

Editorial Introduction

Meg Tasker

This special issue was inspired by a symposium hosted by the National Gallery of Victoria in collaboration with Alison Inglis from the University of Melbourne's art history program, on the occasion of the major NGV exhibition *Medieval Moderns—The Pre-Raphaelite Brotherhood*.¹ The exhibition, which ran from April to July 2015, was built around the National Gallery of Victoria's significant collection of Pre-Raphaelite art and design and was accompanied by a public program of events and a fully illustrated catalogue (Fig. 1). While sumptuous oils and delicate drawings featured in the exhibition, as might have been expected, the diversity of artistic and creative activity associated with Pre-Raphaelitism was also evident. As one reviewer commented: "amongst the drawings, paintings, sculptural works, albumen photographs, and illustrations, curator Laurie Benson has deftly integrated stained glass, textiles, furniture, wallpaper and ceramics."² The eclecticism of subject matter and engagement with different media clearly reflected the technical experimentation of the Pre-

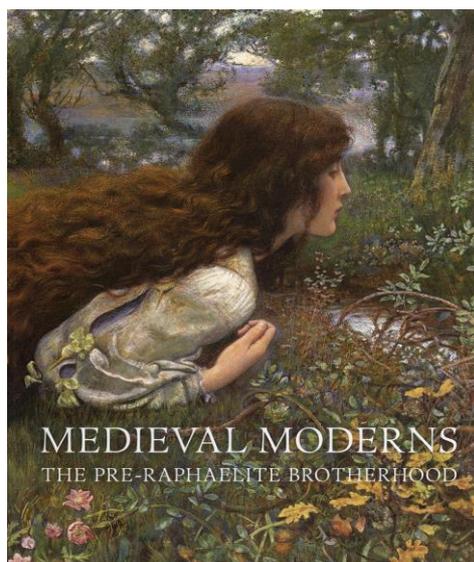


Fig. 1. Cover of exhibition catalogue: *Medieval Moderns: The Pre-Raphaelite Brotherhood*, NGV, 2015.

Raphaelite Brotherhood, as well as their legacy of influence on artists and artisans who are frequently characterised as followers or associates, whether as part of the Arts and Crafts movement, or Aestheticism.

The associated symposium (2-4 July 2015) opened with a keynote evening lecture by leading British art historian, Dr. Barbara Bryant, titled "Australia's Pre-Raphaelite Collection—the People behind the Portraits," and a guided tour of the exhibition by curator Laurie Benson, followed by sixteen papers delivered by curators and scholars with expertise in the history of art, decorative arts and collecting. With an

¹ The exhibition ran from 11 April to 12 July 2015. See: <https://www.ngv.vic.gov.au/exhibition/medieval-moderns-the-pre-raphaelite-brotherhood/>. The exhibition catalogue is unfortunately out of print, but we can recommend the illustrated review of the exhibition by Monique Webber in the Melbourne Art Network: <http://melbournartnetwork.com.au/2015/04/29/exhibition-review-medieval-moderns-national-gallery-of-victoria-monique-webber/>

² Inga Walton, "Brethren in Sincerity: The Pre-Raphaelites," <http://www.troublemag.com/brethren-in-sincerity-the-pre-raphaelites/> [sic].

informed and engaged audience, specialist guest chairs such as Christopher Mentz, and a viewing in an upstairs gallery of the conservation of John Roger Herbert's *Moses bringing down the Tables of the Law* (c.1872-78), the symposium was a brilliant event at the close of the exhibition—and a splendid opportunity for a special issue of *AJVS* devoted to the broader theme of Pre-Raphaelitism and its influence in Australia and New Zealand.

The response to the call for papers in 2016 was so strong that the essays in this issue of the *Australasian Journal of Victorian Studies* on “Pre-Raphaelitism in Australasia” (*AJVS* Vol. 22.2, 2018), constitute Part One of a two-volume undertaking, with the second to be published as *AJVS* Vol. 23.1, 2019. Coinciding with its long-awaited publication is another manifestation of interest in Pre-Raphaelitism, with the magnificent exhibition *Love and Desire: Pre-Raphaelite Masterpieces from the Tate* at the National Gallery of Australia, Canberra (December 2018 to April 2019). Despite the title, that exhibition includes many works on loan from institutions and individuals in Australasia, showing that the history of collecting Pre-Raphaelite and related works in the region is long and rich.

There are several strands to the study of Pre-Raphaelitism in Australasia: the history of the collection of Pre-Raphaelite works by institutions and individuals in the former British colonies in the Antipodes, the influence of Pre-Raphaelitism on the work of Australian and New Zealand artists and designers, and (related to both of these) the existence of family, personal and professional networks spanning the globe—which were not as unusual as one might think. The digitisation of newspapers from Britain and its colonies, a boon to researchers in many fields, provides a rich trove of information, supporting the sense of connectedness described by late Victorian as “the crimson thread of kinship.” Before the advent of travel by steam ship, however, or the development of climate-controlled transport for works of art, we may well marvel at the regular traffic of people and touring exhibitions across the equator.

In the introductory essay which follows, Alison Inglis provides an overview of Pre-Raphaelitism in Australia as explored in the various articles that make up this issue, while acknowledging the work of scholars such as Juliette Peers and other speakers at the Symposium whose research is part of an expanding foundation for further studies in the field. She is to be congratulated for promoting and supporting scholarship and collegiality in this exciting field of study.

Pre-Raphaelitism and Australia

Alison Inglis



Detail of catalogue cover, *Medieval Moderns: The Pre-Raphaelite Brotherhood*, Fig. 1 above.

The importance of the revolutionary group of nineteenth-century artists known as the Pre-Raphaelite Brotherhood and their subsequent influence on British art have long been recognised, but the impact of the movement beyond that nation's shores has yet to be fully evaluated.³ Australia can claim a special place within the study of Pre-Raphaelitism's global influence, not only because one of the original Pre-Raphaelite Brotherhood, the sculptor, Thomas Woolner (1825-92), actually lived and worked in the Australian colonies in the early 1850s, but also because of a wealth of familial ties, and professional and institutional interactions established during the second half of the nineteenth and early twentieth centuries. The ramifications of this remarkable web of cultural connections continues to the present day, and some of the many strands that make up Australia's distinctive relationship to Pre-Raphaelitism are explored in two special issue volumes of the *Australasian Journal of Victorian Studies*, beginning with "Pre-Raphaelitism in Australasia" Part 1: *AJVS* Vol. 22.2 (2018), and continuing in Part 2: *AJVS* Vol. 23.1 (2019).

One significant aspect of Australia's contribution to the history of Pre-Raphaelitism is the fact that it began during the early years of the movement itself, when the founding members—Dante Gabriel Rossetti (1828–82), William Holman Hunt (1827–1910), John Everett Millais (1829–96), Frederic George Stephens (1827-1907), James Collinson (1825-

³ For studies of Pre-Raphaelitism from an international perspective, see Thomas J. Tobin (ed.), *Worldwide Pre-Raphaelitism*, State University of New York Press, Albany, 2005, which includes an important article by Juliette Peers on "Pre-Raphaelitism in Colonial Australia," pp. 215-33; Susan P. Casteras and Alicia Craig Faxon (eds), *Pre-Raphaelite Art in its European Context*, Fairleigh Dickinson University Press, 1995; M. F. Watson (ed.), *Collecting the Pre-Raphaelites: an Anglo-American Enchantment*, Ashgate, Aldershot, 1997; E. Pettejohn, "Envoi," in *The Cambridge Companion to the Pre-Raphaelites*, ed. E. Pettejohn, Cambridge University Press, Cambridge, 2012, pp. 265-72.

81), William Michael Rossetti (1829-1919) and Thomas Woolner—still conceived of themselves as a “brotherhood.” Woolner’s departure to the Australian goldfields reaffirmed their continuing allegiance to a shared identity, as it prompted an exchange of striking friendship portrait drawings with accompanying inscriptions.⁴ For instance, William Holman Hunt’s portrait of John Millais carries the text “W. holman hunt [sic] to his PRBrother Tom Woolner April 12th. 1853.” Another example, Dante Gabriel Rossetti’s portrait of Holman Hunt, is inscribed: “12 April /53 D G Rossetti to Thomas Woolner[,] Edward Bateman[,] Bernhard Smith.”⁵ The additional names in the inscription refer to the fact that Woolner was accompanied to the goldfields by two older associates of the Pre-Raphaelites: Bernhard Smith (1820-85) and Edward La Trobe Bateman (1816-97)—both of whom continued their artistic careers in the colonies and furthered public knowledge of the movement there. In this respect, Australia’s early relationship with Pre-Raphaelitism differs markedly from the American encounter with the movement, which largely occurred later in the later nineteenth century. In her analysis of that country’s more “guarded” reception of the Pre-Raphaelites, Margaretta Frederick Watson has observed:

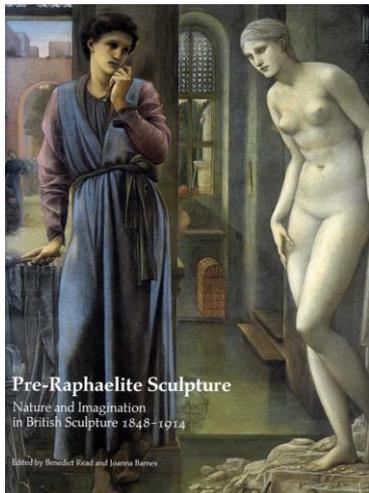


Fig. 2. Front cover: Benedict Read and Joanna Barnes (eds), *Pre-Raphaelite Sculpture*. London, 1991.

... it was not until the mid-1870s and the 1880s that collectors like Charles Eliot Norton and Samuel Bancroft began to purchase these works. Americans ... came late to their appreciation of the art of the PRB.⁶

Since the 1990s, several Australian art historians, led by Juliet (later Juliette) Peers, Caroline Clemente and Anne Neale, have studied in detail the activities of Woolner, Smith and Bateman in the Antipodes. Juliet Peers’s pioneering essays on Thomas Woolner and Bernhard Smith reached an international audience through their inclusion in the British publication *Pre-Raphaelite Sculpture: Nature and Imagination in British Sculpture 1848-1914* (Fig. 2). Caroline Clemente’s work has examined the interactions between artists and patrons in the

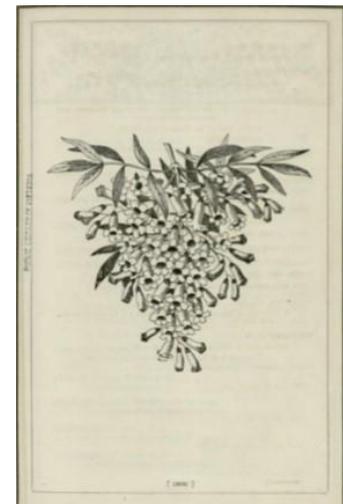
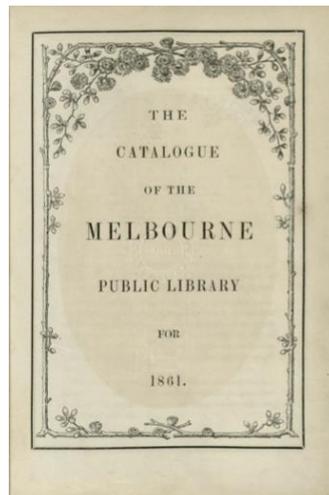
⁴ Richard Ormond, “Portraits to Australia, a Group of Pre-Raphaelite Drawings,” *Apollo*, vol. 85, Jan. 1967, pp. 25-27; C. Cruise, *Pre-Raphaelite Drawing*, exhibition catalogue, Birmingham Museums & Art Gallery, 2011, pp. 102-07.

⁵ W. Holman Hunt, *John Everett Millais*, 1853, chalks and pencil on paper, National Portrait Gallery, London; D. G. Rossetti, *William Holman Hunt*, 1853, pencil and grey wash on paper, Birmingham Museums & Art Gallery.

⁶ M. F. Watson, “‘Crossing the Big Pond’: The Anglo-American appeal of Pre-Raphaelitism,” in Watson, *op.cit.*, p. 2.

colonial art world, while Anne Neale, in her PhD thesis and subsequent articles, has explored the work of the “other” Pre-Raphaelite associate to emigrate to Australia, E. L. Bateman, focusing on his Melbourne career in landscape architecture and garden design.⁷

This narrative of gold-seeking emigrants has been the best-known aspect of the Australian connection to Pre-Raphaelitism (followed a close second by the popular interest in Dante Gabriel Rossetti’s passion for wombats and other exotic marsupials).⁸ These scholars have investigated the complex patterns of local patronage that supported the artists, ranging from Woolner’s private portrait commissions of colonial worthies to the official endorsement of Bateman by the Melbourne Public Library, whose Trustees appointed him to produce decorative designs for its first major catalogue of 1861 (Figs. 3a, 3b).⁹ Indeed, in Caroline Clemente’s article in this special issue of *AJVS*, she carefully reconstructs Woolner’s colonial career—comprising the sculptural work he produced and the networks he established—to argue that they were a vital catalyst in launching his subsequent professional life and in securing him future major commissions.



Figs. 3a & 3b. Edward La Trobe Bateman (designer), decorations for *The Catalogue of the Melbourne Public Library for 1861*, Melbourne, [1861]. Images: Courtesy of the State Library of Victoria.

⁷ Juliet Peers, “Beyond Captain Cook: Thomas Woolner in Australia” and “Bernhard Smith: ‘The Missing Brother’” in *Pre-Raphaelite Sculpture: Nature and Imagination in British Sculpture 1848-1914*, eds. B. Read and J. Barnes, The Henry Moore Foundation in association with Lund Humphries, London, 1991, pp. 34-39; 12-20. Caroline Clemente, “Artists in Society: A Melbourne Circle, 1850s-1880s,” *Art Bulletin of Victoria*, vol. 30, 1989 (<https://www.ngv.vic.gov.au/essay/artists-in-society-a-melbourne-circle-1850s-1880s/>); and “Thomas Woolner’s Portrait Medallion of C. J. La Trobe,” *La Trobe Library Journal*, no. 80, Spring, 2007, pp. 52-64. Anne Neale’s PhD thesis (University of Melbourne, 2001) was titled “Illuminating nature: the art and design of E. L. Bateman (1816-1897).”

⁸ J. Simons, *Rossetti’s Wombat: Pre-Raphaelites and Australian Animals in Victorian London*, Middlesex University Press, 2008; A. Trumble, “Rossetti, Morris and the Wombat,” *Art and Australia*, 50.1, Spring, 2012, pp. 114-21. See the Notes on Contributors in this issue for a charming sketch of the wombat by W. B. Scott.

⁹ Melbourne Public Library, *The Catalogue of the Melbourne Public Library for 1861*, Melbourne, 1861. Designs by Edward La Trobe Bateman, engraved by Samuel Calvert, printed by Clarson Shallard & Co, Bourke Street, Melbourne.

In view of the physical presence of Pre-Raphaelite artists “on the ground” in Australia, it is not surprising to discover that the local audience developed an early appreciation of the movement, its aims and stylistic characteristics. One contemporary colonial artist, the German-trained Eugene von Guerard, later recalled that he had first “heard of that [Pre-Raphaelite] School in the year 1854 when he exhibited his first pictures ... in Melbourne”;¹⁰ and various newspaper accounts of Pre-Raphaelite art—written by local authors or reprinted British notices—certainly appeared regularly in the colonial press throughout the 1850s.¹¹ Knowledge of Pre-Raphaelitism’s personal tie to Australia through the presence of Woolner was also widespread, as evinced by a report in one provincial newspaper, *The North Australian, Ipswich and General Advertiser*, that proudly informed its readers in 1856: “A new edition of Tennyson, illustrated by the great Pre-Raphaelites—Hunt, Millais, Rossetti, Hughes, etc.—is in the hands of Mr. Moxon, and will appear at Christmas-tide. Young Woolner, the sculptor, lately of Sydney, will furnish a medallion portrait of the poet.”¹² Another newspaper, at the other end of the continent in Tasmania, also urged readers to support this talented young artist while he was in the colonies, declaring:

We think it will be very much to the credit of the taste of Australia if, bold enough to choose the good art she sees before the loud reputation she hears of, she should be the first great public to “discover” Mr. Woolner.¹³

Over the following two decades, local familiarity with Pre-Raphaelitism was enhanced by the arrival of works of art inspired by the tenets of the movement. The Australian-born artist, Adelaide Ironside, on returning to Sydney in 1862 following a sojourn in Europe, was reported to have “brought home a very remarkable picture, in Pre-Raphaelite style”;¹⁴ while one of the paintings acquired from London for Melbourne’s fledgling Art Museum—John Bedford’s *La Belle Yseult* (1863) (Fig. 4)¹⁵—depicted an Arthurian heroine with “luxuriant wavy

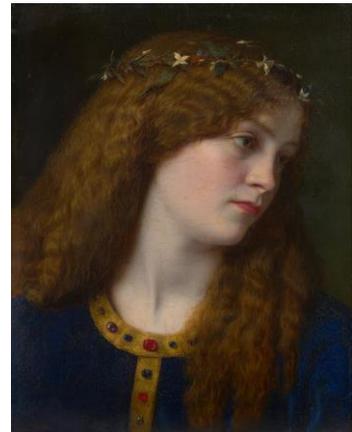


Fig. 4. John Bedford, *La Belle Yseult*, 1863, oil on wood panel, 35.4 x 27.9 cm. National Gallery of Victoria. Image: Courtesy of NGV.

¹⁰ E. von Guerard, unpublished letter to the *Argus*, c.1870, reprinted in Candace Bruce, *Eugene Von Guerard*, Australian Gallery Directors Council in conjunction with the Australian National Gallery, Canberra, 1980, pp. 134-35.

¹¹ In 2018, the National Library of Australia’s online research platform, TROVE, lists 37 entries relating to references to the word “Pre-Raphaelite” in Australian newspapers between 1850-59.

¹² “Miscellanea,” *The North Australian, Ipswich and General Advertiser*, 25 Nov. 1856, p. 1.

¹³ “Art in Australia,” *The Courier (Hobart)*, 18 Sept. 1854, p. 2.

¹⁴ “The New South Wales Contributions to the International Exhibition,” *Sydney Mail*, 24 May 1862, p. 3.

¹⁵ John Bedford, *La Belle Yseult*, 1863, oil on wood panel, National Gallery of Victoria. See:

hair” that aligned with Pre-Raphaelite ideals of female beauty.¹⁶ More importantly, a major painting by one of the Brotherhood’s close associates, Ford Madox Brown’s *Chaucer at the Court of Edward III* (1847-51), was among the earliest purchases of the National Gallery of New South Wales in 1876—at the same time representing the first work by that artist to enter a public art collection anywhere in the world.¹⁷

Familial ties and local knowledge

Woolner, Bateman and Smith were not the only members of the Pre-Raphaelite circle to have direct experience of the Antipodes. Also living in the colony of Victoria in the nineteenth century were two of William Holman Hunt’s siblings—his brother Edward and sister, Maria—who had emigrated in the 1850s. In his article in this *AJVS* special issue, Hugh Hudson investigates the unexpectedly rich holdings of Pre-Raphaelite manuscripts and realia in the State Library of Victoria, which include material relating to Woolner, Millais, Edward Burne-Jones, William Morris and Holman Hunt. In the case of the latter artist, Hudson reveals that the provenance of two rare portrait drawings of Hunt’s sister, *Emily Hunt* (1857) (Fig. 5) and son, *Cyril Benoni Hunt* (1877-79) (Fig. 6) in the National Gallery of Victoria can be traced back to these Australian-based relatives.¹⁸



Fig. 5. William Holman Hunt, *Emily Hunt*, 1857, pen and brown ink and wash, 11.8 x 10.8 cm (sheet), National Gallery of Victoria. Image: Courtesy of National Gallery of Victoria.



Fig. 6. William Holman Hunt, *Cyril Benoni Hunt*, 1877-79, pencil, 22.0 x 20.1 cm (sheet), National Gallery of Victoria. Image: Courtesy of National Gallery of Victoria.

A third member of the Pre-Raphaelite brotherhood, John Millais, has been shown by art historian and curator, Angus Trumble, to have developed “lifelong links to the Australian colonies,” chiefly owing to the presence of his half-brother, Clement Hodgkinson and his

<https://www.ngv.vic.gov.au/explore/collection/work/3775/>

¹⁶ “The Art Exhibition at the Public Library,” *The Age*, 2 Jan. 1865, p. 5.

¹⁷ Ford Madox Brown, *Chaucer at the Court of Edward III*, 1847-51, oil on canvas, Art Gallery of New South Wales. See: <https://www.artgallery.nsw.gov.au/collection/works/703/>

¹⁸ William Holman Hunt, *Emily Hunt*, 1857, pen and brown ink and wash; *Cyril Benoni Hunt*, 1877-79, pencil, National Gallery of Victoria. Both purchased 1951.

family, in Victoria from the early 1850s.¹⁹ The latter was understandably proud of his artist sibling and possessed examples of his work, as Melbourne's *Argus* newspaper reported in March 1880 when it described an example of Millais's juvenilia in Hodgkinson's collection: a watercolour of an Homeric subject produced by the artist prodigy "when he was only 11 years of age."²⁰ The existence of these familial links within the colonies inevitably contributed to public debates about Pre-Raphaelitism, as can be seen in 1881, when a negative and inaccurate account of Millais's work in the *Argus* prompted a swift correction by Hodgkinson, followed by a later "letter to the Editor" from Millais himself in London.²¹

Also contributing to this local exchange was a letter to the newspaper from Spencer R. Deverell, the brother of one of the Pre-Raphaelites' closest associates, Walter Deverell, who confidently pointed out perceived errors in another letter relating to the identity of the Brotherhood's members.²² Spencer Deverell would revisit this theme three years later, in a published letter, in which he put forward a claim (subsequently rejected) for his brother Walter's inclusion in the original fraternity:

As the brother of one, and when a boy intimately acquainted with all of them, and with the facts of the case, permit me to give the correct names [of the seven members of the brotherhood]. They are—Millais, Holman Hunt, William Rossetti, Woolner, Stephens, Gabriel Rossetti, and Walter Deverell.²³

The complexities surrounding Walter Deverell's place within the historiography of Pre-Raphaelitism are addressed in detail by Barbara Bryant in her essay in this *AJVS* special issue, forming part of her larger study of Deverell's two works of art in the National Gallery of Victoria: *The Pet Parrot* (1853) and *Study for the Pet Parrot* (c.1852-53). Bryant

¹⁹ A. Trumble, "Colony and Capital in Australian Impressionist Portraiture," in T. Lane (ed.), *Australian Impressionism*, Melbourne: National Gallery of Victoria, 2007, pp. 181-99; A. Trumble, "Millais in Melbourne," in *The Tumbrel Diaries* blog, 26 April 2011:

<https://angustrumble.blogspot.com/search?q=Hodgkinson>

It should also be noted that the Millais family had ties in colonial New Zealand, with the brother of Effie Millais, Melville Gray, residing there. His niece, Miss May Millais, visited him in 1886, before travelling to Victoria to stay with the Hodgkinsons. See Gladys, "Holmy Grange, Toorak," *Melbourne Punch*, 4 March 1886, p. 10; Trumble, "Millais in Melbourne," *op.cit.*

²⁰ *Argus*, 19 March 1880, p.4. This work was possibly Millais's *The Wrestlers*, c.1840-41, watercolour on paper, Tate.

²¹ See Trumble, "Millais in Melbourne," *op. cit.*

²² S. R. Deverell, "Mr. Millais's Paintings," *Argus*, 27 April 1881, p.7.

²³ S. R. Deverell, "The Pre-Raphaelites," *Argus*, 23 Sept. 1884, p.6. This letter was written to correct claims made in a lecture on Pre-Raphaelitism by a visiting speaker, Gerald Massey. Juliette Peers has noted that two other local citizens "sent letters to the *Argus* correcting the [lecture's] text, citing as their authority familial connections to the Brotherhood and its associates, through ... F. G. Stephens and Bernhard Smith himself ..." See Peers, "Bernhard Smith," in Read and Barnes, *op. cit.*, p. 13.

investigates not only the identity of the female sitter in this “modern life subject” but also Deverell’s life and career, including his family’s ties to Australia.

These antipodean connections to various individual artists encouraged a public “fascination with Pre-Raphaelitism in Australia,”²⁴ which continued into the twentieth century where it was fuelled by the presence of Edward Burne-Jones’s grand-daughter, Angela Thirkell, in Melbourne during the 1920s. Thirkell commenced her writing career at this time, and several articles by her in the local press focussed on Burne-Jones and Pre-Raphaelitism (such as one in the *Sydney Morning Herald* offering a vivid evocation of Burne-Jones’s house and studio at The Grange, Fulham). Thirkell would later expand upon this subject following her return to England in the famous memoir of her childhood, *Three Houses* (1931).²⁵ Despite her unhappy years in Australia, Thirkell chose to donate her portrait by John Collier to the National Gallery of Victoria in 1960 (Fig. 7).²⁶



Fig. 7. John Collier, *Mrs Campbell McInnes (later Angela Thirkell)*, 1912, oil on canvas, 158.4 x 91.7 cm. National Gallery of Victoria. Image: Courtesy of National Gallery of Victoria.

It was not only these family networks that kept alive popular interest in the movement. Several members of the public also claimed personal acquaintance with various Pre-Raphaelite artists, as demonstrated by one first-hand account of the exhumation of Rossetti’s poems from Elizabeth Siddal’s grave, sent to the editor of Adelaide’s *Advertiser* newspaper by P. H. G. Gledhill in 1908. Following a description of the grisly event, the author explained:

I can confidently speak of these details, having had a friendship with Mr. Howell, through whom I came into personal contact with many prominent artists and authors, and at the time of this gruesome recovery of the manuscript book, I was staying at his

²⁴ Peers, “Bernard Smith,” in Read and Barnes, *op. cit.*, p. 13.

²⁵ A. Thirkell, “Burne-Jones. At Richardson’s Grotto,” *Sydney Morning Herald*, 25 May 1929, p. 13; A. Thirkell, *Three Houses*, Oxford UP, London, 1931.

²⁶ John Collier, *Mrs Campbell McInnes (later Angela Thirkell)*, 1912, oil on canvas, National Gallery of Victoria.

house, and was the only person who remained in the company of Rossetti throughout that terrible night of his mental torture.²⁷

This and similar local recollections of the Pre-Raphaelites were often prompted by the publication of autobiographies, memoirs and histories relating to the movement that began to appear in Britain in the early twentieth century. Colonial reviews of this growing body of literature also ensured that the Australian component of the story was reiterated; as was the case in 1934, in a book review of *The Rossettis and Their Circle* which contained a section on Woolner and his associates sub-titled “Pre-Raphaelites in Australia.”²⁸ This same year saw the publication of the first history of art in Australia, William Moore’s *The Story of Australian Art*, which included an account of the Pre-Raphaelites’ presence in this country.²⁹

The Pre-Raphaelite art exhibition of 1962 and its aftermath

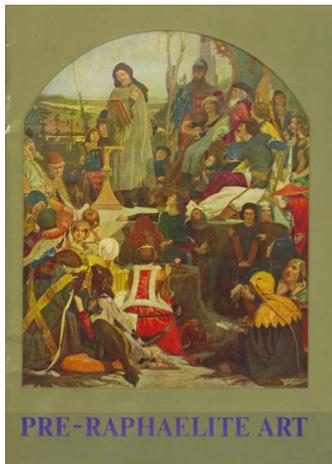


Fig. 8. Cover, exhibition catalogue: *Pre-Raphaelite Art*. State Art Galleries of Australia, 1962.

This antipodean Pre-Raphaelite narrative reached its culmination in a major touring exhibition in 1962, arranged by the state art galleries of Australia, and first presented in Adelaide as part of the city’s Festival of the Arts, where it celebrated the opening of new extensions to the Art Gallery of South Australia.³⁰ Its full title—*Pre-Raphaelite Art paintings drawings engraving sculpture tapestries chintzes wallpapers* (Fig. 8)—made clear the ambitious breadth of the project, which, as Peers has emphasised, was “one of the first scholarly recapitulations of Pre-Raphaelitism in light of twentieth-century art historical practice and one of the first exhibitions of Pre-Raphaelitism anywhere informed by modern museum techniques.”³¹ Several famous works were lent from

British collections—Holman Hunt’s *The Scapegoat* (1854-56) and *The Triumph of the Innocents* (1876-89), Millais’s *Portrait of John Ruskin* (1853-54), Arthur Hughes’s *Home from the Sea* (1862)—and these were placed alongside the remarkably rich holdings of Pre-

²⁷ P. H. G. Gledhill, “Dante Gabriel Rossetti,” *Advertiser (Adelaide)*, 4 July 1908, p. 5.

²⁸ See “Books of the Day: The Rossetti Circle,” *Australasian*, 15 Dec. 1934, p. 5. Review of *The Rossettis and Their Circle* by Frances Winwar, Hurst & Blackett, London, 1934.

²⁹ W. Moore, *The Story of Australian Art, from the earliest known art of the continent to the art of today*, Angus & Robertson, Sydney, 1934, vol. 2, p.73.

³⁰ D. Thomas, *Pre-Raphaelite Art: paintings, drawings, engravings, sculpture, tapestries, chintzes, wallpapers*, State Art Galleries of Australia, Adelaide, 1962.

³¹ J. Peers, “Pre-Raphaelitism in Colonial Australia,” in Tobin, *op.cit.*, pp. 215-33. See also J. Mendelsohn, C. Speck, C. De Lorenzo, A. Inglis, *Australian Art Exhibitions: Opening Our Eyes*, Thames & Hudson Australia, Melbourne, 2018, p. 38.

Raphaelite works in Australia's public collections, many of them acquired in the nineteenth and early twentieth centuries, and in several cases directly from the artists or their families.³² After Adelaide, this large exhibition went on a national tour and was presented at six state galleries—an unprecedented endeavour at that time both within Britain and certainly beyond its shores. The Australian exhibition pre-dates the major reassessment of Pre-Raphaelitism that commenced with the series of solo exhibitions in Britain on Madox Brown in 1964, Millais in 1967, Hunt in 1969, Rossetti in 1973 and Burne-Jones in 1975.³³

The curator of the exhibition, Daniel Thomas from the Art Gallery of New South Wales, recounted the Australian connections to the movement in his catalogue essay, and this was clearly an important theme within the display, which presented a selection of works by Woolner, Bateman and Bernhard Smith, as well as a pencil study for Madox Brown's *The Last of England* (1852), lent from Birmingham. Thomas emphasised that “works from Australian collections are catalogued in greater detail than the others, for information on the latter is readily available elsewhere. Similarly, the less important artists with Australian connections, Bateman and Bernhard Smith, have the longest biographies.”³⁴

One impressive feature of the exhibition was the range and quality of the works on paper. The Victorian era, of course, was the great age of “black and white” art, both original and reproductive prints, and many examples by the Pre-Raphaelites were circulating throughout the colonies from the 1850s onwards, especially in the wake of the inter-colonial and international “great exhibitions.”³⁵ A number of fine drawings and watercolours began to enter Australian public collections in the early twentieth century—such as Millais's *Garden Scene* (1849), Hunt's *The Lady of Shalott* (1850), Sandys's *Until her Death* (1862), and Rossetti's *The Loving Cup* (c.1867)—many bought on the advice of London-based experts.³⁶ In her short essay in this issue of *AJVS*, Alisa Bunbury examines one of these early acquis-

³² Thomas, *op.cit.*, pp. 7-8.

³³ Liverpool's Walker Art Gallery presented *Ford Madox Brown* in 1964; *Millais* in 1967 (also shown at London's Royal Academy of Arts); and *William Holman Hunt* in 1969. Mary Bennett was the curator. The Royal Academy presented *Dante Gabriel Rossetti: painter and poet* in 1973 (also shown at Birmingham); and the Arts Council of Great Britain presented the touring exhibition, Burne-Jones in 1975, curated by John Christian. See J. Christian, “A Critical Somersault,” in S. Wildman and J. Christian, *Edward Burne-Jones, Victorian Artist-Dreamer*, Metropolitan Museum of Art, New York, 1998, p. 3; Prettejohn, *op.cit.*

³⁴ Thomas, *op. cit.*, p. 9.

³⁵ L. Benson, *Medieval Moderns: The Pre-Raphaelite Brotherhood*, National Gallery of Victoria, 2015, p. 71.

³⁶ J. Millais, *Garden Scene*, 1849, pen and ink over pencil, Western Australian Art Gallery; W. Holman Hunt, *The Lady of Shalott*, 1850, black chalk, pen and ink, NGV; F. Sandys, *Until her Death*, [1862], pen and ink, Art Gallery of South Australia; D. G. Rossetti, *The Loving Cup*, c.1867, gouache on paper, Art Gallery of South Australia.

itions, a beautiful head of a woman titled *Sorrow* (1873), which was purchased by the National Gallery of Victoria in 1905 as a work by the Pre-Raphaelite associate, Frederick Sandys (1829-1904). Bunbury's detailed analysis of the composition, signature and provenance explains why this chalk drawing has recently been re-attributed to another artist with connections to the Pre-Raphaelite circle, Frederic Shields (1833-1911).³⁷

Another striking aspect of the Pre-Raphaelite exhibition of 1962 was its inclusion of the decorative arts, ranging from tapestry and chintz to wallpaper. In hindsight, this component should not be surprising. The Barr Smith family of South Australia were enthusiastic patrons of the design firm of Morris & Company (which employed many Pre-Raphaelite artists, most notably Edward Burne-Jones). In fact, three generations of the family furnished at least seven of their homes in Adelaide between 1880 and 1930 with Morris & Company carpets, tapestries, wallpaper, furniture and glassware. Today, the Barr Smiths are acknowledged as one of the firm's "most significant international clients," and the Art Gallery of South Australia holds the largest collection of Morris & Company material outside Great Britain.³⁸

However, it is noteworthy that only one work of decorative art in the 1962 exhibition was from a local collection—the great Morris & Company tapestry of *The Adoration of the Magi* (1900-1902), originally designed by Edward Burne-Jones, with floral border by J. H. Dearle, in 1887; the other tapestries, chintzes and wallpaper were all lent by the Victoria and Albert Museum. It was not until the 1980s that Morris & Company furnishings from the Barr Smith family homes began to enter the Art Gallery of South Australia's collections. The Gallery's curator of decorative arts, Christopher Menz, took responsibility for researching the work of Morris & Company in Australia and determining acquisitions. The result was the trail-blazing exhibition, *Morris & Company Pre-Raphaelites and the Arts & Crafts Movement in South Australia* in 1994 (Fig. 9), which inserted a crucial missing piece—the patronage and collecting of the decorative arts—into the history of Pre-Raphaelitism in this country.³⁹

³⁷ F. Shields, *Sorrow*, 1873, coloured chalk over charcoal and wash on green paper, NGV. For details see: <https://www.ngv.vic.gov.au/explore/collection/work/42665/>

³⁸ C. Menz, *Morris & Co.*, Art Gallery of South Australia, Adelaide, 2002, pp. 136-37.

³⁹ C. Menz, *Morris & Company Pre-Raphaelites and the Arts & Crafts Movement in South Australia*, Art Gallery of South Australia, Adelaide, 1994.

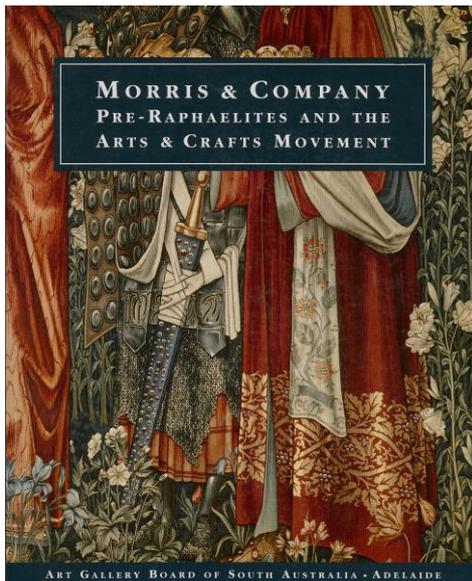


Fig. 9. Cover of exhibition catalogue:
*Morris & Company Pre-Raphaelites and the
Arts & Crafts Movement in South Australia.*
Art Gallery of S. A., 1994.

The role of designers and decorating firms in shaping Australian artistic taste in the late nineteenth and early twentieth centuries continues to attract scholarly attention. In his contribution to this issue of *AJVS*, Andrew Montana draws upon his expert knowledge of the Art Movement in Australia, investigating the career of the influential decorator and stained glass artist, David Cottier (1838-91). An early contemporary of the Pre-Raphaelites and William Morris, Cottier established the firm of Lyon, Cottier & Co. in Sydney in the early 1870s. Montana evaluates the achievements of this important but under-appreciated designer and considers the impact of Pre-Raphaelitism on his decorative aesthetic in Australia.

The significant role of Australian stained glass as a conduit for Pre-Raphaelite art is also addressed by another author in this Special Issue. But instead of studying the careers and sources of individual designers, Bronwyn Hughes has chosen to trace the inspiration of a particular work of art upon several generations of artists and patrons. The work of art in question is Holman Hunt's "great Pre-Raphaelite picture," *The Light of the World* (c.1900-04),⁴⁰ whose famous tour of the Antipodes between 1905-07 had one not unexpected result: the image became the most popular subject for stained glass windows in Australia and New Zealand during the first half of the twentieth century. Indeed, Hughes's research reveals that modernist re-workings of the image were still being installed as church windows in the 1960s, and that it could be adapted to suit local conditions, as it was in 1935 for the Mission to Seafarers Chapel of St. Peter in Melbourne (p. 108 of this issue, Fig. 8).

The world-wide revival of interest in Pre-Raphaelitism can be traced back to pioneering exhibitions like *Pre-Raphaelite Art* in 1962, and public enthusiasm for the movement in

⁴⁰ H. Holman Hunt, *The Light of the World*, c.1900-04, oil on canvas, St Paul's Cathedral, London.

Australia continues to this day. Since that ambitious nationwide event, a number of important exhibitions on Pre-Raphaelitism have been organised or hosted by Australian art museums—most recently, *Medieval Moderns: The Pre-Raphaelite Brotherhood* (Fig. 1) at the National Gallery of Victoria in 2015, and *Love & Desire: Pre-Raphaelite Masterpieces from the Tate* (Fig. 10) at the National Gallery of Australia in 2018-19.

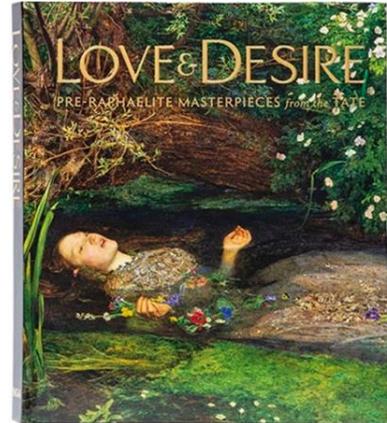
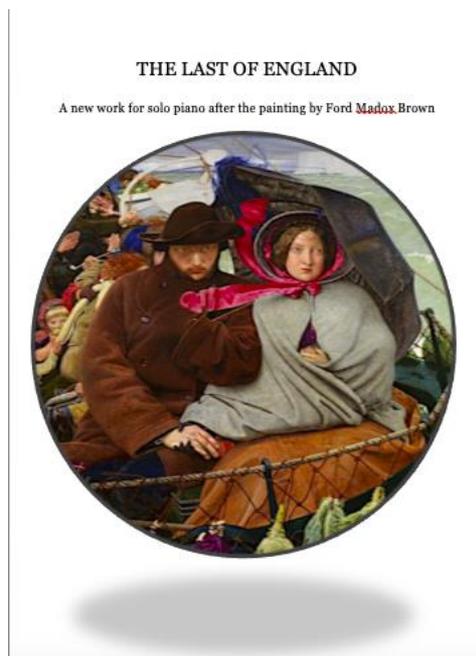


Fig. 10. Cover of exhibition catalogue: *Love & Desire, Pre-Raphaelite Masterpieces from the Tate*, National Gallery of Australia, 2018.

The legacy of Australia's direct involvement in the history of Pre-Raphaelitism also continues to reverberate, as was shown in the performance in 2016 of a new work for solo piano, *The Last of England* (Fig. 11), by British-born composer and pianist, Richard Chew, to accompany an exhibition of the same title, *The Last of England: Emigration in Prints* at the Art Gallery of Ballarat.⁴¹ Chew describes his inspiration by this iconic work:



I've known this painting [Ford Madox Brown's *The Last of England*] since childhood, when my mother used to take me to the City of Birmingham Art Gallery, where *The Last of England* is on permanent display. It was an image that stuck in my mind for some reason, but I had no idea then that I would myself emigrate to Australia as an adult with my family, nor that I would eventually find myself living and working in Ballarat, near to the goldfields where Woolner had searched in vain for his fortune. When I was recently casting around for a theme that would tie together a series of pieces for solo piano I was writing, it suddenly occurred to me that the painting was the solution. Details within *The Last of England* became like embarkation points for musical ideas or moods that I wanted to create.⁴²

Fig. 11. Front page: *The Last of England Program Notes*, Art Gallery of Ballarat, 2016.

⁴¹ The exhibition, *The Last of England: Emigration in Prints*, was held at the Art Gallery of Ballarat from 25 June to 14 August 2016. It was curated by Patricia Tryon Macdonald, and was presented in conjunction with *The Last of England* piano recital by Dr Richard Chew. See:

https://artgalleryofballarat.com.au/gallery_exhibitions/the-last-of-england-emigration-in-prints/

⁴² P. Freund, *The Last of England Program Notes*, Art Gallery of Ballarat, 2016.

This contemporary musical appreciation of Brown's famous painting reminds us of the continuing relevance of the Pre-Raphaelite movement for local audiences and offers further explanation for the depth of research undertaken in this field across a range of disciplines in Australia and New Zealand. Certainly, the National Gallery of Victoria exhibition and symposium *Medieval Moderns: The Pre-Raphaelite Brotherhood*, as well as this special double issue of *AJSA*, are testimony to this enduring relationship.

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Our determination not to give up on the project is largely due to the gorgeousness of the material itself, and we are delighted to be presenting, at last, this lavishly illustrated set of essays. Special thanks to Nancy Langham-Hooper, who did so much to set up the issue and liaise with authors, and to the libraries, galleries, archives and institutions who have generously allowed the use of images and source material throughout the volume. As a non-commercial publication, offering free and open access to all via the Open Journals System, we very much appreciate their support in waiving fees as well as assisting with illustrations and permissions.

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