**MA in Victorian Literature, Art and Culture 2017/18**

**EN5838 The Pre-Raphaelite Revolution**

Autumn Term: Thursdays, 4-6pm.

Room: tbc



**Course convenor: Dr Vicky Greenaway**

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**Room IN203. Office hours: tbc.**

**Course description**

This course will introduce you to the work of the artistic grouping The Pre-Rapahelite Brotherhood and the associated movement of Pre-Raphaelitism. The PRB burst on to the artistic scene in 1848 as an avant-garde collective who questioned established modes of contemporary Art and developed a radical alternative aesthetic. Their controversial ideas and artistic productions turned the tide of British Art and gave rise to a new movement, Pre-Raphaelitism, in Victorian art, design and poetry. The course will focus in detail on the work and ideas of the Brotherhood in its core period of 1848-1853 and will extend to consider the development of the associated movement of Pre-Raphaelitism in the art, design and literature of the 1850s and 1860s.

**Aims and Outcomes**

The PRB principles of truthfulness and originality will be placed in dialogue with the established Academic rules of art and in relation to important Victorian discussions of realism and representation more broadly. By the end of the course the student will have acquired specific knowledge of a particular artistic grouping, and will receive instruction and experience in analysis of the visual arts. The course will provide the student with a knowledge and understanding of the progress of ideas from the High Victorian mid-century to the Aestheticism of the fin-de-siecle: the course acts as a bridge, therefore, chronologically and intellectually, between the classic realism of novels such as *David Copperfield* and the symbolist decadence of poets such as Symons, Wilde, Thomson. As such it supports the work to be undertaken in EN5830 Aestheticism & Decadence and EN5837 The Nineteenth-Century Novel and prepares the student for those Term 2 courses.

**Course schedule: at a glance**

Week 2: Landscape: ‘Truth’ and Nature

Week 3: Medievalism: Victorian and Pre-Raphaelite uses of History

Week 4: Gender & Sexuality

Week 5: Word and Image

Week 6: Other Pre-Rapaelite Arts: book illustration, sculpture, photography, Morris & Co.

Week 7: READING WEEK: NO CLASS

Week 8: Pre-Raphaelite Women

Week 9: John Everett Millais: Art, the Marketplace, and Commercialism.

Week 10: William Holman Hunt: Realism and the Divine: representation and religion

Week 11: Dante Gabriel Rossetti: towards Aestheticism

Week 12: Course review and essay presentations

*Please refer to the section ‘Detailed Course Outline’ for set texts and preparatory tasks for each week.*

**Course Delivery:**

* **Teaching & Learning on EN5838**

The course will be taught by a weekly two-hour seminar for 10 weeks (with one week’s break in Reading Week). The course is taught in Term 1 (Autumn Term). There are set-texts for each week’s session.

*Preparatory work on set-texts*

You should read written texts in advance of the class and come with annotations and notes on those texts to share during group discussion. It is important to ensure you understand the texts, so writing summaries of the main points of set-texts can be helpful. It is as important to developing a successful class discussion that you identify questions or issues to debate during your preparatory reading. Please try to come to class with one or two issues or questions to raise about the texts for that week.

Visual texts should be viewed in advance of the session. Links to images of all set visual texts are included in the weekly outlines on the course Moodle site. You may print these to bring to class if you wish, but please be aware that printing may distort the colours from the original. It is better to view the images on your laptop or tablet in class if you own one. Images will be displayed in class on a communal screen so a device of your own is not essential but you may find it desirable. You may find it useful to look up basic information about a visual artwork: please search for the artwork on the site of the Arts Institution that owns the piece for the most reliable information on and reproduction of the artwork.

* **Course Assessment**

*Non-assessed:*

You will give a ten minute presentation during one seminar in the term. The presentation should be on either one of the set-texts (visual or verbal) for the week, or on a contextual issue relevant to that week’s texts. Presentations will be assigned during the first class.

*Assessed:*

The end of course essay is 100% of the course credit value of this component of the overall degree and is examined by a 5000 to 6,500 word essay, submitted on the first day of the fourth week of the Summer Term.

On this course you have the option to submit your essay in draft on the first day of the Spring Term: a course tutor will then read your essay and return it to you with a mark and feedback. Your essay can then be revised for final submission on the Summer Term deadline.

Coursework essays may be based on seminar presentations, or be other work related to the course. All students are advised to confirm essay titles and subjects with the course leader towards the end of the term. Some suggestions for EN5838 questions and topics will be distributed by the class tutor before Reading Week.

* **Texts to Purchase**
* Dinah Roe ed., *The Pre-Raphaelites: From Ruskin to Rossetti* (London: Penguin Classics, 2010)
* You may also be interested in an introductory study to the grouping such as
* Heather Birchall, *Pre-Raphaelites* (Taschen, 2015)
* Timothy Hilton, *The Pre-Raphaelites* (Harry N. Abrams, 1971)
* Christopher Wood, *The Pre-Raphaelites* (Weidenfeld & Nicolson, 1988)

**Detailed Course Outline**

Detailed breakdown of classes, including preparatory work and set-reading.

Class listings follow the numbered weeks of Term, hence beginning at Week 2 (after Welcome Week) and ending in Week 12.

Please ensure each week’s set-texts have been read/viewed and all preparatory tasks completed **in advance of** the taught session.

* Visual set-texts are available via weblinks on the En5838 Moodle site and the digital version of this booklet.
* Unless otherwise stated, all poems can be found in the recommended purchase for this course, Dinah Roe ed., *The Pre-Raphaelites: From Ruskin to Rossetti* (London: Penguin Classics, 2010).

**2. Landscape: ‘Truth’ and Nature**

Preparation:

Please VIEW the following paintings:

* William Holman Hunt, ['Our English Coasts (Strayed Sheep)'](http://www.tate.org.uk/art/artworks/hunt-our-english-coasts-1852-strayed-sheep-n05665) (1852)
* John Everett Millais, ['Ophelia'](http://www.tate.org.uk/art/artworks/millais-ophelia-n01506) (1851-52)
* John L. Brett, ['The Glacier of Rosenlaui'](http://www.tate.org.uk/art/artworks/brett-glacier-of-rosenlaui-n05643) (1856)
* John Millais, ['John Ruskin'](https://en.wikipedia.org/wiki/John_Ruskin_%28painting%29#/media/File:Millais_Ruskin.jpg) (1853-54)
* Ford Madox Brown, ['The Pretty Baa-Lambs'](http://www.bmagic.org.uk/objects/1956P9) (1852)

and READ:

* John Ruskin, ['Preface to the Second Edition' of *Modern Painters*](http://www.gutenberg.org/files/29907/29907-h/29907-h.htm) (1844)

Topics for Discussion:

Geology, Botany and Victorian perceptions of the Natural World; Ruskin & the Pre-Raphaelites; The Pre-Raphaelites' 'hard-edged style'; painting 'en plein air'; composition and the Academic Grand Style; effects on the viewer of P-R art; Photography: a parallel development.

Suggested further reading:

Allen Staley, ed. *Pre-Raphaelite Vision: Truth to Nature* (London: Tate, 2004)

Allen Staley, *The Pre-Raphaelite Landscape* (Oxford: Clarendon Press, 1973)

Kenneth Bendiner, 'John Brett's "The Glacier of Rosenlaui"', Art Journal, Sept 1984, Vol. 44 (3), pp. 241-48.

John Dixon Hunt, *The Wider Sea: A Life of John Ruskin* (London: Dent, 1982)

Phillip Mallett,  'John Ruskin and the Victorian Landscape' in J. B. Bullen ed., *Writing and Victorianism* (London: Longman, 1997) pp. 219-33.

**3. Medievalism: Victorian & Pre-Raphaelite uses of History**

Preparation:

**VIEW**

* Dante Gabriel Rossetti**,** ['The Girlhood of Mary Virgin'](http://www.tate.org.uk/art/artworks/rossetti-the-girlhood-of-mary-virgin-n04872) (1848-49); ['Ecce Ancilla Domini!](http://www.tate.org.uk/art/artworks/rossetti-ecce-ancilla-domini-the-annunciation-n01210) (1849-50)
* John Everett Millais, ['Christ in the House of his Parents'](http://www.tate.org.uk/art/artworks/millais-christ-in-the-house-of-his-parents-the-carpenters-shop-n03584) (1849)
* William Holman Hunt, ['A Converted Christian Family Sheltering a Christian Missionary from the Persecution of the Druids'](https://en.wikipedia.org/wiki/A_Converted_British_Family_Sheltering_a_Christian_Missionary_from_the_Persecution_of_the_Druids#/media/File:William_Holman_Hunt_-_A_Converted_British_Family.jpg) (1850)

READ

* Dante Gabriel Rossetti ['Hand and Soul'](http://www.gutenberg.org/files/17649/17649-h/17649-h.htm#germ1.08) from *The Germ* No. 1 (Jan., 1850)
* F. G. Stephens ['The Purpose and Tendency of Early Italian Art'](http://www.gutenberg.org/ebooks/17649?msg=welcome_stranger#germ2.03) from *The Germ* No. 2 (Feb., 1850)

Topics for discussion:

Contesting the Academy: art-history before Raphael; Anglo-Catholicism, the Oxford Movement and the Thirty-Nine Articles; Expression over Technique in Art; the Pre-Raphaelites and religious subjects.

Suggested further reading:

Helene Roberts, 'The Medieval Spirit of Pre-Raphaelitism' in Liana De Girolami Cheney ed., *Pre-Raphaelitism and Medievalism in the Arts* (Lewiston: The Edwin Mellen Press, 1992) pp. 15-28.

John Ruskin, ['The Nature of Gothic'](https://archive.org/details/natureofgothicch00rusk) (1853) from *The Stones of Venice* Vol. II.

Hilary Fraser, 'Victorian poetry and Historicism' in Joseph Bristow ed., *The Cambridge Companion to Victorian Poetry* (Cambridge: Cambridge University Press, 2000) pp. 114-36.

Matthew Townend, 'Victorian Medievalisms' in Matthew Bevis ed., *The Oxford Handbook of Victorian Poetry* (Oxford: OUP, 2013) pp. 166-83.

**4. Gender & Sexuality**

Preparation:

**p**lease READ or VIEW the following:

* Dante Gabriel Rossetti. PAINTINGS: ['Bocca Bacciata'](http://www.mfa.org/collections/object/bocca-baciata-lips-that-have-been-kissed-34360) (1859); ['Lucrezia Borgia'](http://www.tate.org.uk/art/artworks/rossetti-lucrezia-borgia-n03063) (1860-1); ['Found'](http://www.delart.org/collections/british-pre-raphaelites/found/) (1865-69, unfinished). POETRY: 'Jenny' (pub. 1870)
* William Holman Hunt: ['The Awakening Conscience'](http://www.tate.org.uk/art/artworks/hunt-the-awakening-conscience-t02075) (1853)
* William Morris. PAINTINGS:  ['La Belle Iseult'](http://www.tate.org.uk/art/artworks/morris-la-belle-iseult-n04999) (1858). POETRY: 'The Defence of Guenevere'.
* Edward Burne-Jones, ['Sidonia von Bork'](http://www.tate.org.uk/art/artworks/burne-jones-sidonia-von-bork-1560-n05877) (1860); ['Clara von Bork'](http://www.tate.org.uk/art/artworks/burne-jones-clara-von-bork-1560-n05878) (1860)
* John Everett Millais, ['The Woodman's Daughter'](http://www.victorianweb.org/painting/millais/paintings/5.html) (1850-51)

Topics for discussion:

Art and sensuality. Sexuality and morality. Re-evaluating Guenevere. The femme fatale. The fallen woman. Masculinity in the context of all of these.

Suggested further reading:

Lynda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain* (Oxford: Blackwell, 1988)

Ellen W. Sternberg, 'Verbal and Visual Seduction in "The Defence of Guenevere"', *Journal of Pre-Raphaelite Studies* 6 (2) May 1986 pp. 45-52*.*

J. B. Bullen, *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism* (Oxford; OUP, 1998)

Jane M. Kubiesa, 'The Victorians and their Fallen Women: Representations of Female Transgression in Nineteenth Century Genre Literature' in *Victorian*, 2014, 2 (2) pp. 1-12.

**5. Word and Image**

##### Preparation:

Ahead of this class you will be split into one of 3 groups, each of which will prepare ONE of the following topics for this week's class:

* **KEATS**: 'La Belle Dame Sans Merci' and excerpt from 'The Eve of St Agnes': John Everett Millais, ['Isabella'](http://www.liverpoolmuseums.org.uk/walker/collections/paintings/19c/item-237002.aspx) (1849); William Holman Hunt, ['The Flight of Madeleine and Porphyro During the Drunkenness Attending the Revelry'](http://www.victorianweb.org/painting/whh/paintings/96.html) (1848); John Everett Millais ['The Eve of St Agnes'](https://www.royalcollection.org.uk/collection/409156) (1863).
* **DANTE:** Dante Gabriel Rossetti, ['Beata Beatrix'](http://www.tate.org.uk/art/artworks/rossetti-beata-beatrix-n01279) (1864-70); 'The Blessed Damozel' PAINTING and POEM.
* **EKPHRASIS:** Dante Gabriel Rossetti ['The Tune of the Seven Towers'](http://www.tate.org.uk/art/artworks/rossetti-the-tune-of-the-seven-towers-n03059) (1857); William Morris, 'The Tune of the Seven Towers' (poem); Dante Gabriel Rossetti: a selection from 'Sonnets on Pictures'; Swinburne: 'Hermaphroditus'; 'Before the Mirror'.

Topics for Discussion:Literary inspirations in the List of Immortals; Shakespeare, Keats, Tennyson; Dante and the dolcestilnovisti school; interdisciplinarity and Pre-Rapahelitism - poems and paintings.

Suggested further reading:

Rayner Unwin, 'Keats and Pre-Raphaelitism', *English: Journal of the English Association*, Vol. 8, Issue 47 (1 Jul 1951) pp. 229-235.

Robert Douglas-Fairhurst, *Victorian Afterlives: The Shaping of Influence in Nineteenth-Century Literature* (Oxford: OUP, 2002)

Sarah Wootton, '"The Wind Blows Cold Out of the Inner Shrine of Fear": Rossetti's Romantic Keats', in Andrew Radford and Mark Sandy eds., *Romantic Echoes in the Victorian Era* (Ashgate, 2008)

Elizabeth Helsinger, *Poetry and the Pre-Raphaelite Arts*: *Dante Gabriel Rossetti and William Morris* (New Haven: Yale University Press, 2008)

**6. Other Pre-Raphaelite Arts: book illustration, sculpture, photography, Morris & Co.**

##### Preparation:

In advance of the class you will be assigned ONE of the following 4 topics to prepare for this session:

* 1. **Book illustration**
* **Read** Tennyson’s poem ‘The Lady of Shalott’ (widely available in Victorian poetry/Tennyson anthologies, and available online [here](http://www.victorianweb.org/authors/tennyson/los1.html).)
* **View** i) The PRB illustrations to ‘The Lady of Shalott’ via the British Library online edition of the Moxon Illustrated Tennyson [here](http://www.bl.uk/collection-items/the-moxon-illustrated-edition-of-tennysons-poems) ii) Elizabeth Siddal, [*The Lady of Shalott*,](http://lizziesiddal.com/portal/the-lady-of-shalott/) 1853. Pen, black ink and sepia ink. 19.7 x 24.8cm. Private collection.
	1. **Sculpture:**
* Thomas Woolner, [*'*Puck'](http://www.tate.org.uk/art/artworks/woolner-puck-t05857)*,* 1845-47; Alexander Munro, ['Paolo and Francesca'](http://www.preraphaelites.org/the-collection/1960p29/paolo-and-francesca/) (1851-52)
	1. **Photography:**
* Julia Margaret Cameron: ['The Parting of Sir Lancelot and Queen Guinevere'](http://collections.vam.ac.uk/item/O182181/the-parting-of-sir-lancelot-photograph-cameron-julia-margaret/), (1874); ['Iago – Study from an Italian'](https://blog.scienceandmediamuseum.org.uk/julia-margaret-camerons-iago-30th-birthday-countdown/)*(*1867).
	1. **Decorative Arts: Morris & Co.,**
* [‘Fruit’ (or ‘Pomegranate’) wallpaper](http://www.vam.ac.uk/content/articles/w/william-morris-and-wallpaper-design/), 1866. Victoria & Albert Museum.
* [*St George Cabinet*,](http://collections.vam.ac.uk/item/O8144/st-george-cabinet-cabinet-webb-philip-speakman/) designed by Philip Webb, painted by William Morris, Dante Gabriel Rossetti and Edward Burne-Jones, 1861-62. The Red House.
* Edward Burne Jones and William Morris, [*David’s Charge to Solomon*](https://commons.wikimedia.org/wiki/File%3ADavid%27s_Charge_to_Solomon%2C_by_Burne-Jones_and_Morris%2C_Trinity_Church%2C_Boston%2C_Massachusetts.JPG), 1882. Stained glass. Trinity Church, Boston, Massachusetts.
* Morris room ([The Green Dining Room)](https://www.theguardian.com/artanddesign/2016/jul/09/glory-of-the-vanda-six-of-the-museums-best-hidden-treasures#img-3) at the Victoria & Albert Museum, London.

Suggested further reading:

[**Painting with Light Tate exhibition 2016 webpage**](http://www.tate.org.uk/about/press-office/press-releases/painting-light-art-and-photography-pre-raphaelites-modern-age-0)

Carol Jacobi ed., *Painting with Light: Art and Photography from the Pre-Raphaelites to the Modern Age* (London: Tate, 2016)

Lindsay Smith, '"The Seed of the Flower": the Pre-Raphaelites and Photography' in *The Pre-Raphaelites in Context* (San Marino: Huntington Library, 1992) pp. 37-53.

Peter Stansky, *Re-designing the World: William Morris, the 1880s, and Arts and Crafts* (Princeton: Princeton University Press, 1985)

## S. Evans, 'The Arts and Crafts Movement: William Morris: Design and Enterprise in Victorian Britain', *Journal of Design History*,Vol.6(1), pp.57-62

Benedict Read and Joanna Barnes eds., *Pre-Rapahelite Sculpture: nature and imagination in british sculpture 1848-1914* (London: Henry Moore Institute, 1991.)

**7. Reading Week (no class)**

This week suggested topics for essays will be posted on the course Moodle site.

**8. Pre-Raphaelite Women**

**Set-texts and preparatory tasks:**

1. **Read** Deborah Cherry and Griselda Pollock, ‘Patriarchal Power and the Pre-Raphaelites’, *Art History*, Vol.7, no. 4, December 1984, pp. 480-95. A .pdf of this article is available on the course Moodle site.
2. **View ALL** of the following
	1. Elizabeth Siddal (paintings [here](http://lizziesiddal.com/portal/lizzies-art/); poems [here](http://lizziesiddal.com/portal/lizzies-poems/))
		1. *Self-Portrait* , 1853-54. Oil on canvas. 20.3cm diameter. Whereabouts unknown.
		2. *Lady Clare*, c. 1854-7. Watercolour. 33.8 x 25.4cm. Private collection.
		3. *The Ladies’ Lament*, 1856.
		4. Poems: ‘Dead Love’; ‘The Lust of the Eyes’
	2. Joanna Mary Boyce
		1. *Elgiva*, 1855. Oil on canvas. 50.8 x 40.8cm. Private collection.
		2. *Gretchen*, 1861 (unfinished). Oil on canvas. 73 x 43.7cm. Tate Gallery.
	3. Anna Mary Howitt
		1. *Boadicea Brooding Over Her Wrongs*, 1856. Rejected RA, exhib. Crystal Palace exhibition 1856. Untraced.
		2. *Margaret Returning from the Fountain* [from Goethe’s Faust], 1854. Exhib. Free Exhibition 1854. Untraced.
		3. *The Castaway* 1855. Exhib. RA 1855. Untraced.
3. **Research** the literary or historical source behind ONE of the paintings listed above. How does the painted text represent its subject matter?
4. **Examine** the object information (eg date, size, location, medium) given above for these works by female artists. Compare it to similar information for works by male artists (see the linked Gallery pages for other weeks’ works to find out their object information). What differences occur? Why do these differences exist?

Suggested further reading:

Griselda Pollock

* *Vision and Difference: Feminism, Femininity, and the Histories of Art* (Abingdon: Routledge, 1988)
* *Differencing the Canon: Feminism and the Writing of Arts Histories* (Abingdon: Routledge, 1999)
* with Rozsika Parker, *Old Mistresses: Women, Art, and Ideology* (London & New York: I. B. Tauris & Co., 2013)

Jan Marsh, *Pre-Raphaelite Sisterhood* (London: Quartet Books, 1985)

Pamela Gerrish-Nunn and Jan Marsh, *Pre-Raphaelite Women Artists* (London: Thames & Hudson, 1998)

**9. John Everett Millais: Art, the Marketplace, and Commercialism.**

Preparation:

**a.    View**

                                                              i.      [*A Huguenot on St. Bartholomew’s Day*](https://en.wikipedia.org/wiki/A_Huguenot) (1851-52). Oil on Canvas. 93 x 62cm. The Makins Collection

                                                            ii.      [*The Black Brunswickers*](http://www.liverpoolmuseums.org.uk/ladylever/collections/paintings/gallery2/blackbrunswicker.aspx), 1860. Oil on canvas. 104 x 68.5cm. Lady Lever Art gallery

**b.    Read** (all texts provided in .pdf on the course Moodle site)

**i.** Reviews of the Royal Academy Exhibition of 1852 from the *Spectator*, *Punch* [Tom Taylor], *Art Journal*, *Athenaeum*, and *Fraser’s Magazine*

**ii.** Laurel Bradley, ‘Millais’s *Bubbles* and the Problem of Artistic Advertising,’ in Susan P.Casteras and Alice Craig Faxon, *Pre-Raphaelite Art in its European Context* (Madison, Teaneck and London: Associated University Presses, 1995), pp. 193-209

Topics for Discussion:

The Huguenot and popularity; Popular taste; Book illustration; The Academy; Sentiment and Populism. 'Success' - artistic/popular/economic?

Suggested further reading

 Malcolm Warner, ‘John Everett Millais’s “Autumn Leaves”: “a picture full of beauty and without subject,”’ in Leslie Partis, ed., *Pre-Raphaelite Papers*, pp. 126-142
Kate Flint, ‘Blindness and Insight: Millais’s “The Blind Girl” and the Limits of Representation,’ *Journal of Victorian Culture*, vol. 1, no. 1, spring 1996, pp. 1-15
P.T. Reis, ‘Victorian Centerfold: Another look at Millais’s “Cherry Ripe”,’ *Victorian Studies*, vol. 35, no. 2, Winter, 1992, pp. 201-205
Malcolm Warner, ‘Millais in Reproduction,’ in *Writing the Pre-Raphaelites: Text, Context, Subtext,* ed. Michaela Giebelhausen and Tim Barringer, Farnham, Surrey and Burlington, VT: Ashgate, 2009, pp. 215-236
Peter Funnell, et al., *Millais: Portraits*, London: National Portrait Gallery, 1999
Paul Barlow, *Time Present and Time Past: The Art of John Everett Millais*, Aldershot, Hants, and Burlington, VT: Ashgate, 2005
J.G. Millais, *The Life and Letters of Sir John Everett Millais, President of the Royal Academy, by his Son John Guille Millais,* 2 vols, London: Metheun and Co., 1899
Debra N. Mancoff, ed., *John Everett Millais Beyond the Pre-Raphaelite Brotherhood*, (New Haven and London: Yale University Press, 2001
Grieve, ‘The Pre-Raphaelite Brotherhood and the Anglican High Church,’ *Burlington Magazine*, vol. 3, May 1969, pp. 294-5

**10. William Holman Hunt: Realism and the Divine**

Preparation:

**a.    View**

                                                              i.      [*The Scapegoat*](http://www.liverpoolmuseums.org.uk/picture-of-month/showlarge.aspx?id=283), 1854-56. Oil on canvas. 86.5 x 139.8cm. Lady Lever Art Gallery.

                                                            ii.      [*The Light of the World*,](https://en.wikipedia.org/wiki/The_Light_of_the_World_%28painting%29#/media/File:Hunt_Light_of_the_World.jpg) 1853-54. Oil on canvas. 49.8 x 26.1cm. Manchester City Art Galleries.

b.      **Read** (all texts provided in .pdf on the course Moodle site):

                                                              i.      *Mr. Holman Hunt's picture, 'The shadow of death', exhibited at Old Bond Street*, Agnew: London, 1873

                                                            ii.      Marcia Pointon, ‘The Artist as Ethnographer: Holman Hunt and the Holy Land,’ in Pointon, ed, *Pre-Raphaelites Re-Viewed*, Manchester and New York: Manchester University Press,1989.

Topics for Discussion:Hunt and PRB technique: the hard-edged style. Hunt's visit to the Holy Land: religious subjects in authentic settings. 'Truth' and the representation of the East in Hunt's religious works. Divining the Real: Hunt, Ruskin and typological symbolism.

Suggested further reading:

Caroline Arscott, ‘Employer, husband, spectator: Thomas Fairbairn’s commission of “The Awakening Conscience”’ *The Culture of Capital,* pp. 159-190
Albert Boime, ‘William Holman Hunt’s “The Scapegoat”: Rites of Forgiveness/Transference of Blame,’ *The Art Bulletin*, vol. 84, no. 1, March 2002
Francesca Vanke Altman, ‘William Holman Hunt, Race, and Orientalism,’ in Thomas J. Tobin, ed, *Pre-Raphaelitism World Wide,* Albany: State University of New York Press, 2004
William Holman Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood; with 40 photogravure plates, and other illustrations*, 2 vols, London: Macmillan, 1905
George P. Landow, *“Your Good Influence on Me”: The Correspondence of John Ruskin and William Holman Hunt*, Manchester: John Rylands University Library, 1977
George P. Landow, *William Holman Hunt and Typological Symbolism*, New Haven: Yale University Press, 1979
Katharine Lochnan and Carol Jacobi, eds, *Holman Hunt and the Pre-Raphaelite Vision,* New Haven and London: Yale University Press, 2008 (exhibition catalogue)
Jeremy Maas, *Holman Hunt and the Light of the World*, Aldershot, Hants: Scolar, reissued by Wildwood House, 1987

**11. Dante Gabriel Rossetti: towards Aestheticism**

Preparation:

We'll review some of DGR's works treated earlier in the course, but in addition please VIEW/READ the following

* [The Blue Closet](http://www.tate.org.uk/art/artworks/rossetti-the-blue-closet-n03057) (1857)
* [Monna Vanna](http://www.tate.org.uk/art/artworks/rossetti-monna-vanna-n03054) (1866)
* ['Lady Lilith](http://www.delart.org/collections/british-pre-raphaelites/lady-lilith/)' (1866-68) ['Sybilla Palmifera' (1865-70)](http://www.liverpoolmuseums.org.uk/walker/exhibitions/rossetti/works/beauties/sibyllapalmifera.aspx) and their associated *House of Life* sonnets: 'Body's Beauty' and 'Soul's Beauty'.

See if you can source also the Gallery pages for : 'Proserpine' (1874); 'Reverie' (1868); 'The Beloved' (1866).

Topics for Discussion:

Early Italian influences - visual and verbal; Arthurian watercolours; Venetian women and the Renaissance colourists; 1870 *Poems*; Double works; Mysticism and symbolism: Victorian Avant-Garde?

Suggested further reading:

Jerome J. McGann, *Dante Gabriel Rossetti and the Game That Must Be Lost* (New Have: Yale University Press, 2000)

Elizabeth Prettejohn

* *The Art of the Pre-Raphaelites* (London: Tate, 2007)
* *Rossetti and His Circle* (London: Tate 1997)
* ed., *After the Pre-Raphaelites: Art and Aestheticism in Victorian England* (Manchester: Manchester University Press, 1999)

**12. Course review and essay presentations.**

**Bibliography**

#### RESEARCH RESOURCES FOR ART-HISTORY

For any art course, be aware of James Hall’s *Dictionary of Subjects and Symbols in* *Art,* ed. Kenneth Clark, J. Murray, 1974 (regularly reissued).

For a complete list of the Royal Academy exhibits of any artist, see Algernon Graves, *Royal Academy Exhibitors* 1769-1904, 5 Vols., 1905-6 (reprinted 1970, 1989). Entries are arranged alphabetically and chronologically. On open shelves in all art/ref. libraries.

Getty hosted Bibliography of the History of Art (for articles and book etc., good key word searching and subject headings by art work) available at:

<http://library.getty.edu:7101/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>

Students have access to the following databases via a RHUL library subscription: -

- Dictionary of National Biography (don’t forget you can search the full text, and that entries include a list of primary and secondary sources on each entry, plus likenesses!)

- JSTOR (you can search by image too!)

 - British Periodicals, 1680s-1930s (from pro-Quest) great for finding contemporary commentary on paintings and artists

 - British Newspapers, 1600-1900 (from the British Library) ditto

You can access these databases via the E-resources A-Z listing on the RHUL library homepage ([http://www.rhul.ac.uk/library](https://nexus.ox.ac.uk/owa/redir.aspx?C=25b7122b691945338d474bcc1ba08654&URL=http%3a%2f%2fwww.rhul.ac.uk%2flibrary)).

All members of Royal Holloway are also eligible for free online access to e-resources subscribed to by the Senate House Library, including:

* Oxford Art Online (Formerly Grove Art Online, always check the DNB too, but this resource includes key terms and methods, not just biographies)
* - ARTStor (for images)

**GENERAL BIBLIOGRAPHY**

**Primary texts**

**John Ruskin.**

The Library Editiion. of Ruskin’s complete *Works* is edited By Cook and Wedderburn, 39 Vols., 1903 –12. Two copies in Founder’s (English, basement); one for loan, one for reference.

Ruskin’s letters and lectures on P-R’m are reproduced in Vol.XII of the Library Ed. It contains:

1. Two letters to the *Times* (13th & 30th. May, 1851), in defence of the P-Rs (pp. 319-35). Copies available from me.
2. ‘Pre-Raphaelitism’ (one of Ruskin’s *Lectures on Architecture and Painting,* delivered in Edinburgh 18th. Nov. 1853, publ. 1854 (pp.134-64).
3. ‘The Three Colours of Pre-Raphaelitism’, *Nineteenth-Century* (Nov. 7 & Dec. 1878, pp. 925-93, 1072-82). A most illuminating two-part article in which Ruskin ponders the essence of Pre-Raphaelitism, early and late. Reproduced in Library Edition. Vol. XXXIV.

#### Other Contemporary Sources

**The *Germ –*** the magazine written by the P-Rs and their friends. F.G. Stephens’ ‘Purpose and Tendency of Early Italian Art’ is especially revealing as regards the philosophy of the PRB.\* W.M. Rossetti’s ‘Introduction’ written for the reprint *Germ* (1901) includes a summary of P-R principles and appears in a more recent reprint published by the Ashmolean and Birmingham Museums in 1974.

Holman Hunt, *P-R’m and the PRB,* 1906, 2 Vols. (ref. only, Founder’s). Very rambling and turgid, but invaluable. No index, but each chapter is summarized according to content. See also, Hunt, ‘The PRB: a fight for art’, *Contemporary Review,* April, May & June, 1886, 471-488; 737-750; 820-33.\*

John Guille Millais, *Sir John Everett Millais,* 2 Vols. Methuen, 1899. Chatty but very useful. Use the index.

W. M. Rossetti, *DGR as Designer and Writer,* 1889.

W.M. Rossetti, *Family Letters with Memoir*, Vol. I, Ellis & Elvey, 1895.

James Sambrook (see above) includes essays on Pre-R’m by David Masson (1852), W.M. Rossetti and others, as well as extracts from Holman Hunt, and an informative introduction.

Copy in Founder’s.

F.G.Stephens, *D.G. Rossetti,* Seeley & Co., 1899. Useful source book, with v. gd descriptions of Rossetti’s works.

**SECONDARY LITERATURE**

Ainsworth, Maryan Wyn, *Dante Gabriel Rossetti and the Double Work of Art*, (New Haven: Yale U. Art Gallery, 1976)

Arscott, Caroline *William Morris and Edward Burne-Jones: Interlacings*, New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2008 [groundbreaking work on Morris and Burne-Jones]

Barnes, Rachel *The P-Rs & their World*, Tate, 1998, 2001.\*

Barringer, Tim *Reading the Pre-Raphaelites*, New Haven: Yale University Press, 1999 [a good introduction and overview]

Bass, Eben B, *Dante Gabriel Rossetti, Poet and Painter*, (New York: Lang, 1990)

Bennett, Mary *Ford Madox Brown: a Catalogue Raisonné*, New Haven and London: YaleUniversity Press for the Paul Mellon Centre for Studies in British Art, 2010 (2 volumes) [the key resource for images and bibliography when starting research on this artist]

Bronkhurst, Judith *William Holman Hunt: a Catalogue Raisonée*, New Haven and London:

Yale University Press for the Paul Mellon Centre for Studies in British Art, 2006 (2 volumes) [the key resource for images and bibliography when starting research on this artist]

Bullen, J. B., The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism (Oxford: Clarendon Press, 1997)

Clark Amor, Anne *William Holman Hunt,* Constable, 1989. Good biography.

Craig Faxon, Alicia *Dante Gabriel Rossetti,* Oxford, Phaidon, 1989. Very readable, informative and beautifully illustrated. Hard and paper back.

Daly, Gay *Pre-Raphaelites in Love*, Fontana, 1990 (1989). Don't be put off by the catchpenny title. A very good all-round biography of the group. Paperback.

Dixon Hunt, John, The Pre-Raphaelite Imagination: 1848-1900 (Routledge and Kegan Paul, 1968)

Giebelhausen Michaela and Tim Barringer, *Writing the Pre-Raphaelites: Text, Context,*

*Subtext*,Burlington, Vermont: Ashgate, 2009 [see especially the introduction for a good overview of the historiography of Pre-Raphaelite studies]

Hewison, Robert, Ian Warrell and Stephen Wildman, *Ruskin, Turner and the Pre-Raphaelites*, London : Tate Gallery Publishing, 2000

Hilton, Timothy *The P-Rs,* Thames & Hudson World of Art Library, 1970 etc.(always in print). Very informative, but beware outdated opinions. Hilton is dismissive about paintings which are now highly regarded. (c£7.95) Paperback.\*

Hollander, John *The Gazer’s Spirit: poems speaking to silent works of art* (Chicago: The University of Chicago Press, 1995)

Helsinger, Elizabeth K., *Poetry and the Pre-Raphaelite Arts: Dante Gabriel Rossetti and William Morris* (New Haven: Yale University Press, 2008)

Holman Hunt, William, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London: Chapman & Hall, 1913)

Holman-Hunt, Diana *My Grandfather, his Wives and Loves,* Columbus Books, 1987 (1969). Strictly for light relief, but supplies interesting family insights into the Grand Old Man of P-R’m and his relationships with other members of the group.

Lambourne, Lionel *Victorian Painting*, London: Phaidon Press, 1999 [for comparative images]

Marsh, Jan *Pre-Raphaelite Sisterhood,* Quartet, 1985. Absorbing account of the P-Rs with emphasis on the women of the circle. Paperback.

Marsh, Jan *Pre-Raphaelite Women,* Weidenfeld, 1987 (recently reissued). Excellent source for illustrations. Hard and paper back.

Peters, Robert, *The Crowns of Apollo: Swinburne’s Principles of Literature and Art*, (Detroit: Wayne State University Press, 1965).

Pointon Marcia (ed), *Pre-Raphaelites Re-viewed*, Manchester: Manchester University Press, 1989 [especially for Pointon on Hunt]

*Pre-Raphaelite and other Masters: the Andrew Lloyd Webber Collection*, London: Royal Academy of Arts, 2003 [for images and bibliography]

Prettejohn, Elizabeth, *The Art of the Pre-Raphaelites*, London: Tate Publications, 2000 [with Barringer above and key introduction and overview]

Roper Howard, Ronnalie, *The Dark Glass: vision and technique in the poetry of Dante Gabriel Rossetti* (Athens: Ohio University Press, 1972)

Rosenfeld Jason and Alison Smith, with contributions by Heather Birchall, *Millais*, London:

TatePublishing, 2007 [

Spencer-Longhurst, Paul *The Blue Bower: Rossetti in the 1860s* (London: Scala, 2000)

Stein, Richard Louis, *The Ritual of Interpretation: the fine arts as literature in Ruskin,*

*Rossetti, and Pater* (Cambridge, Mass: Harvard University Press, 1975)

*The Germ: thoughts towards nature in poetry, literature, and art* (facsimile reprint) (London: Elliot Stock, 1901)

Todd, Pamela *The P-Rs at Home,* Pavilion, 2002, £14.99.\*

Townsend, Joyce H., Jacqueline Ridge & Stephen Hackney, *Pre-Raphaelite Painting*

*Techniques*, London: Tate Publishing and New York: distributed by Harry N. Abrams, Inc., 2004

Treuherz, Julian *Pre-Raphaelite Paintings from the Manchester City Art Gallery,* 1980(recently reissued). Very readable and informative. Hard and paper back.

Treuherz, Julian, *Dante Gabriel Rossetti* (London: Thames & Hudson, 2003)

Marsh, Jan, *Dante Gabriel Rossetti: painter and poet* (London: Weidenfeld and Nicolson, 1999)

Upstone, Robert *The P-R Dream,* Tate Gallery, 2003, £19.99.\*

Wildman Stephen and John Christian, et al, *Edward Burne-Jones, Victorian Artist-Dreamer*, Birmingham City Art Gallery, 1998

Wood, Christopher *The Pre-Raphaelites,* Weidenfeld, 2000. £14.99. Probably the best to start with. An easy read and copiously illustrated. Hard and paper back.\*

**TOPIC-BASED BIBLIOGRAPHY**

**Symbolic Realism.** This was the style evolved in the initial years of the Brotherhood, and maintained by Holman Hunt throughout his life.

For the clearest and most useful account of Symbolic Realism, see

George Landow, *Holman Hunt and Typological Symbolism*, Yale U.P., 1978. This covers all members of the group as well as Hunt. Founders has an off-print of part of it.

Ditto, *Victorian Types, Victorian Shadows,* Routledge, 1980, pp.121-42.

Herbert L. Sussman, *Fact into Figure,* Ohio State Univ., 1979.

Another useful book which concentrates on the early period, and includes references to all members of the P.R.B., is Alastair Grieve’s *Art of D.G. Rossetti: 1 Found; 2 The P-R Modern Life Subject*, Norwich, Real World Publications, 1976*.*

**Pre-Raphaelitism in general:**

Books relating to the Course rarely stay in print for long; so do buy those that are available, if you possibly can. Catalogues are normally the most useful of all. Second-hand books available on the web are often cheap – especially from American sources.

#### Catalogues of Permanent Collections:

Mary Bennett, *Catalogue of Works in the Walker, Lady Lever and Sudley Art Galleries; Artists of the Pre-Raphaelite Circle: the first generation*, Merseyside/Lund Humphries, 1988.

J.A. Gere, *Pre-Raphaelite Drawings in the British Museum*, Ex.Cat., 1994. Very useful for its detailed entries on a great number of the most important P.R. drawings and water-colours. £16.95.

Vivien Knight, *The Works of Art of the Corporation of London,* Cambridge, Woodhead-Faulkner,1986. Includes a few P-Rs.

Manchester City Art Gallery, *Concise Catalogue of British Paintings,* 2 Vols. (A photograph accompanies each entry), 1975-6, etc.

Far more useful is Julian Treuherz (Curator of the City Art Gallery, Manchester), *Pre-Raphaelites Paintings from Manchester,* Faber, 1994.*,* Manch. City A.G., 1993 (1980). A good summary of one of the best Pre-Raphaelite collections in the country. Includes references to related drawings. £17.95.

Edward Morris, *Victorian & Edwardian Paintings in the Lady Lever Art Gallery* (British artists born after 1810, excluding the early Pre-Raphaelites), HMSO, 1995.

Edward Morris, *Victorian & Edwardian Paintings in the Walker Art Gallery & at Sudley House* (British artists born between 1810 & 1861), HMSO, 1996.

Tate Gallery, *Concise Catalogue*, 1991. Lists all the paintings held (copy in my room).

Ronald Parkinson, V.& A., *Catalogue of British Oil Paintings, 1820-60,* HMSO, 1990.

**Exhibition Catalogues:**

These are the most useful of all books, since they are based on the very latest scholarship. They should supply most of the details which you might need about any particular painting, as well as specific references for further reading.

*The Pre-Raphaelites,* Exhibition Catalogue, Tate Gallery, 1994 (1984), ed. Leslie Parris. Absolutely invaluable for reference and essay writing. Useful introductory chapters.

Gail-Nina Anderson and Joanne Wright, *Heaven on Earth: the Religion of Beauty in Late Victorian Art,* Nottingham, Djanogly Art Gallery, 1994. £17.95.

John Christian (ed.), *The Last Romantics*, Lund Humphries/Rambilow A.G. 1989 (Reissued).

*Edward Burne-Jones: Victorian Artist Dreamer*, Metropolitan Museum, N.Y. 1998.

Robert Hewison & Stephen Wildman, *Ruskin, Turner and the Pre-Raphaelites,* Tate Gallery, 2000.

Stephen Wildman and others, *Visions of Love and Life: P-R Art from the Birmingham Collection,* Art Services International, 1995.

Stephen Wildman and others, *Waking Dreams: The Art of the Pre-Raphaellites from The Deleware Art Museum,* Art Services International, Alexandria Virginia, 2004.

Andrew Wilton and Robert Upstone, *The Age of Rossetti, Burne-Jones and Watts, Symbolism in Britain, 1860-1910*, Tate Gallery, 1997.

A good place to check on what is currently available on the Pre-Raphaelites, is the Tate Gallery bookshop; on Morris and the Arts and Crafts, the V.& A. The RIBA Bookshop, Portland Place, W.1. is excellent for both architecture and interior design. Dillon’s University Branch, Malet St. (very close to Senate House; Goodge St. tube station) is the best academic bookshop in London with very well chosen remainders. Foyles, Charing Cross Rd. (Tottenham Court Rd., tube station) is the biggest bookshop in London, and often has books unavailable elsewhere. Extensive art, architecture and design section. Stamina is required to survive the semi-chaos, but it is worth persevering. The National Portrait Gallery bookshop is useful for biography as well as the arts.

It is worth making the odd trawl through the bookshops in the Charing Cross Rd. Henry Pordes has a very good remainder section devoted to art, design and architecture, but the second hand dept. is very expensive. Quinto (all second-hand) on the bottom corner is the most shambolic but it is also the cheapest. Stocks are sometimes low; at other times the shelves yield some useful finds. Don’t miss the mouldering basements of this and other shops, unchanged since they were built. When visiting the V. & A., always check Bookthrift, Thurloe St., close to South Kensington Station which deals entirely in remainders and has an excellent Arts section.

**LIBRARIES FOR THE HISTORY OF ART & DESIGN**

A Guide for Students (by Dr. Mary Cowley)

**I LENDING LIBRARIES**

Your College Library

**The Bedford Library** on the Egham Campus. Tel: (01784) 443823. Open 09.00 - 21.00 Monday to Thursday; 09.00 - 19.00 on Friday; 11.00 - 17.00 on Saturday; 13.00 - 18.00 on Sunday (vacation times may vary). Normal loan for postgraduates is 6 weeks. The new catalogue is available on line (the LIBERTAS system). The permanent English/Art History librarian is Matthew Brooke who is very helpful - tel: (01784) 443332; I.T. specialist is Owen Stephens - tel: (01784) 443331. It is worth noting that the desk closes 15 minutes before the closing times.

**Founder’s** **Library** -One of the few libraries where you can access the Library Edition of John Ruskin on the open shelves. One set for reference, the other for borrowing. (Basement). Opening hours are the same as for Bedford.

**University** **of** **London** **Library**

Senate House, Malet Street, London WC1E 7HU. Tel: 020 7862 8461 (information).

Catalogues: www.ull.ac.uk

Hours of opening Term & Easter Vacation Other Vacations

Mon-Thur 09.30 - 21.00 09.30 - 17.30

Friday 09.30 - 18.30 09.30 - 17.30

Saturday 09.30 - 17.30 09.30 - 17.30

There is some research provision in the applied arts. Most books (but no periodicals) may be borrowed by any member of the University. The art section is very well stocked but the complex classification system makes browsing impossible in places, so always check the catalogues first. However, books about a specific artist will be grouped together in just two places, octavo and folio. The periodicals stack is the most useful facility in the Library, with the *Athenaeum*, *Saturday Review, Spectator*, and many quarterlies on open shelves. The Library empties during holiday periods, especially in the summer. The catalogue is on line (see above) so check at home before you set out.

**The** **London** **Library**

14 St. James’s Square, London SW1Y 4LG. Tel: 020 7930 7705 (4 lines)

Piccadilly Circus Tube.

Hours of opening: Monday-Saturday 09.30 - 17.30

Open to subscribing members only. Membership is expensive (£130) but those who are members can borrow books for long periods and use the atmospheric reading room. Sadly there is no longer a student rate, but facilities for help towards the subscription by grants from the London Library Trust are available on application.

**II REFERENCE LIBRARIES**

These libraries are for reference with no lending facilities and no access to the stacks.

**British** **Library**

96 Euston Road, London NW1 2DB.

Kings Cross/St Pancras Tube.

General Enquiries Tel: 020 7412 7000

Reading Room Enquiries Tel: 020 7412 7676

Reader Admissions Office Tel: 020 7412 7677

 Catalogue ordering accessible on line: www.bl.uk

 e-mail: reader-services-enquiries@bl.uk

Hours of opening

Monday 10.00 - 20.00

 Tuesday-Thursday 09.30 - 20.00

 Friday-Saturday 09.30 - 17.00

 The supreme national reference library - most books in copyright should be available here. Do order books in advance. Some are out-housed and can take a day to arrive. As an MA student you will only be admitted if you can prove that what you want is not available any where else, which doesn’t normally arise until you start the dissertation.

 The Librarians are very helpful and are always ready to show you how to order books through the terminals. Training sessions in the general use of the Library are also available on most days.

 **The British Newspaper Library, Colindale:** 020 7412 7353

 Open to all members of the British Library.

 Hours of opening:

 Monday 10.00 - 17.00

 Tuesday to Sat. 09.30 - 17.00

 Accessible by tube, Northern line, Edgware Branch (the line divides at Camden Town: make sure that you are not on a High Barnet train). The Library is immediately opposite the tube station.

 One of the best primary resources in London, and shamefully under-used by art historians. The collection houses national and local newspapers, weeklies and fortnightlies, and has a superb c19th. Collection. Newspapers are particularly useful for lengthy reviews of the R.A. and other exhibitions, and for obituaries. The *Times* is available on microfilm or CDROM in most good reference libraries, as is the complete *Times* index.

 The delivery service at Colindale tends to be very slow. Always take work with you to occupy the waiting periods. The library is somewhat isolated, so it will save time if you take your own food and drink with you. There is a room set aside for this purpose.

 **The** **British** **Architectural** **Library**

Royal Institute of British Architects, 66 Portland Place, London W1N 4AD.

Tel: 020 7580 5533

Hours of opening:

Monday 10.00 - 17.00

 Tuesday-Thursday 10.00 - 19.00

 Friday 10.00 - 17.00

 Saturday 10.00 - 13.30

CLOSED THROUGHOUT AUGUST

Comprehensive library on all aspects of architecture. Open for reference to the general public. Intending student users do not need to bring letters of recommendation. Buy day tickets in the bookshop on the ground floor. £5 daily charge; £56 annual subscription which students can pay in monthly installments. All design and prints are inaccessible at the moment since these are in process of being transferred to the V. & A.

**The** **Tate** **Gallery** **Reference Library**

Tate gallery Study Centre (Atterbury St. Entrance)

London SW1P 4RG. Tel: 020 7887 8838.

Hours of opening:

Monday-Friday 11.00 - 17.00

Covers historic British art from the Renaissance onwards and Modern Art from c.1870. Does *not* cover architecture, photography, design or applied arts. Prior application necessary. Two passport photos necessary and ID. If you ring up beforehand and give your details, they will have your pass ready for you when you arrive. Does have some books unavailable elsewhere.

**The** **National** **Art** **Library, Victoria** **and** **Albert** **Museum**

Exhibition Road, South Kensington, London SW7 2RL. Tel: 0207 7938 8315.

Hours of opening:

Tuesday-Saturday 10.00 - 17.00

CLOSED ALL DAY SUNDAY, MONDAY AND PUBLIC HOLIDAYS.

The most comprehensive art library in England. For a 3-month pass only ID is necessary. For a three-year pass, bring along two passport sized photos. You can use the library immediately.

 Do not overlook the MSS Catalogue.

**Westminster** **Libraries**. **Art** **& Design** **Library (top floor).**

Central Reference Library, St Martin’s Street, London WC2 H 7HP.

Tel: 020 7641 4636. (Website access should be available early 2000)

Hours of opening:

Monday-Friday 13.00 - 20.00

 Saturday 10.00 - 17.00

A very good collection of books and periodicals on art including exhibition and auction house catalogues. Invaluable for open access to the *Art Journal, Burlington* *Mag., Apollo,* the *Studio,* J. Ruskin’s complete *Works,* and unrestricted photocopying (machines on lower floors). Open to all enquirers for reference only. Seating space is very limited so try to arrive early. There are no lending facilities and no access to stacks. Many older periodicals are in store, and take from one to three days to arrive. Order by phone. Very quiet in the holidays.

On the main reference floor below, the *I.L.N.* and *Punch* are immediately accessible, on request, at the counter. The non-art ref. libraries open 10. – 20.00

 **William Morris Gallery**, Lloyd Park, Forest Road, Walthamstow. Last station on the Victoria Line. Tel: 020 8527 3782 Open: Tues- Sat & 1st Sunday of each month.

 10-1.00 & 2.00-5.00. Closed Mondays & Public Holidays.

 This has a study room which contains most, if not all, books written about Morris, together with an extensive archive of documents and designs (especially for stained glass) You need to book in advance. The room is oversubscribed and the Gallery understaffed, so using it is recommended only to those researching for the dissertation.

####  Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA. Tel: 020 77580 0311.

 Excellent library focusing exclusively on British Art. Christie’s and Sotheby’s sales catalogues on open shelves. The Library is sometimes used for classes and meetings. Always ring to make an appointment.

**FURTHER RESEARCH RESOURCES: LIBRARIES AND ARCHIVES**

 All Art Galleries and Libraries have archives of a sort. When studying a particular artist or designer it is always worth checking his or her former local library (e.g. Hammersmith and Fulham Library has a small archive relating to Burne-Jones who lived in North-end Rd. during the later years of his life (0181 748 3020). If looking at particular paintings, always contact the gallery in question, requesting information on file.

 The following galleries and their drawing and print rooms have important collections of Victorian paintings and drawings: London: Tate, V.&A., Guildhall, Leighton House (paintings on loan from Hammersmith and Fulham); De Morgan Foundation, Wandsworth; National Portrait Gallery. Oxford: Ashmolean; Cambridge: Fitzwilliam; Manchester: City Art Gallery, Town Hall (Madox Brown Murals); Liverpool: Walker Art Gallery, Lady Lever Gallery Port Sunlight. For relevant catalogues, telephone numbers, etc. see below.

 **The** **Witt** **and** **Conway** **Picture** **Libraries**,

 Courtauld Institute, Somerset House, Strand, London WC2R 0RN.

 Open: Mon. – Friday, 10.00 – 18.00

 Tel: 020 7873 2742.

 Open to all; no appointment necessary

You should always start here when researching an artist. Hundreds of thousands of pictures are in box files, arranged according to school, and alphabetically. Photocopies 10p b/w, £2 colour. Photographic copies can be ordered of any image. Service is speedy and cheap. The Conway covers sculpture and decorative arts and has an excellent collection of photographs of historic houses and interiors. Always quiet, and virtually deserted during the holidays.

**National Register of Archives** (Royal Commission Historical Manuscripts)

Quality Court, Chancery Lane, London WC2A 1HP. Tel: 020 7242 1198.

Monday – Friday 9.00-5p.m.

Another essential resource. An ever extending register of archival material, including artists’ correspondence, and such like. No appointment necessary. Search the catalogue at home on: www.hmc.gov.uk

####  The Tate Archive

Tate Gallery Study Centre (Atterbury St. Entrance)

London SW1P 4RG. Tel: 020 7887 8863.

**By appointment only:** Monday – Wednesdays, 11.am. – 5p.m. You can ring for an appointment any day.

The Tate accumulates files on all of its works: letters, articles, queries, coursework in records, etc.; but the files vary enormously. Some are very thin (eg. the *Vale* *of* *Rest* contains only a couple of very brief items); others, like the *Awakening* *Conscience*, are very full and informative.

**The V. & A. Print Room,** fifth floor, Henry Cole Wing.

Tel: 020 7942 2562.

Tuesdays-Saturdays, 10.00 - 16.30. Last orders 15.35**. Saturdays only, closed for lunch 13.00 - 14.00.**

This is the most important art and design resource in London, and it has recently it has recently received the architectural drawings and designs previously held at the R.I.B.A. Every major Victorian designer is represented here, and it is especially strong on Morris and the Arts and Crafts Movement. It is open to anyone and no appointment is necessary. You will be shown how to use the Print Room on an organized visit in the autumn.

**The V.& A. Departments.**

 The various c19th. departments of the Museum – furniture (rather quaintly called ‘Woodwork’) ceramics, and so on, all have files on their holdings. Ring the appropriate dept. to make an appointment to view the file on any object which particularly interests you. Staff are very much geared to telephone enquiries, so don’t be shy. Answering machines and voice mail are much in use, so be prepared to leave a message. The call will soon be returned.

 There is a useful short V.& A catalogue, *Pattern and Design*, which lists the names of artists and designers, and which also indicates the area(s) of design in which they are represented, to 1983. There is a copy of this in Dr. Cowling’s room, and another on open access in the Print Room itself.

 **The V. & A. Library** (details above), houses an extensive collection of letters and other documents; eg., a large album of letters by, and to, W.P. Frith. Always check the MSS Catalogue to see if there is anything relating to the artist or designer in whom you are interested.

 **The William Morris Gallery**, Lloyd Park, Forest Road, Walthamstow. End of the Victoria Line. Tel: 020 8527 3782 Open: Tues- Sat & 1st Sunday of each month.

 10-1.00 & 2.00-5.00. Closed Mondays & Public Holidays.

 This has a study room which contains most, if not all, books written about Morris, together with an extensive archive of documents and designs (especially for stained glass). You need to book in advance. The room is oversubscribed and the Gallery understaffed, so using it is recommended only to those researching for the dissertation.

 **The De Morgan Centre,** 38 West Hill, Wandsworth, SW18 1RZ. www.demorgan.org.uk

 Archive relating to Evelyn and William de Morgan and their circle. This is in process of

 being catalogued, and is not yet accessible.

 **The Liberty Archive,** Records of the fashionable emporium which was at the centre of the Aesthetic Movement, and which supplied everything from textiles to furniture**.** Telephone for an appointment: 020 7734 2623

 **The Art Gallery & Museum,** Clarence St., Cheltenham, Gloucestershire, GR5O 3JT. 01242 237 431.

An exceptional collection of Arts and Crafts furniture, and other decorative arts. For archival details on each item, consult the catalogue: Annette Carruthers and Mary Greensted, Good Citizen’s Furniture, Cheltenham A.G. & Mus./Lund Humphries, 1994.

**The British Museum Print Room,** Great Russell St.,

Monday – Friday 10.00 -13.00, 2.15-16.00

Sat. 10.00 – 13.00

Tel: 020 7323 8408

Group visits are not allowed, so you must discover this excellent resource for yourself. The *Catalogue of Pre-Raphaelite drawings,* by Charlotte Gere, listed below, will give you some idea of its scope. M.A. students are welcome, and no appointment is necessary. Bring identification.

**The British Library Manuscript Collections** Mondays 10.00 – 17.00

Tel: 020 7412 7513 Tuesday – Saturday 09.30 - 17.00

Accessible to all readers. Get a ticket a.s.a.p.

Holdings include the illustrated Mediaeval MSS which the Pre-Raphaelites consulted, as well as some of their own letters, and Morris’s own illuminated MSS

**Family Record Centre, 1 Myddelton St., London EC1 1UW.** Nearest tube, Angel.

Tel. 020 8392 5300

No appointment necessary.

Monday, Wednesday, Friday 09.00 -17.00

Tuesday 10.00 - 19.00

Thursday 09.00 - 19.00

Saturday 09.30 -17.00

The F.R.C. holds records of births, marriages and deaths from 1837 onward. Essential for tracing family history.

**Public Record Office,** Kew.

Tel. 020 8876 3444 [www.pro.gov.uk](http://www.pro.gov.uk)

The holdings of the P.R.O. are huge, and very diverse. If you click on the ‘readers’ square when it appears on screen, details of information sheets about various options – such as the census – will appear. You can then order information about what interests you. The catalogue is on line, so you can make a search and order what you want to look at, in advance.

The Kew Office includes Wills and Probate before 1858. Wills can be useful as a last resort in tracing elusive paintings as well as checking on an artist’s financial state. The Census is handy if you want to know such details as who exactly was sharing a house with Rossetti at Tudor House, Cheyne Walk, in 1870; how many servants he had, etc.

**Public Record Office**, First Avenue House, 42-9 High Holburn, WC1.

Tel. 020 7936 7000 Includes Wills and Probate 1858 onwards.

 **The Institute of Historical Research,** Senate House, Malet St., London, WC1.

 Tel: 020 7636 0272. www.ihrinfo.ac.uk

The Institute runs regular courses in research training. All students of the University are eligible to attend these. Twice yearly, an intensive course on Methods and Sources for Historical Research is provided, at a cost of £50, usually in Sept. and April. **A free course spread over eight weeks takes** place on Thursdays at 11.00a.m., in the Spring Term of 2,000. No specific art resources are included in the I.H.R. courses, and details of almost all the places to which visits are arranged are given in this list, such as the B.L MSS department, and the Public Record Office. But if you are the sort of student who benefits from being shown (rather than simply following instructions and doing things yourself, then grab the opportunity. Despite the lack of direct reference to the arts, these courses are very useful to any student who is planning to proceed to study for an M.Phil. or Ph.D.

GALLERIES & HOUSES TO VISIT

TATE GALLERY

Millbank, London SW1P 4RG

020 7887 8725 (enquiries)

020 7887 8008 (recorded info.)

The best collection of Victorian paintings in the country. Unfortunately, due to current hanging policy, not many are on show at the moment.

V.& A. Picture Gallery,

Henry Cole Wing,

London SW7 2RL

020 7938 8000

Includes Rossetti’s *Daydream* and the Sheepshanks’ Collection of British Art, much of it Victorian.

The Guildhall Art Gallery,

Aldermanbury, London EC2P 2EH

020 7600 33 84

Re-opened this year after decades of closure due to enemy action in 1940-1. Includes some important P-R and Victorian pictures such as Poynter's *Israel in Egypt,* Hunt’s *Eve of St. Agnes* and Millais’ *Autumn Leaves*. (c£3.00)

MANCHESTER

CITY ART GALL.

Mosley Street, Manchester

Tel: 0161-273 4865

The best provincial collection of Pre-Raphaelite paintings: *The Hireling Shepherd,* *Autumn Leaves*, and many more.

LIVERPOOL

Walker Art Gallery

Tel: 0151-227 5234

PORT SUNLIGHT

Lady Lever Art Gallery

Tel: 0151-645 3623

BIRMINGHAM

Birmingham City Art Gallery & Museum

Chamberlain Square, Birmingham

Tel: 0121-303 2834/3442

Barber Institute

Tel: 0121-414 7333

OXFORD

Ashmolean Museum

Beaumont Street

Tel: 01865 278000

CAMBRIDGE

Fitzwilliam Museum

Trumpington Street

Tel: 01223 69501

The last three have excellent collections of Pre-Raphaelite drawings.

**DECORATIVE ARTS - LONDON:**

VICTORIA & ALBERT MUSEUM

Cromwell Road, SW7 Tel: 020 7938 8500

English 19th c. galleries for examples of furniture, etc. the whole of the Victorian period. Some particularly fine examples by Pugin, Burges and Morris.

WILLIAM MORRIS GALLERY

Lloyd Park, Forest Road

Walthamstow, London E17 4PP

Tel: 020 8527 3782

The house where Morris lived as a youth. Rich collection of Morris & Co., and Arts and Crafts products.

Open: Tues- Sat & first Sun. of each month

10-13.00 and 14.00-17.00.

Closed Mondays & Public Holidays.

EMERY WALKER HOUSE

7 Hammersmith Terrace,

London W6 9TS

Open in summer. A time capsule formerly inhabited by Emery Walker, a close friend of Morris. See web for details.

LINLEY SAMBOURNE HOUSE

18 Stafford Terrace,

Kensington High Street

Another time capsule, unchanged since 1874, decorated in the aesthetic taste**.**

£4 for students.

Open: 19 April – 14, Dec. 03 , 17 Jan – 14 Mar

Details of tours are complicated.

Check website: [www.rbkc.gov.uk/linleysambournehouse](http://www.rbkc.gov.uk/linleysambournehouse)

LEIGHTON HOUSE MUSEUM

12 Holland Park Road, W11.

Lord Frederick Leighton's house. Includes phantasmagoric Arabian hall

Open daily 11-5.30 except Tuesdays. (£3)

[www.rbkc.gov.uk/leightonhousemuseum](http://www.rbkc.gov.uk/leightonhousemuseum)

CARLYLE'S HOUSE

24 Cheyne Row, SW3

Modest, middle-class Victorian interiors provide an interesting contrast with the Sambourne and Leighton houses.

Open: Wed-Sun. 11.00-5.00 & Bank Hol. Mondays 27 March-31 October (excl. Gd Fri.)

RED HOUSE

Open May - Oct.

Red House Lane, Bexleyheath, Kent

The house was designed for William Morris, on his marriage, by his friend Philip Webb - Morris's attempt to re-create his Mediaeval dream world.

Booking line: 01494 755 588 (Nat. Trust)

KELMSCOTT HOUSE

26 Upper Mall Hammersmith, W6 9TA

The London home of Morris from, 1878-96. Headquarters of William Morris Society. Small collection of books and other Morris items may be viewed on Thurs and Sat, 2.00-5.00. Emphasis is on his politics and social activities rather than art.

Tel: 0181-741 3735

DE MORGAN CENTRE

38 West Hill, Wandsworth, SW18 1RZ.

Paintings and ceramics by Evelyn & William De Morgan. Also temporary exhibitions and an

archive. See web for details. Work sometimes available for students.

PALACE OF WESTMINSTER

The greatest monument to Gothic revivalism in London. By Charles Barry and A.W.N. Pugin. Richly decorated and furnished interiors. Details in all tourist guides. Dr. Cowling normally arranges a special visit in either December or January, but if this proves impossible, you can join one of the regular tours by contacting your M.P.’s office.

**OUTSIDE LONDON:**

CHELTENHAM MUSEUM, A suberb collection of Arts and Crafts furnishings.Clarence St. Mon.-Sat. 10.00-17.30Cheltenham,Gloucestershire, GR5O 3JT.01242 237 431

KELMSCOTT MANOR Morris's country home from 1871, at first on a Kelmscott, joint tenancy with D.G.Rossetti. The house has Nr. Lechlade, Glos. a fine collection of Morris fabrics and firnitureTel: 01367-252486 embroideries and tapestries; drawings and paintings by Burne-Jones, Rossetti and others. A must. Usually open Wednesdays, April-Sep but write or ring for appointment.

BUSCOT PARK Contains one of Burne-Jones's greatest series: Nr. Faringdon *The Briar Rose* (Sleeping Beauty). Tel: 01367 240786 Open 1 April-30 Sept, Wed-Fri, 2.00-6.00(not weekends) & some Sats & Suns.

WIGHTWICK MANOR Inspired by Ruskin's 'Seven Lamps of Architecture';Nr. Wolverhampton built 1887-93. Treasure trove of Morris furnishingsTel: 01902 761108 and Pre-Raphaelite Art. Check opening times. 1 Mar-31 Dec, Thurs & Sat, 2.30-5.30 & Bank Hol. Sat, Sun & Mon, ground floor only Pre-booked parties Wed & Thurs.

RODMARTON MANOR Designed by the great Arts and Crafts architect,Cirencester, Ernest Barnsley (constructed 1909-29), and housingGloucestershire GL7 6P an impressive collection of Arts and Crafts furniture.Tel: 01285 841253

Still owned by the Biddulph family who commissioned it. House and garden open: Mon-Fri.15 April-26

 August, 2-5 pm. Sat. 16 May-29 August, 2-5 pm.

 At other times by written appointment.

STANDON HOUSE,Nr. East Grinstead, Built by Philip Webb, 1892-4; decorated by Morris & West Sussex Co. Open: 24 Mar-7 Nov, Wed-Sun, 12.30-4.00. Tel: 01342 23029 (Nat. Ttrust)

**For details of all houses and gardens open to the public see: *Hudson's Historic* *Houses & Gardens,* Norman Hudson & Co, Wardington, Banbury, Oxon. This provides a comprehensive guide to all heritage properties. Reissued each year. (Less than £10)**

RESEARCHING AN ARTIST/DESIGNER

1. Check National Register of Archives, Quality Court, Chancery Lane for MSS sources

(details in Research Resources)

1. If the artist in question was a member of the Royal Academy, ring the Librarian and make an appointment to see the file on him/her.
2. Consult the 5-volume R.A. official list of exhibitors and their exhibits,

which is arranged alphabetically. Photocopy the appropriate pages if possible. This will provide you with a useful guide to the date of important exhibits, and you can then refer to the appropriate magazines and newspapers for reviews. Copies of the R.A. lists are on the open shelves of all the libraries listed in your handbook.

1. Check V.& A. (Library for MSS, books, Print Room for drawings), & Tate catalogues

(Copy of latter in my study). Make an appointment to visit the Tate archive if your artist is represented there. Ring British Museum Print Room to check if your artist is represented/make an appointment.

1. Contact every single other collection where your artist/designer is represented and ask for any

available information. When making enquiries it saves time to email or ring first. If you prefer to write, follow up the letter with a phone call a few days later. If you are asked to write, always include your own phone number in the letter, and invite the person concerned to reply by phone if this is more convenient for them.

vi) For picture research, start with the Witt/Conway Library. Important examples which pass through the sale-rooms are included in the files, and you are allowed to photocopy anything(b/w A4 or A3 10p, colour £2).

vii) Christie’s, King St., SW1 (north of Pall Mall) has a very good archive which includes all the catalogues of fine and decorative arts sales, and files on individual artists (020 77839 9060).The archivist is very helpful, so do ring for advice/appointment. Sotheby’s, 34-5 New Bond St., 020 7293 5000) Victorian Dept. doesn’t have a separate archive; but you can use their study room. All catalogues are available on the open shelves, and transparencies and b/w photos are filed according to artist/designer.

viii) When researching a particular artist/designer, it is always useful to compile a separate catalogue

of illustrations. Always be careful to note down full details of each item (date of work, medium, date & place of sale, owner, etc.), as you come across them. It is also very useful to construct a chronology as you go.

ix) If you want to chase up a work that has gone through a sale-room you must have the **date and**

**place of sale** (e.g Christie’s, New York; Christie’s, King St.; Christie’s, South Kensington; Sotheby’s Paris; Sotheby’s Bond St.; Sotheby’s Belgravia. **Also note down the title of the Catalogue if it is available.**

x) All the sales’ catalogues are also available on the open shelves at the Courtauld InstituteLibrary. These used to be open to all London Univ. students, but they make it more difficult now. Worth trying for a day ticket if you have a specific query.

xi) You can also also consult the catalogues on the open shelves of the Library of the Paul Mellon Centre for British Art, 16 Bedford Square. Usually open: 9.30-5.30, Mon. – Fri. **But ring first to check** that the Library is not being used for teaching.

xii) For reviews, the *Art Journal* (1839- ) is available on the open shelves at the Westminster Ref. Library. (Also, the *Studio* 1893 -, *Burlington,* and *Apollo).*

The *Studio* is a mine of underused articles about late Victorian and Edwardian art and design. The *Art Journal* also carries articles on the decorative as well as the fine arts.

xiii) The *Athenaeum, Saturday Review, Spectator,* and many of the quarterlies are on open shelves in the periodicals stack room at Senate House. These are very useful for exhibition reviews. You are not allowed to photocopy articles yourself, but if you take the volumes downstairs, a member of staff will do it for you.

xiv) The *Illustrated London News* always reviewed the R.A. (usually four times) and also major decorative arts and other exhibitions. Available on request, at both Senate House and the Westminster Ref. Library (first floor). In the latter case, delivery is instant and you are normally allowed to photocopy.

xv) The *Wellesley Index* (on open reference at all good libraries, including Founders), five volumes, lists the contents of all the major quarterlies of the period. Check the dates of the journal in question at the beginning, to make sure that they correspond with your artist. Not all the quarterlies carried art reviews, but *Blackwoods*, the *Contemporary,* *Fraser’s*, the *Fortnightly,* *Macmillan’s* and the *National Review*, are always worth checking. Check June onwards for R.A. reviews. Check appropriate months for reviews of major or retrospective exhibitions and obituaries.

 xvi) The British Library Newspaper division at Colindale is a positive goldmine for reviews of the R.A. and of major retrospectives. Newspaper reviews are usually far more detailed than those in magazines. Any major daily – the *Morning Post, Morning Chronicle, Guardian, Nineteenth Century, Sun, St. James’s Gazette*, as well as the *Times,* is worth consulting. **Always take some work with you to Colindale,** since delivery is usually slow. There are excellent facilities for photocopying (all done for you). Use them rather than attempting to copy out lengthy reviews.

xvii) For biographical information, check the *D.N.B.* first. Once you have the date of death, you can check the *Times Index* for an obituary, and other newspapers etc. *The* *Times* on-line can be accessed by any member of Senate House Library.