

MEDIEVAL MODERNS THE PRE-RAPHAELITE BROTHERHOOD

Artwork labels

Thomas WOOLNER

English 1825–92, worked in Australia 1852–54

In memoriam: Four children in paradise

1870

plaster

Purchased, 1978

A8-1978

English sculptor and poet Thomas Woolner commenced studies at London's Royal Academy in 1842 while working as an apprentice to sculptor William Behnes. Woolner knew Dante Gabriel Rossetti, who introduced him to his close friends, and he subsequently became one of the seven original signatories of the Pre-Raphaelite Brotherhood. Significantly, Woolner was the only sculptor among the original group. He left England in 1852 for the Australian gold fields and, although he returned home two years later, this break effectively ended his involvement with the PRB. Woolner maintained a high degree of realism in his work, as seen in this touching tribute to four deceased children.

William Holman HUNT

English 1827–1910

Study of a fig tree for the *Shadow of Death*

1870

gouache and gum arabic over pencil

Felton Bequest, 1907

320-2

In their early years, Hunt and Millais spent hundreds of hours painting outdoors in an attempt to transcribe the perfection of God's plan in nature. Hundreds of nature studies by the Pre-Raphaelites survive, such as Hunt's watercolour study of a fig branch – a small detail in the top right corner for the *Shadow of Death* – attest to its members' early belief, enunciated in 1850 by Frederick Stephens, that 'the fact of truth, though it be only studied in the character of a single leaf, earnestly studied ... may do its share in the great labour of the world'.

Roger FENTON

English 1819–1869

Melrose Abbey, South transept

1856

albumen silver photograph

Gift of Mr Tim Stranks, 1990

PH9-1990

Ford Madox BROWN

English 1821–93

The Baptism of Edwin, King of Northumbria

1879–91

cartoon: pastel, coloured chalks and grey wash

Felton Bequest, 1905

216-2

When he visited London in 1905, the director of the NGV Lindsay Bernard Hall was anxious to acquire works by Ford Madox Brown, whose high standing and key role as a mentor and inspiration to members of the Brotherhood was well known. Hall purchased two works by Brown including *The Baptism of Edwin*, a monumental cartoon for one of the murals Brown painted for the decoration of the Manchester Town Hall. Brown here depicted the baptism of the pagan king Edwin of Northumbria in 627, which he invested with his typical lightness of touch and quirky details; qualities that appealed to the youthful members of the Brotherhood.

MORRIS & CO., Surrey manufacturer

England 1875–1940

Edward BURNE-JONES designer

England 1838–98

William E. STOKES decorator

England 1880–1915

St Paul, window from the Chapel of Cheadle Royal Hospital, Manchester

1892 designed, 1911 manufactured
stained glass, lead

Purchased, NGV Supporters of Decorative Arts, 2010

2010.9

Because of increased interest in stained glass during the Gothic Revival, from the outset, stained glass was a major endeavour of all the firms Morris managed. Designs for stained glass were created by artists such as Rossetti and Burne-Jones, as well as by Morris himself. This window was part of a series of windows produced for the chapel of the Cheadle Royal Hospital in Manchester, a mental asylum that opened in 1849. The windows, produced between 1909 and 1915, use cartoons originally designed by Burne-Jones between 1866 and 1896.

Edward La Trobe BATEMAN

English 1816–97, worked in Australia 1852–69, Scotland
c. 1871–97

**(View of garden with cypress and
fence)**

no. 11 from the *Plenty Station* set

1853–56

pencil and gouache on buff paper on card

Felton Bequest, 1960

645.11-5

Bateman was unsuccessful on the Victorian goldfields, but his social connections, engaging personality and artistic talents saw him swiftly enter Melbourne's small cultural community. In addition to watercolours and diverse design projects, which ranged from books and textiles to gardens and architectural work, he undertook two series of 'house portraits', including *Plenty Station*, a property above Plenty River north-east of Melbourne. In the *Plenty Station* drawings, in keeping with the Pre-Raphaelite philosophy of depicting the natural world with great care and accuracy, Bateman portrays the much-admired garden in exquisite detail.

Francis BEDFORD (attributed to)

English 1816–94

Raglan Castle (The Watergate)

from the No title (*Stephen Thompson album*) 1859– c.
1868

1860s

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.9-1988

Top, left to right

John Everett MILLAIS draughtsman

English 1829–96

DALZIEL BROTHERS wood-engraver

English 1839–94 1829–96

Mariana

illustration for *Mariana* in *Poems*

by Alfred Tennyson (or the *Moxon Tennyson*)

published by Edward Moxon, London, 1857

1857

wood-engraving

Gift of Percival Serle, 1927

1280.45-3

Dante Gabriel ROSSETTI draughtsman

English 1828–82

DALZIEL BROTHERS wood-engraver

English 1839–94

St Cecilia

illustration for *The Palace of Art* in *Poems* by Alfred

Tennyson (or the *Moxon Tennyson*),

published by Edward Moxon, London, 1857

1857

wood-engraving

Gift of Percival Serle, 1927

1280.55-3

Edward La Trobe BATEMAN

English 1816–97, worked in Australia 1852–69, Scotland
c. 1871–97

(Gardening shed)

no. 9 from the *Plenty Station* set

1853–56

pencil and gouache on buff paper on card

Felton Bequest, 1960

645.9-5

Edward La Trobe BATEMAN

English 1816–97, worked in Australia 1852–69, Scotland
c. 1871–97

(Cypress and steps)

no. 8 from the *Plenty Station* set

1853–56

pencil and gouache on buff paper on card

Felton Bequest, 1960

645.8-5

Although older than members of the Pre-Raphaelite Brotherhood, Edward La Trobe Bateman was a close friend of Dante Gabriel Rossetti, and had lived with him in Highgate, London. Bateman was among the many thousands who flocked to Australia following the discovery of gold in 1851. He was also close to the Howitt family, who promoted and published Pre-Raphaelite writings, and through them was introduced to their relatives in Melbourne, Dr Godfrey and Phebe Howitt. The Howitts became patrons of sculptor Thomas Woolner who also travelled to Australia during the gold rush.

John Everett MILLAIS

English 1829–96

The rescue

1855

oil on canvas

Felton Bequest, 1924

1302-3

Millais aimed to capture his dramatic depiction of a fiery rescue with as much realism as possible. He ran to observe actual fires, lit a fire in his studio to fill it with smoke, and to recreate the red glare thrown by flames he placed a sheet of coloured glass between himself and the models he posed. The artist also chose a young red-haired Lizzie Siddal to play the role of a typical modern woman of London. John Ruskin singled out *The rescue* from among the 1558 works of art submitted to the 1855 Royal Academy exhibition as ‘the only great picture exhibited this year; but this is very great’.

Frame: English, late 19th century

Francis BEDFORD (attributed to)

English 1816–94

Whitby Abbey, Yorkshire

from the No title (*Stephen Thompson album*) 1859 – c.
1868

1860s

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.53-1988

The foremost landscape photographer in Victorian Britain, Francis Bedford was also renowned for architectural photography. He documented what he described as ‘monuments of England’s history in the past’, such as ruins of the thirteenth-century Gothic-style Benedictine Monastery at Whitby in Yorkshire. Ruins had been the subject of many literary and painted evocations since the eighteenth century, but the new capacity for an apparent ‘fidelity’ afforded by the camera allowed photographers an extraordinary new level of detail. Members of the PRB regularly visited the many ruined Gothic churches dotted throughout Britain, absorbing the atmosphere of medieval Britain, which is so evocatively captured here by Bedford.

Henry Peach ROBINSON

English 1830–1901

Early spring

from the No title (*Stephen Thompson album*) 1859– c.

1868

1860

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.14-1988

Early spring is an ode to beauty and the natural world. Robinson, like many of the Pre-Raphaelite artists, delighted in hidden glades as places of benign and tantalising natural beauty. In such idealised views, the landscape is shown as a picturesque garden, replete with meandering waterways and clear ponds that mirror the perfection of nature. By the 1860s, developments in camera technologies provided photographers with greater scope to produce images of great power, beauty and clarity. Combining the possibilities of the medium and the aspiration of ‘truth to nature’, Robinson’s pastoral study reflects his belief that in photography, ‘picturesqueness has never had so perfect an interpreter’.

Edward BURNE-JONES

England 1838–98

The Wheel of Fortune

1871–85

oil on canvas

Felton Bequest, 1909

381-2

In 1870 Burne-Jones planned an enormous suite of paintings devoted to the history of ancient Troy. This was to comprise ten paintings in all, including three principal compositions telling the stories of the Judgement of Paris, the Rape of Helen and the Fall of Troy. The theme of the Wheel of Fortune was a subsidiary element within his grand (and unfinished) project. The depiction of the powerful goddess Fortune, turning the figures of a slave, king and poet upon her implacable wheel of destiny, also lent itself to interpretation as an independent image of which Burne-Jones was to execute some six versions, in various media.

William Holman HUNT

English 1827–1910

Head of a man (Study for The hireling shepherd)

1852

pencil, pen, brush and ink

Felton Bequest, 1907

319-2

Ford Madox BROWN

English 1821–93

The finding of Don Juan by Haidée

1869–70 retouched 1871 and later
watercolour and gouache over pencil

Felton Bequest, 1905

210-2

This dazzling watercolour was inspired by Lord Byron's tragic and unfinished poem *Don Juan*. In Byron's poem the beautiful Haidée, aided by her maid Zoe, rescued the shipwrecked castaway Don Juan. Here, it is the beautifully attired Zoe who stands back as Haidée delicately touches Don Juan's chest, checking for signs of life. The two inevitably fell in love, only to be violently separated by Haidée's father. With her lover expelled from their idyllic island, Haidée died, pregnant and broken-hearted.

Edward BURNE-JONES

England 1838–98

Study for The Briar Wood

c. 1875–85

gouache and metallic paint

Purchased, 1958

8-5

Edward BURNE-JONES

England 1838–98

The garden of Pan

1886–87

oil on canvas

Felton Bequest, 1919

961-3

In Greek mythology, Pan's foremost role was that of shepherd to the Arcadian flocks. His further responsibility was to ensure that their numbers multiplied, thus fertility is one of his attributes. *The garden of Pan*, an original subject and composition by Burne-Jones, is an atmospheric, sexually charged image of Pan playing to two lovers relaxing in an idyllic landscape. The female figure is a provocative reworking of a youthful Maria Zambaco, whom Burne-Jones first painted in the mid- 1860s. Their tumultuous relationship nearly cost him his marriage and Maria her life through a failed suicide attempt prompted by the artist's refusal to leave his wife Georgiana in 1869.

Frame: original, maker unknown, surface not original

Edward BURNE-JONES

England 1838–98

Studies for The Golden Stairs

1875

pencil and gouache on grey paper

Felton Bequest, 1906

286-2-288-2

Ford Madox BROWN draughtsman

English 1821–93

DALZIEL BROTHERS wood-engraver

English 1839–94

Elijah and the widow's son

from *Art Pictures from the Old Testament*, published by

S.P.C.K., London, 1894

1894

wood-engraving

Gift of Percival Serle, 1927

1280.56-3

Edward BURNE-JONES

England 1838–98

The Ascension

design for stained-glass window for St Peter's Church,
Woolton, Lancashire

1874

black, red and brown chalk and pencil

Felton Bequest, 1906

289-2

The 1850s also saw an upsurge in church building and restoration in Britain, which provided numerous opportunities for the creation of ecclesiastical textiles and stained glass, a field in which Burne-Jones and Morris became the leading practitioners. Burne-Jones created hundreds of cartoons for stained-glass windows intended for churches built in Britain and the colonies, including Australia. Many churches in Melbourne and Adelaide feature windows designed by Burne-Jones. This design was produced for St Peter's Church in Woolton, near Liverpool. Such was their popularity that windows after Burne-Jones's drawings were in production well into the twentieth century.

Frame: original, maker unknown

Dante Gabriel ROSSETTI

English 1828–82

Paolo and Francesca da Rimini

1867

gouache, watercolour and gum over black chalk with sponging on 2 sheets of paper

Felton Bequest, 1956

3266-4

Rossetti was obsessed with the medieval Italian poet Dante and made dozens of works based on his writings, including Dante's version of the forbidden love of Paolo and Francesca. As recounted in his *Divine Comedy*, Dante met the spirits of the two lovers when travelling through Hell. This watercolour depicts the fateful moment when Paolo and Francesca read of the illicit love affair of the knight Lancelot and King Arthur's wife Guinevere. Immediately their passion overcomes reason, conveyed by the scattered roses and illuminated manuscript that slips off Paolo's lap as he embraces the red-haired Francesca. She is modelled on Rossetti's deceased wife and muse Lizzie Siddal.

Edward BURNE-JONES

England 1838–98

The Ascension

design for stained-glass window for St Philip's Cathedral,
Birmingham

1884

gouache and charcoal

Felton Bequest, 1906

290-2

This drawing is for one of four stained-glass windows that Burne-Jones designed for St Philip's Cathedral in the place of his birth, Birmingham. When comparing this drawing with an earlier one of the same subject hanging nearby, it is evident that his style developed over the years. The earlier drawing is a crowded scene of disciples and angels enveloped in folds of flowing drapery, which fill and energise the scene. This later image is much more restrained, with the heavenly and earthly realms clearly divided. In the resulting stained glass, the harmonious juxtaposition of red, pink, blue and white glass unifies the composition.

Frame: original, maker unknown

Edward BURNE-JONES

England 1838–98

**Study for the female figure
in *The garden of Pan***

c. 1886

pencil

Purchased NGV Foundation, 2012

2012.8

Edward BURNE-JONES

England 1838–98

Study for The Wheel of Fortune

c. 1870

black chalk, heightened with white chalk, gouache and touches of blue oil paint on brown paper; laid down

Purchased, 1957

3733-4

Edward BURNE-JONES

England 1838–98

Study for The Mirror of Venus

1867

pencil, red and brown chalk

Bequest of Howard Spensley, 1939

571-4

Edward BURNE-JONES

England 1838–98

Studies of armour for The Briar Wood

1875

black and white chalk on grey paper

Felton Bequest, 1906

285-2

Edward BURNE-JONES

England 1838–98

Study for *The Wheel of Fortune*

1870–76

pencil

Purchased with funds donated by Andrew Sisson, 2007

2007.393

While Burne-Jones's stylised and idealising manner of figure drawing makes identifying his individual models extremely difficult, the famous actress Lillie Langtree, a former mistress of reigning monarch Edward VII, told the National Gallery of Victoria's Trustees, at the time of the Gallery's acquisition of the painting *Wheel of Fortune* in 1909, that she had sat for the figure of Fortuna.

William Holman HUNT

English 1827–1910

Study for The Shadow of Death

1869

pencil

Felton Bequest, 1976

P11-1977

William Holman HUNT

English 1827–1910

The importunate neighbour

1895

oil on canvas

Felton Bequest, 1905

205-2

This painting is inspired by a story from the New Testament (Luke 11:5–10) in which a man knocks on his neighbour's door, asking for bread to feed an unexpected visitor.

The man's anguish indicates that his request has been refused. He persists, however, and eventually his neighbour gives him bread. Hunt's religiosity led to an infatuation with the Holy Land, and he travelled there often. His attention to detail gives this work a great sense of authenticity. Of all the founding members of the Pre-Raphaelite Brotherhood, Hunt is the artist who remained most faithful to their original ideals, as exemplified by this painting made forty-seven years after the founding of the PRB.

Frame: original, maker unknown

Ford Madox BROWN

English 1821–93

The Entombment

1870–78

watercolour, gouache, gold paint and gum arabic
over pencil on 2 sheets of paper

Felton Bequest, 1905

209-2

Dante Gabriel ROSSETTI

English 1828–82

Study for St Catherine

c. 1856

pencil and gouache with traces of black chalk

Felton Bequest, 1920

986-3

Francis BEDFORD (attributed to)

English 1816–94

Fairy Glen, Betws-y-Coed

Ffos Noddyn, Betws-y-Coed

from the No title (*Stephen Thompson album*) 1859 – c.
1868

c. 1860

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.69-1988

Edward BURNE-JONES

England 1838–98

Study for Cupid finding Psyche

1870

pencil

Gift of Mrs Monty Grover, 1959

121-5

Edward BURNE-JONES

England 1838–98

Ladies and Death

1860

pen and ink over pencil; laid down

Purchased, 1898

41-2

On his first trip to Italy in 1859 Edward Burne-Jones travelled to Pisa, where he saw the fourteenth-century fresco *The triumph of death* at the Camposanto. This narrative inspired Burne-Jones to create his own *memento mori* motif when he returned to England. In *Ladies and Death* the shrouded figure of Death divides the landscape into the realm of the dead, where three corpses lie in a field of sunflowers, and the world of the living, which shows five women resting in a garden. They appear to be unaware of Death, and the bell on the column that will soon toll for them.

Edward BURNE-JONES

England 1838–98

Baronne Madeleine Deslandes

1895–96

oil on canvas

Purchased with funds donated by Andrew Sisson, 2005

2005.585

Baronne Madeleine Deslandes (1866–1929) was the celebrated hostess of a cultured Parisian salon frequented by renowned artists, poets and composers, including James Tissot, Maurice Barrès and Oscar Wilde. Deslandes wrote the first French-language article on Burne-Jones in *Le Figaro* and met him in 1893, not long before sitting for this portrait. The predominantly blue-green colour palette is typical of the Aesthetic Movement, while the laurel leaves in the background are emblematic of the Baronne's literary skill. Resting in Deslandes's delicately entwined fingers is a crystal globe that aligns the portrait with the symbolic accessories of Burne-Jones's acclaimed mythological paintings.

Frame: Composite of 19th century and reproduction components in Rossetti/Madox Brown style

Julia Margaret CAMERON

English 1815–79, worked in England 1864–75, Ceylon 1875–79

Julia Jackson

1864

albumen silver photograph

Purchased through The Art Foundation of Victoria with the assistance of the Herald and Weekly Times Limited, Fellow, 1979

PH15-1979

As well as artistic and scientific luminaries, Cameron photographed friends and family. This intimate portrait depicts her beloved niece and goddaughter Julia Jackson, the mother of Vanessa Bell and Virginia Woolf. The withdrawn gaze of Jackson is characteristic of Cameron's desire to depict her subjects in a state of absorption, as though contemplating their inner thoughts and the human condition itself. Cameron always sought to capture the psychological qualities of her subjects, often framing closely around the head and bust. As seen in the many painted and drawn portraits nearby, this sensibility and approach to portraiture was similar to that taken by the Pre-Raphaelites.

Frederick STACPOOLE engraver

English 1813–1907

William Holman HUNT (after)

The Shadow of Death

1878

hand-coloured engraving

Private collection, Melbourne

The sale in London of Hunt's masterpiece *The Shadow of Death*, 1873, for the staggering sum of 10,000 guineas was reported in Australian newspapers. This sum included copyright to make engraved versions of the painting. *The Shadow of Death's* worldwide reputation generated a huge demand for the print, which was published in 1878 in an immense edition of 41 10, with sales surpassing £20,000. The print was soon circulating throughout Australia, and on 26 September 1885 *The Maitland Mercury* and *Hunter River General Advertiser* noted that a copy in a shop window prompted the local vicar to make it 'the subject of a very eloquent sermon'.

Walter Howell DEVERELL

English 1827–54

The grey parrot

c. 1852–53

oil on canvas

Felton Bequest, 1913

569-2

Deverell was arguably one of the most gifted of the younger generation of Pre-Raphaelite artists; however, he succumbed to Bright's disease and died young. He was very close to Rossetti, who in 1850 proposed him for formal membership of the Brotherhood, but this did not eventuate. Deverell was a versatile artist, capable of painting powerfully dramatic scenes as well as intimate studies such as *The grey parrot*, a closely observed painting of contemporary life.

BARRAUD STUDIO, London

English 1880–96

Herbert BARRAUD (attributed to)

English 1845–96

William Holman Hunt, cabinet print

c. 1890

albumen silver photograph

Gift of Mrs A. Eliot, 1992

PH221-1992

John Everett MILLAIS

English 1829–96

Cecil Webb

1887

oil on canvas

Gift of the David Blanche family and Michael Blanche family
in memory of Arthur and Yvonne Blanche through the
Australian Government's Cultural Gifts Program, 2009

2009.413

The sitter of this portrait is Cecil Webb, son of a distinguished Australian lawyer and King's Counsel, Thomas Prout Webb. Cecil died aged nine in March 1886 and as the portrait is signed and dated 1887, it is presumed to be posthumous. In the 1880s Millais focused increasingly on child portraiture after he found he could no longer reliably sell a history or genre painting, such as *The rescue*. Millais usually painted from photographs of his subjects and it seems likely that the Webb family supplied Millais with a studio portrait of their deceased son upon which Millais based his likeness.

Frederick SANDYS

English 1829–1904

Sorrow or The penitent Magdalen

1873

coloured chalk

Purchased, 1905

217-2

G. F. WATTS

English 1817–1904

Alfred Tennyson

1858

oil on wood panel

Purchased, 1888

p.312.9-1

Alfred Lord Tennyson (1809–92) was appointed Poet Laureate in 1850, when the Pre-Raphaelites were unified and beginning to make their mark. Much of Tennyson's poetry was based on mythological legends and medieval themes which he gave a modern twist, and he and the artists shared very similar interests and sensibilities. In an era widely considered a golden age of the illustrated book, many of the PRB were engaged to illustrate volumes of his poetry, through which their work reached a wide audience. Tennyson and many of the PRB artists became close friends as well as collaborators.

Frame: original Watts frame, by W. A. Smith, London

**THE ROYAL SCHOOL OF ART
NEEDLEWORK, London** manufacturer
England est. 1872

William MORRIS designer
England 1834–96

Edward BURNE-JONES designer
England 1833–98

Poesis
c. 1880
wool, cotton

Purchased through The Art Foundation of Victoria with the assistance of
Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden,
Founder Benefactors, 1992

CT1-1992

Julia Margaret CAMERON

English 1815–79, worked in England 1864–75, Ceylon 1875–79

Mrs Herbert Duckworth, her son George, Florence Fisher and H. A. L. Fisher

c. 1871

albumen silver photograph

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979

PH16-1979

‘From the first moment I handled my lens with a tender ardour ... it has become to be as a living thing, with voice and memory and creative vigour.’

Julia Margaret Cameron, *Annals of my Glass House* (1874)

Julia Margaret Cameron brought a unique creative vision to her photographic compositions that resulted in some of the most extraordinary portraits and allegorical studies of the Victorian era. The soft focus and materiality of Cameron’s prints, resulting from the use of oversized lenses and ‘incorrectly’ prepared glass plate negatives, were seen as technical flaws by some contemporary critics but were embraced by the artist, who longed to ‘arrest all beauty that came before me’.

Edward BURNE-JONES

English 1833–98

Preliminary studies for Troy triptych

1871

watercolour, gouache and gold paint on canvas; laid down on paper

Private collection, Melbourne

For his grand Troy project, Burne-Jones intended to show four allegorical figures, Fortune, Fame, Oblivion and Love that comprise the predella of the larger construction. That there are four distinct elements to this preliminary study has led to some confusion as to the entire make-up of the scheme. However, this work is one of many highly finished studies that are experimental in nature and crucial in the development of his ideas. This work is highly detailed and includes the frame designs rendered in watercolour around each individual image.

William Holman HUNT

English 1827–1910

The Lady of Shalott

1850

black chalk and pen and ink

Felton Bequest, 1921

1133-3

In Alfred Tennyson's poem *The Lady of Shalott*, the tragic heroine lives in a tower, isolated from the rest of the world. A spell compels her to weave a tapestry recording life in King Arthur's Camelot, but she is only allowed to observe the world through reflections in a mirror. After realising that she is 'half sick of shadows', the Lady of Shalott makes the fatal decision to look through the window, just as Sir Lancelot rides past – as a consequence, her mirror breaks. Here Hunt drew the critical moment when she realises the curse of the broken mirror has been unleashed, which will lead to her death.

William Holman HUNT draughtsman

English 1827–1910

John THOMPSON engraver

English 1785–1866

The Lady of Shalott

illustration for *The Lady of Shalott* in *Poems* by Alfred Tennyson, (or the *Moxon Tennyson*),

published by Edward Moxon, London, 1857

1857

wood-engraving

Gift of Percival Serle, 1927

1280.65-3

Dante Gabriel ROSSETTI draughtsman

English 1828–82

DALZIEL BROTHERS wood-engraver

English 1839–94

St Cecilia

illustration for *The Palace of Art* in *Poems* by Alfred

Tennyson (or the *Moxon Tennyson*),

published by Edward Moxon, London, 1857

1857

wood-engraving

Gift of Percival Serle, 1927

1280.55-3

William Holman HUNT draughtsman

English 1827–1910

DALZIEL BROTHERS wood-engraver

English 1839–94

Godiva

illustration for *Godiva* in *Poems* by Alfred Tennyson (or the *Moxon Tennyson*),

published by Edward Moxon, London, 1857

1857

wood-engraving

Gift of Percival Serle, 1927

1280.42-3

After some critics' early harsh reception of the PRB, a breakthrough came in the late 1850s with their illustrations for books of contemporary poetry often written by their friends, including Algernon Charles Swinburne and Dante Gabriel Rossetti's sister, Christina. But it was the illustrated poems of the Poet Laureate Alfred Tennyson published by Edward Moxon in 1857 that brought their work to a much wider and ultimately receptive audience. Over the ensuing decades, hundreds of drawings by the Pre-Raphaelites were brilliantly and sensitively transcribed into wood engravings by highly skilled block cutters such as the Dalziel Brothers.

Edward BURNE-JONES draughtsman

England 1838–98

DALZIEL BROTHERS wood-engraver

English 1839–94

King Sigurd the Crusader

illustration facing p. 248 for the poem *The Martyrdom of Kelavane*

by William Forsyth in *Good Words*, vol. 1

published by Strahan & Co., London and Edinburgh, 1862
1862

wood-engraving

Gift of Percival Serle, 1927

1280.60-3

Joseph SWAIN engraver

English 1820–1909

Frederick SANDYS draughtsman

English 1829–1904

Rosamund, Queen of the Lombards

illustration p. 631 in *Once a Week*, published by Bradbury
& Evans,

London, November, 1861

1861

wood-engraving

Gift of Percival Serle, 1927

1280.47-3

Thomas WOOLNER

English 1825–92, worked in Australia 1852–54

Dr Godfrey Howitt

1853

plaster

Marie Terese McVeigh Bequest, 2014

The discovery of gold in Australia in the 1850s triggered a flood of immigration and Woolner, like many others, was lured here by the prospect of finding his fortune. He arrived in Melbourne in 1852 with fellow artists and optimists Bernhard Smith and Edward La Trobe Bateman. Woolner lived with the physician and natural scientist Dr Godfrey Howitt, one of Melbourne's earliest settlers, who played a crucial role in the establishment of the city. Woolner had little success on the goldfields and settled in Melbourne where his artistic career flourished. In 1854 he returned to London, but remained distant from most members of the Brotherhood.

Thomas WOOLNER

English 1825–92, worked in Australia 1852–54

Phebe Howitt, medallion

1853

silver electroplate

Purchased with the assistance of the
Marie Therese McVeigh Bequest, 2007

2007.121.1

BARRAUD STUDIO, London

English 1880–96

Herbert BARRAUD (attributed to)

English 1845–96

William Holman Hunt, cabinet print

c. 1890

albumen silver photograph

Gift of Mrs A. Eliot, 1992

PH221-1992

Val PRINSEP

English 1838–1904

The flight of Jane Shore

c. 1865

oil on canvas

Gift of A. L. Prinsep, 1934

160-4

As a teenager, Val Prinsep was encouraged to paint by G. F. Watts, who was a longstanding house guest of Prinsep's parents. According to Watts, in a letter of 1857, 'I have ... plunged him into the Pre-Raphaelite Styx ... I found him loitering on the edge and gave him a good shove, and now his gods are Rossetti, Hunt and Millais'. Jane Shore (d. 1527), the influential mistress of Edward IV, was arrested after Edward's death by the soldiers of Richard III, and imprisoned in the Tower of London. Prinsep shows her just before her arrest, crouching under a bridge, a hunted figure, her hair and clothes dishevelled, as she hides from the soldiers passing above.

MORRIS & CO., London distributor

English 1861–1940

William MORRIS designer

English 1834–96

Poppy wallpaper

1880 designed

colour woodcut

Gift of Michael Whiteway, 1997

1997.136

William Morris was a highly gifted designer of flat pattern, thus textiles and wallpaper formed a major part of the output of Morris & Co. He considered wallpaper to be integral to any scheme of interior decoration, and so dedicated much energy to the improvement of what he deemed the faulty designs of contemporary products. Morris's wallpaper designs made use of a stylised naturalism drawn from close observation of the natural world and muted colours in patterns that skilfully disguised the repeat. The stylised *Poppy* is a fine example of the inspiration he drew from the Middle Ages.

MORRIS & CO., London distributor

England 1861–1940

William MORRIS designer

England 1834–96

Peacock and dragon

designed 1878

England

wool (jacquard double-weave)

Yvonne Pettengell Bequest, 2014

2014.93

WILLIAM DE MORGAN & CO., London

manufacturer

England 1872–1911

William DE MORGAN designer

England 1839–1917

Startled tigers, dish

c. 1880

earthenware

Felton Bequest, 1980

D389-1980

WILLIAM DE MORGAN & CO., London

manufacturer

England 1872–1911

William DE MORGAN designer

England 1839–1917

Mongolian, tile panel

1882–85

earthenware

Purchased, 1885

564.a-b-D1M

MORRIS & CO., London

England 1861–1940

Sussex sidechair

c. 1865

ebonised wood, rush

Purchased, 1975

D147-1975

DOULTON & CO., Lambeth, London

manufacturer

England 1853–1956

John EYRE decorator

England 1847–1927

Chaucer vase

1882

earthenware, metal

Purchased through The Art Foundation of Victoria with the assistance of
Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden,
Founder Benefactor, 1979

D201-1979

WILLIAM DE MORGAN & CO., London

manufacturer

England 1872–1911

William DE MORGAN designer

England 1839–1917

Peacock panels

c. 1872–80

earthenware

Purchased, 1885

542.a-f-D1M

MORRIS & CO., London

England 1861–1940

Sussex armchair

c. 1865

ebonised wood, rush

Purchased, 1975

D146-1975

Bruce J. TALBERT (attributed to)

designer

Scotland/England 1838–81

GILLOW & CO., Lancaster and London

manufacturer

England est. c. 1730

Angle cabinet

1873

ebonised and painted walnut, mirror glass, gold paint,
brass

Presented by Leo Schofield, 1986

D141.a-b-1986

WILLIAM DE MORGAN & CO., London

manufacturer

England 1872–1911

William DE MORGAN designer

England 1839–1917

Bowl

c. 1882

earthenware

Purchased, 1885

556-D1M

WILLIAM MORRIS & CO., Queen

Square manufacturer

England est. 1861

William MORRIS designer

England 1834–96

Bird, fabric length

1878

wool

Purchased, 1985

CT41-1985

Textiles were a major focus of debates around design, both because of their ubiquity in the nineteenth-century 'House Beautiful' and because of their major economic significance to British industry. To textiles Morris brought not only his genius for pattern design, but also a revival of the pre-industrial techniques of dying and weaving. His woven woollen textile designs employ subtle natural dyes and in their self-conscious medievalism directly link Morris's work to the early principles of the Pre-Raphaelite painters and the ideas of Ruskin.

Joseph SWAIN engraver

English 1820–1909

Frederick SANDYS draughtsman

English 1829–1904

King Warwolf

illustration p. 266 for *The Death of King Warwolf: A Norse Legend*

by George Walter Thornbury in *Once a Week*, vol. 7,
published by Bradbury & Evans, London, 30 August 1862
1862

wood-engraving

Gift of Percival Serle, 1927

1280.8-3

Joseph SWAIN engraver

English 1820–1909

Frederick SANDYS draughtsman

English 1829–1904

Rosamund, Queen of the Lombards

illustration p. 631 in *Once a Week*, published by Bradbury
& Evans,

London, November, 1861

1861

wood-engraving

Gift of Percival Serle, 1927

1280.47-3

Joseph SWAIN engraver

English 1820–1909

Frederick SANDYS draughtsman

English 1829–1904

Harald Harfagr

illustration p. 154 for *Harald Harfagr*

by George Borrow in *Once a Week*, vol. 7,

published by Bradbury & Evans, London, 2 August 1862

1862

wood-engraving

Gift of Percival Serle, 1927

1280A.8-3

William MORRIS, designer

English 1834–96

Edward BURNE-JONES, illustrator

England 1838–98

The works of Geoffrey Chaucer

edited by F. S. Ellis, published by Kelmscott Press,
Hammersmith, London 1896

book: letterpress and woodcuts, 554 pages, vellum and
cardboard cover, stitched binding, metal, edition of 425

Rare Books, Baillieu Library, University of Melbourne

Purchased with funds from the Ivy May Pendlebury Estate,

the Friends of the Baillieu Library and the Library Endowment Fund, 2005

William Morris and Burne-Jones worked together for four years on this magnificent tribute to Chaucer's writings. Handcrafted at every stage, it was printed in Chaucer type, a font created by Morris, with elaborate decorative borders and initials that are also of his design. Burne-Jones provided the drawings for the 87 woodcut illustrations. Morris devised the most elaborate binding ever produced by the Kelmscott Press, hand-tooled in pig skin over oak. The sheer ambition of this project led contemporaries to describe the lavish volume as 'a pocket cathedral', and it is considered the pinnacle of Morris's career. He died shortly after receiving the first copy.

Charles RICKETTS illustrator

English 1834–96

Edward BURNE-JONES designer

English 1833–98

William MORRIS designer

English 1834–96

The Well at the World's End

by William Morris, published by Kelmscott Press,
Hammersmith, London, 1896

1896

book: letterpress printed in black and red ink and
woodcuts, 482 pages, vellum and cardboard cover with
gold embossing, stitched binding, silk ties

Presented through The Art Foundation of Victoria
by Dr Orde Poynton, Fellow, 1980

P92-1980

Ford Madox BROWN draughtsman

English 1821–93

DALZIEL BROTHERS wood-engraver

English 1839–94

Elijah and the widow's son

from *Art Pictures from the Old Testament*, published by

S.P.C.K., London, 1894

1894

wood-engraving

Gift of Percival Serle, 1927

1280.56-3

KELMSCOTT PRESS, Hammersmith,
London printer and publisher

English 1890–96

William MORRIS designer

English 1834–96

VARIOUS illustrators

The complete works

1890–96

books: 53 titles, letterpress and woodcuts, cardboard, vellum and leather covers, stitched bindings

Rare Books, Baillieu Library, University of Melbourne
Gift of Dr John Orde Poynton, 1958–59
Purchased, 1960–2005

Disheartened by the quality of mass-produced books, William Morris started the Kelmscott Press in 1891. Inspired by medieval illuminated manuscripts, he strove to produce beautifully crafted books using high-grade materials. Many Kelmscott volumes were lavishly illustrated by the Pre-Raphaelites and Morris himself, who mostly provided the elaborate and beautiful designs for borders and frontispieces. Particular attention was paid to the bindings which were usually hand-tooled in fine vellum. Morris, in elevating book publishing to a fine art, reminds us that reading is also a physical, visual and sensual experience.

William MORRIS

English 1834–96

The water of the wondrous isles

by William Morris, printed and published by Kelmscott Press, London

1897

book: woodcuts and letterpress printed in black and red ink, vellum cover, stitched binding

Presented through The Art Foundation of Victoria
by Dr Orde Poynton, Fellow, 1980

P93-1980

William MORRIS

English 1834–96

The Earthly Paradise

volume 1 of 8 from *The Earthly Paradise* by William Morris,
printed and published by Kelmscott Press, Hammersmith,
London

1897

book: letterpress printed in black and red ink and
woodcuts, 193 pages, vellum and cardboard cover with
gold embossing, stitched binding, silk ties

Presented through The Art Foundation of Victoria by
Dr Orde Poynton, Fellow, 1980

P89.1-1980

William MORRIS

English 1834–96

The Nature of the Gothic: A chapter of the stones of Venice

by John Ruskin, printed and published by Kelmscott Press,
Hammersmith, London

1892

book: letterpress and woodcuts, 130 pages, 4to., vellum
and cardboard cover with gold embossing, stitched
binding, silk ties

Presented through The Art Foundation of Victoria by
Dr Orde Poynton, Fellow, 1980

P84A-1980

Francis BEDFORD (attributed to)

English 1816–94

Whitby Abbey, Yorkshire

from the No title (*Stephen Thompson album*) 1859 – c.
1868

1860s

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.53-1988

The foremost landscape photographer in Victorian Britain, Francis Bedford was also renowned for architectural photography. He documented what he described as ‘monuments of England’s history in the past’, such as ruins of the thirteenth-century Gothic-style Benedictine Monastery at Whitby in Yorkshire. Ruins had been the subject of many literary and painted evocations since the eighteenth century, but the new capacity for an apparent ‘fidelity’ afforded by the camera allowed photographers an extraordinary new level of detail. Members of the PRB regularly visited the many ruined Gothic churches dotted throughout Britain, absorbing the atmosphere of medieval Britain, which is so evocatively captured here by Bedford.

Francis BEDFORD

English 1816–94

Tintern Abbey

from the No title (*Stephen Thompson album*) 1859 – c.
1868

1860s

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.21-1988

Bedford focused predominantly on medieval ruins; sites symbolic of the passing of time and a return to nature, and which stood in stark contrast to the reality of the rapid industrialisation occurring throughout Britain. This contemporary interest in tracing a lineage from British history to its present was poetically described by the architectural historian Howard Crosby Butler in his 1899 publication *Scotland's Ruined Abbeys*: 'In many cases [the ruined abbeys] still live among the people, brooding over little hamlets, full of pathos, eloquent of history, the connecting link between the past and present'.

William MORRIS, designer

English 1834–96

Edward BURNE-JONES, illustrator

England 1838–98

OCTAVO CORPORATION, Oakland,

publisher

United States 1998–

The works of Geoffrey Chaucer

edited by F. S. Ellis, first published by Kelmscott Press,
Hammersmith, London

1896

Digitised version, 1998

CD-ROM, 298 pages

Edward BURNE-JONES

England 1838–98

William MORRIS draughtsman

English 1834–96

George CAMPFIELD block-cutter

English active c. 1862–98

Psyche in the garden

unpublished illustration for *The Earthly Paradise* by William Morris

1865, printed 1880s

wood-engraving

Gift of Dr Colin Holden, 1996

1996.591

Dante Gabriel ROSSETTI

English 1828–82

Titlepage for The Early Italian Poets

1861

drypoint and etching

Felton Bequest, 1939

766-4

Arthur HUGHES

English 1832–1915

Fair Rosamund

1854

oil on cardboard

Gift of Miss Eva Gilchrist in memory of
her uncle P. A. Daniel, 1956

3334-4

The sorrowful story of Rosamund de Clifford was a particular favourite for artists and poets in the Pre-Raphaelite circle. Rosamund was reputed to be one of the most beautiful women in England and the mistress of King Henry II. Legend has it that in 1176 she was poisoned by the king's jealous wife, Eleanor. Henry is said to have created a secret garden for Rosamund accessible only via a maze. Hughes has painted the moment Eleanor, seen lurking in the background, discovers the entrance to the garden, providing her with the opportunity to commit murder. The blue foxgloves close to Rosamund produce a strong poison, indicating Eleanor's means.

Arthur HUGHES

English 1832–1915

La Belle Dame sans merci

1863

oil on canvas

Felton Bequest, 1919

967-3

This tragic tale was popularised by the poet John Keats, whose body of work was critical in the development of the PRB. His sensual and romantic poetry, often drawn from medieval narratives, helped to make such themes relevant to a modern audience. Here the knight falls in love with a beautiful woman who lures him to 'her elfin grot'. There he sleeps and suffers a nightmare, seeing 'pale kings and princes too, Pale warriors, death-pale were they all; They cried – "La Belle Dame sans Merci, Thee hath in thrall!"'. The knight wakes to find that he is one of many victims of her unrequited love, and is condemned to an eternally lonely existence. At the moment captured by Hughes, the knight is unaware of his impending doom.

Frame: Original, maker unknown, aedicular style

Henry Peach ROBINSON

English 1830–1901

Elaine watching the shield of Lancelot

from the No title (*Stephen Thompson album*) 1859 – c.

1868

1859

albumen silver photograph

Purchased from Admission Funds, 1988

PH85.23-1988

Henry Peach Robinson was renowned for producing elaborately staged narrative images based on scenes from diverse literary sources. He was interested in Arthurian legends made newly popular in the epic poems of Alfred Tennyson. In 1859 Tennyson published the first of twelve volumes comprising *Idylls of the King*. The first volume included the story of Sir Lancelot and Elaine, a tale of deception, misadventure and unrequited love that ends with the premature death of the Lady Elaine. Here the lovelorn Elaine gazes dreamily at the shield her beloved has entrusted to her safekeeping. With this evocative image, Robinson's photograph is both a tragic love story and a caution.

Edward Robert HUGHES

English 1851–1914

The princess out of school

c. 1901

gouache and watercolour with scratching out

Purchased, 1901

103-2

Edward Hughes was encouraged by his uncle Arthur Hughes to become a painter, and it was through him that Edward entered the circle of the Pre-Raphaelites. He was an accomplished watercolourist continuing the tradition of the Pre-Raphaelites working in this medium. This painting has an incredible level of detail, rendered in dazzling and strong colours in a manner that firmly places it in the Pre-Raphaelite tradition. When first exhibited in 1901, the work was accompanied by a quotation from *Endymion*, John Keats's early (1818) epic poem of around 4000 lines. Hughes died on the eve of the First World War and is considered by many as the last true proponent of Pre-Raphaelitism.