

Cambridge University Press
0521824680 - Pre-Raphaelite Painting and Nineteenth-Century Realism
Marcia Werner
Frontmatter
[More information](#)

PRE-RAPHAELITE PAINTING AND NINETEENTH-CENTURY REALISM

This book reconsiders and revises our understanding of Pre-Raphaelite painting: its philosophy of art, its sources, its cohesiveness, and its relationship to the broader context of contemporary European Realism. Challenging several long-standing beliefs about the PRB, which is often characterized as a disparate group who pursued divergent, even antithetical, goals, Marcia Werner proposes that the Pre-Raphaelites developed and shared an artistic philosophy comprehensive enough to embrace all of their differences. Werner reconstructs this credo through careful study of writings by Pre-Raphaelite artists and their associates. She also examines unexplored and neglected contemporary intellectual and philosophical sources, particularly those of John Stuart Mill and Thomas Carlyle, whose works are shown to be critical to an understanding of Pre-Raphaelite painting. Supporting her ideas through sustained analyses of key works, the author also argues that John Ruskin's importance to the Pre-Raphaelites has been misunderstood and overstated.

Marcia Werner is Adjunct Associate Professor of Art History at Temple University in Philadelphia.

Pre-Raphaelite
Painting and
Nineteenth-Century
Realism



MARCIA WERNER
Temple University



Cambridge University Press
 0521824680 - Pre-Raphaelite Painting and Nineteenth-Century Realism
 Marcia Werner
 Frontmatter
[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
 The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
 The Edinburgh Building, Cambridge CB2 2RU, UK
 40 West 20th Street, New York, NY 10011-4211, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 Ruiz de Alarcón 13, 28014 Madrid, Spain
 Dock House, The Waterfront, Cape Town 8001, South Africa

<http://www.cambridge.org>

© Marcia Werner 2005

This book is in copyright. Subject to statutory exception
 and to the provisions of relevant collective licensing agreements,
 no reproduction of any part may take place without
 the written permission of Cambridge University Press.

First published 2005

Printed in the United Kingdom at the University Press, Cambridge

Typefaces Sabon 10/14 pt. and ITC Clearface *System* L^AT_EX 2_ε [TB]

A catalog record for this book is available from the British Library.

Library of Congress Cataloging in Publication Data

Werner, Marcia

Pre-Raphaelite painting and nineteenth-century realism / Marcia Werner.

p. cm.

Includes bibliographical references and index.

ISBN 0-521-82468-0

1. Pre-Raphaelitism. 2. Realism in art – Europe. 3. Art, European – 19th century.

I. Title: Pre-Raphaelite painting and 19th-century realism. II. Title.

N6917.5.P7W47 2004

759.05'3 – dc22 2004045654

ISBN 0 521 82468 0 hardback

Cambridge University Press
0521824680 - Pre-Raphaelite Painting and Nineteenth-Century Realism
Marcia Werner
Frontmatter
[More information](#)

For my family,

Martin, Aaron, Rachel, John, Isaac, Naomi, Judah, and Samuel

With affection

Contents



List of Illustrations ✕ ix

Acknowledgments ✕ xiii

Introduction ✕ i

Part One. Theory ✕ 14

1. Received Opinion ✕ 14

2. John Ruskin ✕ 18

3. *Modern Painters* II: The Theoretic Faculty ✕ 20

4. *Modern Painters* II: The Imaginative Faculty ✕ 32

5. Ruskin's *Pre-Raphaelitism* ✕ 44

6. Pre-Raphaelite Assessment of Ruskin's Influence ✕ 52

7. *The Germ* ✕ 58

8. William Michael Rossetti: History and Time in
 Pre-Raphaelite Art ✕ 73

9. The Interconnection of Sacred and Secular in Pre-Raphaelitism ✕ 90

10. William Michael Rossetti's Review Articles ✕ 93

11. John Stuart Mill: Utilitarianism and British Empiricism ✕ 103

Contents

12. Thomas Carlyle and <i>The Oxford and Cambridge Magazine</i>	✕	116
<i>Review</i>	✕	136
Part Two. Practice		
✕ 141		
Introduction to Part II		
✕ 141		
13. The Shared Vision of Pre-Raphaelite Realism	✕	143
14. Dante Gabriel Rossetti and French Realism	✕	151
15. Dante Gabriel Rossetti: Realism in Early Pre-Raphaelite Poetry	✕	159
16. “Hand and Soul” and “St. Agnes of Intercession”	✕	165
17. Dante Gabriel Rossetti: Paintings and Drawings	✕	174
18. <i>Found</i>	✕	187
19. John Everett Millais	✕	211
20. William Holman Hunt	✕	224
21. The Lady of Shalott	✕	233
22. <i>May Morning on Magdalen Tower</i>	✕	241
23. Ford Madox Brown	✕	248
24. <i>Work and Cromwell on his Farm</i>	✕	255
Conclusion		
✕ 265		
<i>Bibliography</i>		
✕ 275		
<i>Index</i>		
✕ 283		

Illustrations



1. Ford Madox Brown, <i>Pretty Baa Lambs</i> .	page 17
2. Tintoretto, Jacopo Robusti, <i>Crucifixion</i> .	23
3. John Everett Millais, <i>Ophelia</i> .	25
4. John Everett Millais, <i>Christ in the House of His Parents (The Carpenter's Shop)</i> .	44
5. William Holman Hunt, <i>The Shadow of Death</i> .	45
6. Dante Gabriel Rossetti, <i>Ecce Ancilla Domini! (The Annunciation)</i> .	70
7. William Holman Hunt, <i>The Awakening Conscience</i> .	77
8. Ford Madox Brown, <i>Jesus Washing Peter's Feet</i> .	80
9. Ford Madox Brown, <i>Oure Ladye of Good Children</i> .	81
10. Dante Gabriel Rossetti, <i>Study for the Wedding of St. George and the Princess Sabra</i> .	86
11. Dante Gabriel Rossetti, <i>The Wedding of St. George and the Princess Sabra</i> .	86
12. Dante Gabriel Rossetti, <i>Sketch for Mary Magdalene at the Door of Simon the Pharisee</i> .	87
13. Dante Gabriel Rossetti, <i>Study for Beata Beatrix</i> .	87
14. John Everett Millais, <i>A Dream of the Past – Sir Isumbras at the Ford</i> .	89
15. Dante Gabriel Rossetti, <i>The Girlhood of Mary Virgin</i> .	93
16. William Holman Hunt, <i>Our English Coasts (Strayed Sheep)</i> .	95

Illustrations

17. Ford Madox Brown, <i>The Last of England</i> .	102
18. William Holman Hunt, <i>Portrait of Rossetti</i> , 1853.	148
19. William Holman Hunt, <i>Portrait of Rossetti</i> , 1882.	149
20. John Everett Millais, <i>The Bridesmaid</i> .	151
21. Gavarni (Sulpice Guillaume Chevalier), <i>The Matchgirl</i> .	153
22. Dante Gabriel Rossetti, <i>Beggar and Woman</i> .	154
23. Tony Johannot, <i>La fileuse</i> . Frontispiece illustration for Charles Nodier's <i>Trilby</i> .	155
24. Dante Gabriel Rossetti, <i>The Sleeper</i> .	156
25. Gustave Courbet, <i>The Sleeping Spinner</i> .	157
26. Dante Gabriel Rossetti, <i>The Sonnet</i> .	175
27. Dante Gabriel Rossetti, <i>Proserpin</i> .	178
28. Dante Gabriel Rossetti, <i>The First Anniversary of the Death of Beatrice (Dante Drawing an Angel)</i> .	179
29. Dante Gabriel Rossetti, <i>Giotto Painting a Portrait of Dante</i> .	183
30. Dante Gabriel Rossetti, <i>Writing on the Sand</i> .	185
31. Dante Gabriel Rossetti, <i>Found</i> .	188
32. Dante Gabriel Rossetti, <i>Study for Found</i> , 1853.	189
33. Dante Gabriel Rossetti, <i>Study for Found</i> , ca. 1855.	191
34. Dante Gabriel Rossetti, <i>Study for Hamlet and Ophelia</i> .	193
35. Dante Gabriel Rossetti, <i>Hamlet and Ophelia</i> .	194
36. William Holman Hunt, <i>The Light of the World</i> .	200
37. Leonardo da Vinci, <i>Sketch of Flying Bird and Sprouting Tree Stump</i> .	201
38. Sampler, 1826.	204
39. Dante Gabriel Rossetti, <i>Hesterna Rosa</i> .	205
40. Dante Gabriel Rossetti, <i>Mary Magdalene at the Door of Simon the Pharisee</i> .	207
41. Master of the Lehman Crucifixion, <i>Noli me Tangere</i> .	209
42. John Everett Millais, <i>Mariana in the Moated Grange</i> .	213
43. John Everett Millais, <i>Lorenzo and Isabella</i> .	215
44. William Holman Hunt, <i>Isabella and the Pot of Basil</i> .	217
45. John Everett Millais, <i>The Woodman's Daughter</i> .	219
46. John Everett Millais, <i>Autumn Leaves</i> .	222
47. John Everett Millais, <i>The Vale of Rest</i> .	223
48. William Holman Hunt, <i>The Finding of the Saviour in the Temple</i> .	225
49. William Holman Hunt, <i>The Hireling Shepherd</i> .	226
50. William Holman Hunt, <i>The Lady of Shalott</i> .	234
51. William Holman Hunt, Study for <i>The Lady of Shalott</i> .	236
52. William Blake, <i>Job and His Daughters, Illustrations of the Book of Job</i> .	239

Cambridge University Press
0521824680 - Pre-Raphaelite Painting and Nineteenth-Century Realism
Marcia Werner
Frontmatter
[More information](#)

Illustrations

53. William Holman Hunt, <i>May Morning on Magdalen Tower, Oxford.</i>	242
54. William Holman Hunt, <i>Claudio and Isabella.</i>	247
55. Ford Madox Brown, <i>Manfred on the Jungfrau.</i>	250
56. Ford Madox Brown, <i>Take Your Son, Sir!</i>	254
57. Ford Madox Brown, <i>Work.</i>	256
58. Ford Madox Brown, <i>Cromwell on his Farm.</i>	259

Acknowledgments



To begin at the beginning, I am indebted to Charles Dempsey and Elizabeth Cropper, whose help and encouragement were crucial to my academic career. My engagement with issues related to Realism originated in a seminar on that subject taught by Steven Z. Levine, my dissertation advisor at Bryn Mawr College. I thank him for his kindness to me as a student. My good friends Martin Eidelberg and Therese Dolan have been unfailingly interested in and supportive of this project during its long evolution. Virginia Surtees provided valuable help in locating works, and Sheila Paine and Katharine Macdonald graciously obtained important photographs for me. I wish I could acknowledge more specifically the anonymous reader for Cambridge University Press who so generously provided me with extensive and extremely helpful commentary. I have benefited, too, from the assistance of Madeline Davis, secretary to the Department of Art History at Temple University; Andrea Goldstein, art librarian at Tyler School of Art; and Johanna Inman, photographer to the slide library at Tyler. I am also very grateful to Beatrice Rehl for the editorial skill and patience she has brought to this project. I am happy to have an opportunity to acknowledge Harriet and Allan Berman for making their home mine during research trips to New York, Tossi Aaron for advice in botanical matters, Judy Oberhausen and Dennis T. Lanigan for help with sources, and my daughter, Rachel Rose, for her ever-cheerful assistance with computer problems.

Cambridge University Press
0521824680 - Pre-Raphaelite Painting and Nineteenth-Century Realism
Marcia Werner
Frontmatter
[More information](#)

Acknowledgments

My husband, Martin Werner, read each of the many drafts of this work with his usual care and acuity. In this endeavor, as in so much else, he has been, to borrow a Rossettian phrase, “the one necessary person.” Heartfelt thanks.