in two, the one half (representing the wife) has fallen to the floor, the other (representing the husband) has been stabbed to the core.
- As a parallel, the two pictures on the wall depict the expulsion of Adam and Eve from the Garden of Eden (labelled *The Fall*); and a shipwreck by Clarkson Stanfield (labelled *Abandoned*). The couple's individual portraits hang beneath the appropriate image.
- In the background of the picture the mirror reflects an open door, denoting the woman's impending departure from the home.
- The position of her arms and the bracelets round her wrists give the impression that she is shackled. In Victorian England a man could safely take a mistress without fear of recrimination, but for a woman to be unfaithful was an unforgivable crime. As Caroline Norton, an early feminist, wrote, 'the faults of women are visited as sins, the sins of men are not even visited as faults' (quote in Lambourne, p.374).
- The set of pictures was exhibited at the Royal Academy in 1858 with no title, but with the subtitle, "August the 4th - Have just heard that B - has been dead more than a fortnight, so his poor children have now lost both parents. I hear she was seen on Friday last near the Strand, evidently without a place to lay her head. What a fall hers has been!"

References

<http://www.tate.org.uk/art/artworks/egg-past-and-present-no-1-n03278>



Augustus Egg, *Past and Present No. 2 - Prayer*, 1858, Tate Britain

The second painting shows a night scene, several years later, in a dark and sparsely-furnished bedroom shortly after the death of the heartbroken husband. The children are older now: the younger one kneels in a white nightgown, weeping into the lap of the elder, who sits in a black mourning dress, looking out of a window at rooftops and a clouded moon. The same small portraits of the husband and the wife decorate the bedroom wall.

References

<http://www.tate.org.uk/art/artworks/egg-past-and-present-no-2-n03279>

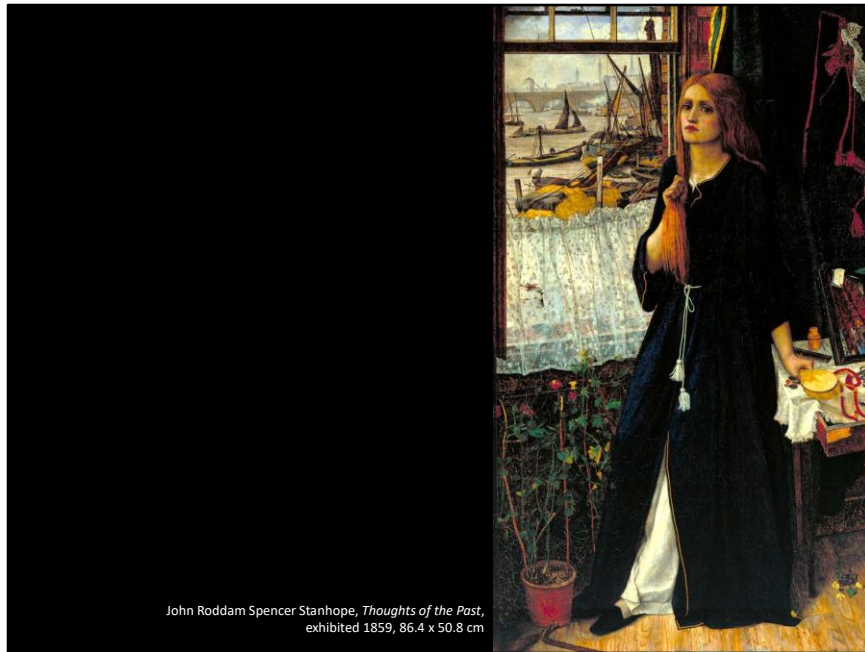


Augustus Egg, *Past and Present No. 3 - Despair*, 1858, Tate Britain

- The third painting is also a night scene. The details of the cloud and moon show it is the same evening as depicted in the second painting. The fallen wife is resting in the detritus-strewn shadows beneath the Adelphi Arches, by the River Thames. She clutches a bundle of rags from which protrude the emaciated legs of an infant, perhaps the fruit of her affair, either asleep or dead. Posters on the wall ironically advertise two contemporary plays, 'Victims' by Tom Taylor and 'The Cure for Love' by Tom Parry, both tales of unhappy marriages, and also 'Pleasure excursions to Paris', perhaps a reference to the novel by Balzac in the first picture. She looks up from her place in the gutter to the moon and stars above.
- A similarly watery destination for fallen women was depicted in Rossetti's *Found*, GF Watts's *Found Drowned* and Abraham Solomon's *Drowned! Drowned!*, all inspired by Thomas Hood's 1844 poem, *The Bridge of Sighs*.

References

<http://www.tate.org.uk/art/artworks/egg-past-and-present-no-3-n03280>



John Roddam Spencer Stanhope, *Thoughts of the Past*, exhibited 1859, 86.4 x 50.8 cm

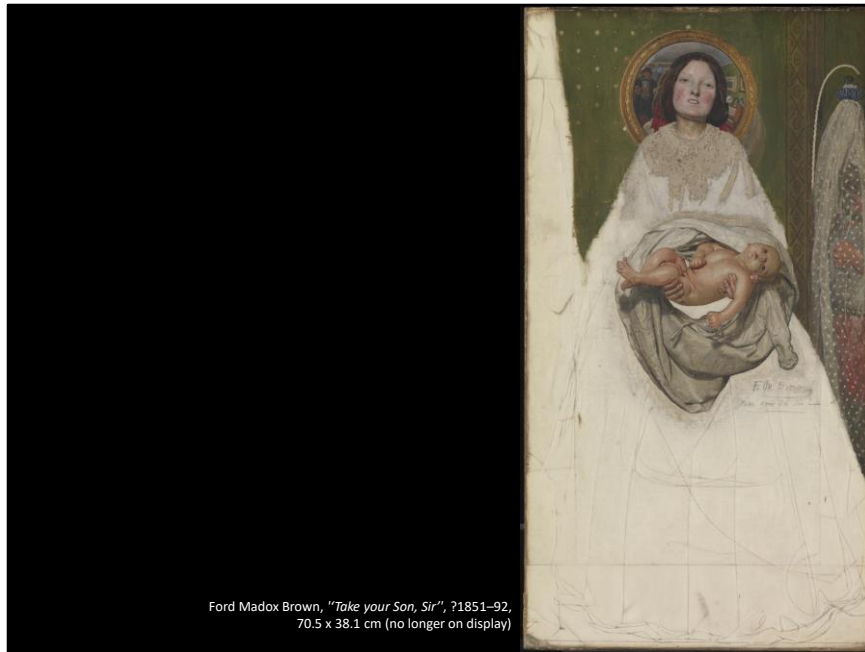
- 'This modern-life picture shows a prostitute in her lodgings overlooking the Thames. Her situation is indicated by the shabby interior with jewellery and money strewn across her dressing table, and the man's glove and walking stick on the floor. Waterloo Bridge and Hungerford Bridge are shown in the distance straddling the busy polluted river. A sickly-looking plant by the woman's side suggests her impending doom.' (Tate display caption)
- Stanhope's first work exhibited at the Royal Academy when he was imitating the Pre-Raphaelite style and using strong colours. Around 1870 he switched to painting allegories inspired by the Italian Renaissance in the manner of Edward Burne-Jones (1833-98).
- was painted in the studio below that of D.G. Rossetti (1828-82) beside the Thames at Chatham Place, London. Stanhope's portrayal of a prostitute in her lodging, who is suddenly overcome with remorse for her situation, reproduces the theme of the guilt-ridden prostitute that was prevalent in literature and paintings of the 1850s and 1860s, especially among the Pre-Raphaelites and their followers. Holman Hunt's (1827-1910) *The Awakening Conscience* (1853-4), is another example. A study for *Thoughts of the Past* reveals that Stanhope had originally conceived the

woman with her eyes raised skyward, as if in silent prayer, thus emphasising the idea of her repentance.

- The painting illustrates the Victorian 'seduction to suicide mythology' and the room is full of symbols of her fall from virtue. Her gaudy cloak, nightwear worn during daylight hours, the old dressing table covered in cheap jewellery, her red hair, a symbol of the biblical prostitute Mary Magdalene, and the man's gloves and walking stick on the floor. The sickly looking plants struggle towards the light and the open window threatens to let in the sooty smoke from outside.
- The view is looking towards Waterloo Bridge with the Strand, a popular haunt of prostitutes, on the right. It was painted the year following The Big Stink and filth and pollution were associated with prostitution. Prostitution was seen as a threat to Victorian society and the only redemption was death, typically by drowning and Waterloo Bridge was the most frequently used for suicide.

References

- <http://www.tate.org.uk/art/artworks/stanhope-thoughts-of-the-past-n03338>



Ford Madox Brown, "*Take your Son, Sir*", ?1851–92, 70.5 x 38.1 cm (no longer on display)

- 'This enigmatic picture shows the artist's second wife, Emma, and their new-born son, Arthur Gabriel. The pose is reminiscent of a traditional Madonna and child but the mother's strained expression suggests that this is not a conventional celebration of marriage and motherhood. The domestic details of the room are indicative of a contemporary-life subject in which the woman holds out the baby to her husband reflected in the mirror. Ford Madox Brown began the composition in 1851 and, although he worked on it over a number of years, abandoned it following the death of Arthur in 1857.' (Tate display caption)
- **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.

References

<http://www.tate.org.uk/art/artworks/brown-take-your-son-sir-n04429>

NEXT TERM

The Aesthetic Movement: 1860-1880

