

Dept of English

Royal Holloway University of London

MA in Victorian Literature, Art & Culture

EN 5838 The Pre-Raphaelite Revolution

Spring Term 2014



THE PRE-RAPHAELITE REVOLUTION
Course convenor: Professor J. B. Bullen

Course aims:

- This course aims to equip students with a systematic understanding of the scope

and range of the Pre-Raphaelite Movement in the context of Victorian art criticism, attitudes to gender and poetics. The first five-week block concentrates on poetry and the visual arts in the first decade of the movement; the second five-week block of the course deals with second generation of Pre-Raphaelites and their links with Aestheticism. Both parts aim to provide students with a comprehensive understanding of the critical techniques and discourses that will be applicable to their own advanced scholarship in the assessed essay and final dissertation.

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Learning Outcomes:

By the end of this course, students will:

- have a firm grasp of the aesthetic principles of Pre-Raphaelitism and of the theoretical literature produced by (and around) the movement
- have a firm acquaintance with a number of painted and written texts of the period 1848-1860+
- be able to evaluate the influence of Pre-Raphaelitism to a number of subsequent movements in fin de siècle art and literature
- be familiar with, and able to analyse, interdisciplinary connections between the visual and verbal arts.
- be equipped with the necessary technical skills to perform a pictorial analysis

Course outline: Weekly topics

1. The challenge to the Academy and the birth of the Pre-Raphaelite brotherhood. John Ruskin and *Modern Painters*.
2. Rossetti, Dante and Elizabeth Siddal. D.G. Rossetti, 'The Blessed Damozel', 'Hand and Soul'.
3. Millais and Dickens: art, religion and realism.
4. The Oxford Union frescos: the Pre-Raphaelites and Arthurian legend. William Morris, 'The Defence of Guenevere'. Tennyson 'Guenevere' from *The Idylls of the King*.
5. Pre-Raphaelite aesthetic painting and poetry Millais, Rossetti, and D.G. Rossetti, 'The Song of the Bower'

READING WEEK

7. Muses, mistresses and wives: William Morris, Jane Morris, Rossetti, and 'The Fleshly School of Poetry'. D. G. Rossetti, 'The Portrait', 'Body's Beauty', 'Nuptial Sleep'.
8. The female body and Pre-Raphaelitism: the word and the flesh. C. Rossetti, 'Goblin Market', D.G. Rossetti, 'Jenny'.
9. Dressed to kill. The Pre-Raphaelite contribution to artistic and aesthetic clothing.
10. Pre-Raphaelitism into symbolism: Rossetti, Burne-Jones and the Grosvenor Gallery. D.G. Rossetti, 'Astarte Syriaca' and Swinburne, 'Laus Veneris'.
11. Field trip to the Ashmolean Museum, Oxford, the Oxford Union and Christchurch.

Course structure:

The course is taught by means of a weekly two-hour seminar. Students are required to complete the reading in advance of the class and to come to seminars prepared to discuss their ideas and responses to the nominated texts.

Coursework and Assessment:

You may be asked to complete a non-assessed class presentation. Your course tutor will give you more details about this at the beginning of the course.

Assessed essay

100% of the mark for the course.

17.5% of the degree assessment.

To be submitted on the first day of the Summer Term.

Students will devise their own questions: guidance on writing questions and narrowing down a topic can be obtained from the course tutor.

Recommended texts:

Students are strongly recommended to buy or borrow the following texts:

The Pre-Raphaelites, Exhibition Catalogue, Tate Gallery, 1994 (1984), ed. Leslie Parris. Copies are held by the Department and are available for use by members of the course (provided the copies are returned at the end of the term.) Please contact the Departmental MA administrator, Mrs. Marina Mohideen-Moore.

Dinah Roe ed., *The Pre-Raphaelites: from Rossetti to Ruskin* (Penguin Classics, 2010)

J.B.Bullen, *Rossetti: painter and poet* (Frances Lincoln, 2011).

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

Links to digital texts (including *The Rossetti Archive* and e-texts of out of print or hard to access materials) will be provided on the course Moodle site. This is now a considerable resource of research material and should be thoroughly investigated.

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>).

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 Edition 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:

- i) Two letters to the *Times* (13th & 30th. May, 1851), in defence of the P-Rs (pp. 319-35). Copies available from me.
- ii) 'Pre-Raphaelism' (one of Ruskin's *Lectures on Architecture and Painting*, delivered in Edinburgh 18th. Nov. 1853, publ. 1854 (pp.134-64).
- iii) 'The Three Colours of Pre-Raphaelism', *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-Raphaelism, early and late. Reproduced in Library Edition. Vol. XXXIV.

Ruskin on the Function of art:

Modern Painters, Vols. 1 & 2 (published 1843 & 1846), Useful References.

These are given in such a way as to enable you to consult any edition of *Modern Painters*. Hunt around in second-hand bookshops for your own copy. Beware of American editions which were often pirated, and which are incomplete.

Vol. 1 Preface to the 2nd edition (1844); paragraph beginning 'We must therefore be cautious...' to end of Preface. See, especially, from paragraph beginning 'The cause of the evil lies, I believe, deep-seated in the system of ancient landscape art...' to end.

Part 11	Section 1	Ch. I, # 7 (re facts as 'the first end' of art) Ch. III, # 8 (re what constitutes great art) Ch.IV, #37 (re importance of painting what one knows/has experienced. See especially, last sentence).
	Section VI	Ch.III, #13 to end of volume (re state of modern art. #20 includes Ruskin's address to young artists to 'go to Nature in all singleness of heart...' etc.)

Vol. 11

Part 111	Section 1	Ch. I, #1-4 (re moral duty of artist). Ch. I, #5 – Ch.11 #1 (Theoria v. Aesthesis). Ch. III, #11 (re worthy subjects for young artists).
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Section II Ch.IV, #12-15 (re representation of the human face and figure).
Ch .III, #15-17 (re Tintoretto and naturalistic Symbolism).

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)

Arcott, 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: Yale University 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]

Bronkurst, Judith *William Holman Hunt: a Catalogue Raisonné*, 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)

Helsing, 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-Raphaelites from The Delaware 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

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.ucl.ac.uk

<u>Hours of opening</u>	<u>Term & Easter Vacation</u>	<u>Other Vacations</u>
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
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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
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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, GR50 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

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

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

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 superb collection of Arts and Crafts furnishings.Clarence St.

Mon.-Sat. 10.00-17.30Cheltenham,Gloucestershire, GR50 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 furnitureTel: 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

- i) Check National Register of Archives, Quality Court, Chancery Lane for MSS sources (details in Research Resources)
- ii) 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.
- iii) 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.
- iv) 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.
- v) 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 Institute Library. 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.