

Checklist

1. Dante Gabriel Rossetti, "The Maids of Elfin-mere." William Allingham, *The Music Master: A Love Story and Two Series of Day and Night Songs*. London: George Routledge, 1855. Engraved by the Brothers Dalziel.

2. Dante Gabriel Rossetti, "The Palace of Art (St. Cecilia)." Alfred Tennyson, *Poems*. London: Edward Moxon, 1857. Engraved by the Brothers Dalziel.

3. William Holman Hunt, "The Lady of Shalott." Alfred Tennyson, *Poems*. London: Macmillan and Company, 1893. Engraved by J. Thompson. Originally published by Edward Moxon in 1857. Gift of Dennis T. Lanigan.

4. John Everett Millais, "The Unmerciful Servant." *The Parables of Our Lord and Saviour Jesus Christ*. London: George Routledge and Sons, 1863. Engraved by the Brothers Dalziel.

5. Ford Madox Brown, "The Prisoner of Chillon." Robert Aris Willmott, ed., *The Poets of the Nineteenth Century*. London: George Routledge and Company, 1857. Engraved by the Brothers Dalziel.

6. Frederick Sandys, "Rosamund, Queen of the Lombards." *Once a Week*, 30 November 1861. Engraved by Joseph Swain. Gift of Dennis T. Lanigan.

7. Frederick Sandys, "Life's Journey." Robert Aris Willmott, ed., *English Sacred Poetry of the Sixteenth, Seventeenth, Eighteenth, and Nineteenth Centuries*. London: Routledge, Warne and Routledge, 1862. Engraved by the Brothers Dalziel.

8. Edward Burne-Jones, "King Sigurd, the Crusader." *Good Words*. London: Alexander Strahan and Company, 1862. Engraved by the Brothers Dalziel.

9. Edward Burne-Jones, "The Summer Snow." *Good Words*. London: Alexander Strahan and Company, 1863. Engraved by the Brothers Dalziel.

10. Frederick Sandys, "Cleopatra (Dissolving the Pearl)." *The Cornhill Magazine*. London: Smith, Elder and Company, 1866. Engraved by the Brothers Dalziel. Gift of Dennis T. Lanigan.

11. Dante Gabriel Rossetti, frontispiece and title page for Christina Rossetti, *The Prince's Progress and Other Poems*. London: Macmillan and Company, 1866. Engraved by W.J. Linton.

12. Arthur Hughes, illustrations for George MacDonald, *At the Back of the North Wind*. In *Good Words for the Young*, 1 July 1869. Engraved by Edward Dalziel.

13. Arthur Hughes, "Go Little Letter, Apace, Apace." *Good Words*. London: Strahan and Company, 1871. Engraver unknown.

14. Edward Burne-Jones, illustrations for *The Works of Geoffrey Chaucer*. Hammersmith: The KelmScott Press, 1896. Engraved by W.H. Hooper. Gift of Douglas Schoenherr in honour of Jean Sutherland Boggs.

15. Edward Burne-Jones, illustrations for *The Beginning of the World: Twenty-Five Pictures by Edward Burne-Jones*. London: Longmans, Green and Company, 1903. Gift of Dennis T. Lanigan.

Pre-Raphaelite Illustration

A SELECTION
FROM THE
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The Pre-Raphaelite Brotherhood was founded in London in 1848 by William Holman Hunt (1827–1910), John Everett Millais (1829–1896) and Dante Gabriel Rossetti (1828–1882). Disenchanted with contemporary academic painting, these three artists sought instead to create an art that followed John Ruskin's principle of "truth to nature." For inspiration, the group looked mainly to early Italian Renaissance art before Raphael, but they were also influenced by Albrecht Dürer (1471–1528), Jan van Eyck (c. 1380/90–1441) and members of the German Nazarene movement, including Julius Schnorr von Carolsfeld (1794–1872), Moritz Retzsch (1779–1857) and Johann Friedrich Overbeck (1789–1869).

Exhibition No. 51

6 OCTOBER - 31 DECEMBER 2015

The nineteenth century witnessed several important technical advances in the mechanical reproduction of books and magazines. The most significant change was the refinement of wood-engraving, which by the 1850s had become the dominant medium for reproducing images. Allowing text and image to be printed together, wood-engraving was considerably less expensive than other printing methods. The lower cost in turn meant that illustrated publications

could for the first time be made widely available to the general public. The popularity of wood-engraving also gave rise to specialized businesses devoted to the medium. Among the most prominent were firms run by the Brothers Dalziel and Joseph Swain. The Brothers Dalziel were particularly successful and were often entrusted with soliciting material from artists on behalf of major publishers. Illustration during the period had become,

in many respects, a collaborative art, a partnership between artist and wood engraver.

The ideas espoused by the original Pre-Raphaelites attracted numerous artist friends and colleagues in the 1850s, most notably Ford Madox Brown (1821–1893), Edward Burne-Jones (1833–1898), Arthur Hughes (1832–1915) and Frederick Sandys (1829–1904). All were drawn to the idea of a romantic past, which they often expressed in subjects

derived from medieval, biblical and literary sources with themes of love, death and personal loss. The Pre-Raphaelites held to the belief that illustration was an art form equal to painting, an idea that combined with other social and technological changes and helped make possible the large number of fine illustrations that appeared in books and magazines in Britain during the latter half of the nineteenth century.



△ Ford Madox Brown, "The Prisoner of Chillon," cat. 5



▷ William Holman Hunt, "The Lady of Shalott," cat. 3



◁ Edward Burne-Jones, "King Sigurd, the Crusader," cat. 8



▷ Frederick Sandys, "Rosamund, Queen of the Lombards," cat. 6