

Lewis Carroll among Victorian artists

with an emphasis on
Pre-Raphaelites

Victorians liked narrative
paintings that told stories.



William Powell Frith. *The Derby Day*. 1856–8.



The Railway Station by William Powell Frith, RA. 1862.



William Frith.
Dolly Varden.
1842-9

A painting of
Charles Dickens'
fluttery character
from the novel
Barnaby Rudge
(1841).



Henry Wallis. *Chatterton*. 1856.



John William Waterhouse. *The Lady of Shalott*. 1888.
See Part 4 of Tennyson's poem.



Ford Madox Brown. *Work*. 1852-1865.



The Last of England
By Ford
Maddox
Ford.
1852 –
1855.

This painting is about a couple leaving for Australia with parallels to the Biblical story of Flight into Egypt.



Augustus Leopold Egg. *Past and Present, No. 1*. 1858



Augustus Leopold Egg. *Past and Present, No. 2*. 1858



Augustus Leopold Egg. *Past and Present, No. 3*. 1858



The Old Shepherd's Chief Mourner. Sir Edwin Landseer, PRA. 1837.



Sir Edwin Landseer. *Man Proposes, God Disposes*. 1864

The Pre-Raphaelites

Notes on the Pre-Raphaelites from the Tate Gallery website:

The name Pre-Raphaelite Brotherhood referred to the groups' opposition to the Royal Academy's promotion of the Renaissance master artist Raphael.

Inspired by the theories of John Ruskin, who urged artists to 'go to nature,' they believe in an art of serious subjects treated with maximum realism. Their principal themes were initially religious, but they also used subjects from literature and poetry, particularly those dealing with love and death.

Its principal members were William Holman Hunt, John Everett Millais, and Dante Gabriel



*Portrait of Dante
Gabriel Rossetti at 22
years of Age by
William Holman Hunt.
1853*



*The Girlhood
of Mary
Virgin*
Dante
Gabriel
Rossetti.
1848-49

Dante's
sister, the
poet
Christina
Rossetti,
poses as
Mary here.



Dante Rossetti drawing for his sister Christina's poem *Goblin Market*



Dante Rossetti's portraits of Christina Rossetti



Lady Lilith
by
Dante
Gabriel
Rossetti.
1868.



*The Blessed
Damoze*
(with predella)
by
Dante Gabriel
Rossetti.
1875-8



Dante
Gabriel
Rossetti's
Found.
1853.



*Astarte
Syriaca*
By
Dante
Gabriel
Rossetti,
1877.

Jane Morris
is the
model.



Jane Morris reclining on a divan.



Photographs by John R. Parsons.
Posed by Dante Rossetti. 1865





Ophelia by John Everett Millais. This masterpiece has topped a poll of Twitter users' favourite Pre-Raphaelite paintings.



Sir John
Everett
Millais, Bt
Mariana.
1851.



Autumn Leaves
By
Sir John Everett
Millais Bt PRA.
1855-56.



Christ in the House of His Parents. Sir John Everett Millais. 1849-1850.



*John
Ruskin*
by
Sir John
Everett
Millais.
1854.



*The
Awakening
Conscience*
by
William
Holman Hunt.
1851-53



*The Light of
the World.*
By William
Holman
Hunt.



The Scapegoat. By William Holman Hunt.

Top five Pre-Raphaelite paintings on Tate's Twitter

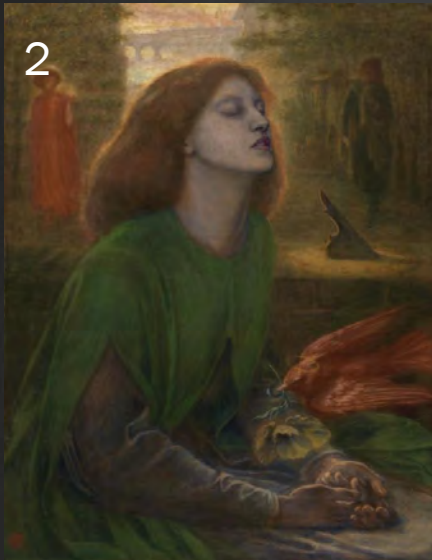
1. *Ophelia* John Everett Millais

2. *Beata Beatrix* Dante Gabriel Rossetti

3. *Lady of Shalott* John William Waterhouse

4. *Proserpine* Dante Gabriel Rossetti

5. *Beguiling of Merlin* Edward Burne-Jones

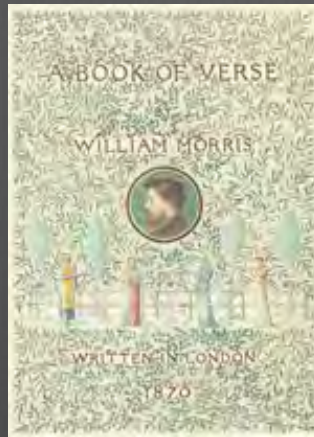


The Arts and Crafts
movement in England
was influenced by
The Pre-Raphaelites

William Morris was
the leader of the Arts
and Crafts
movement in
England.



William Morris at 53



Morris's studio.



Seaweed

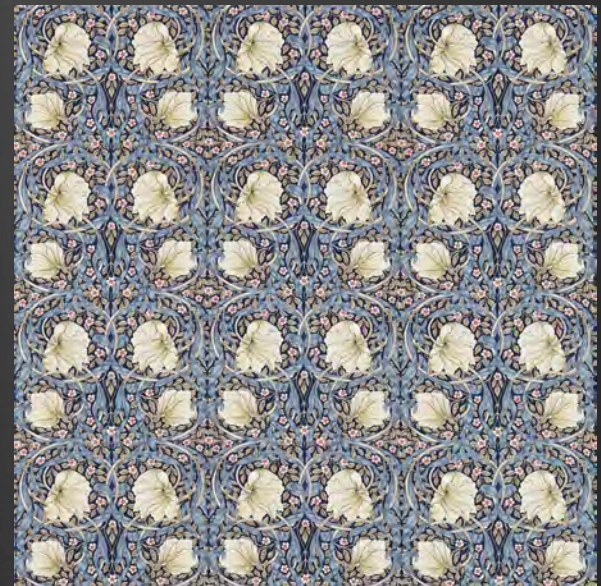


Pimpernel, 1876. above and below



Indian. 1868-70.

William
Morris.
Wallpapers.





William Morris and the Kelmscott Press



La Belle Iseult
by
William
Morris.
1858





Sir Edward Coley Burne-Jones, *The Golden Stairs*, 1880, oil on canvas.
On exhibit in the Tate Britain museum.



Sir Edward
Coley
Burne-Jones.
*The Golden
Stairs*,
1880,



Sir Edward
Burne-Jones.
*King Cophetua
and the Beggar-
Maid.*
1884

Victorians enjoyed
photographs that
contained narratives that
could be deciphered and
understood.



Queen Victoria's children photographed by Roger Fenton in *Tableaux of the Seasons*, 1854.

Princess Alice is portraying spring, Victoria, Princess Royal and Prince Arthur are portraying summer, Prince Alfred is portraying Autumn, and Princess Louise and Albert, Prince of Wales, are portraying winter.



Henry Peach Robinson. Photographer. *When the Day is Done*. 1877

Lewis Carroll received
photography lessons and
advice from professional
photographer
O.G. Rejlander



Lewis Carroll
photographed
by
O.G. Rejlander
in 1863



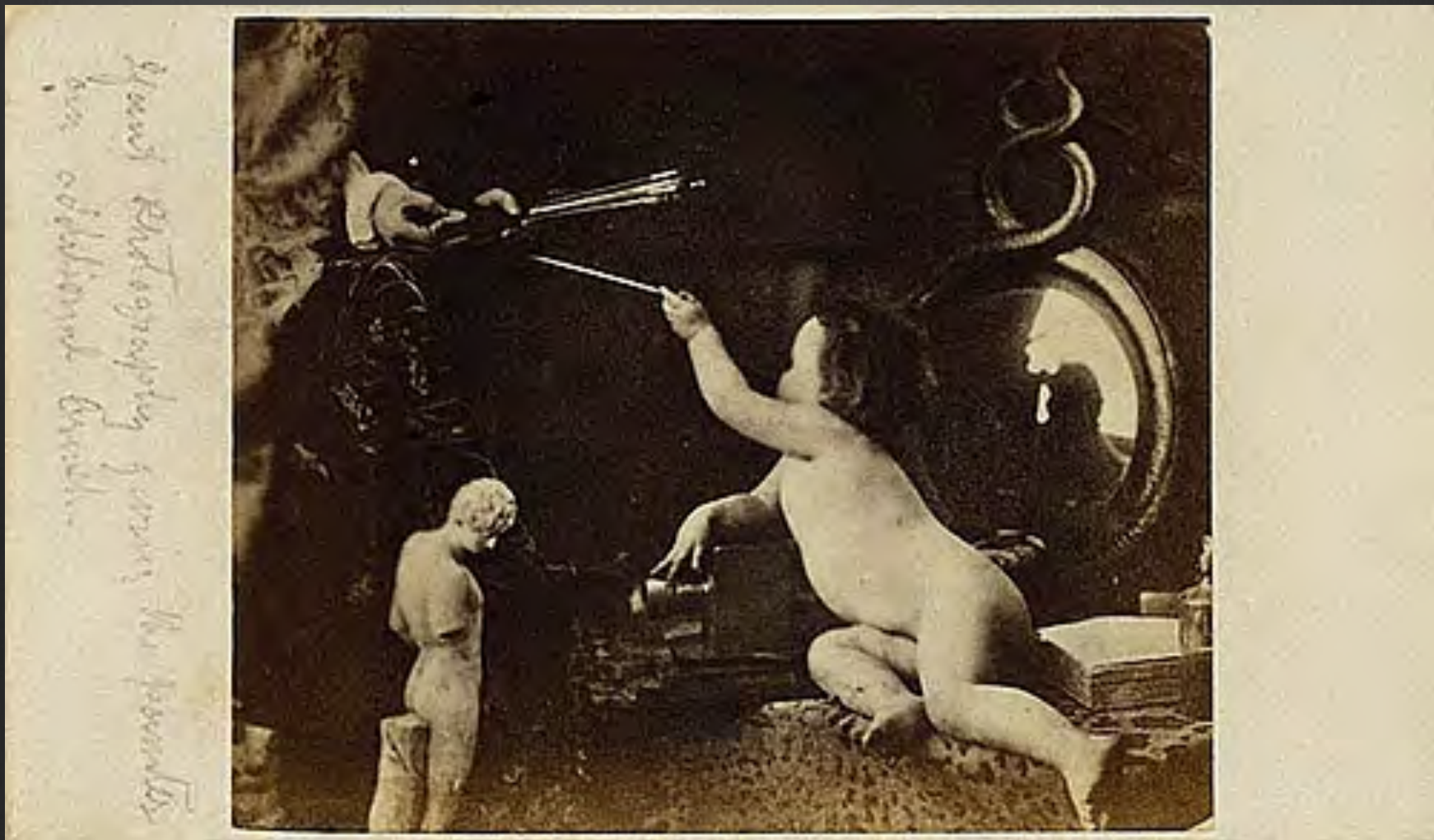
O. G. Rejlander. Photographer. *Two Ways of Life*.



O. G. Rejlander,
Photographer.
“Poor Jo” or “A Night on
the Town.”
1860.



O.G. Rejlander. Photographer. *Street Urchins.*



O. G. Rejlander,
Photographer.

*"Infant Photography Gives the Painter an
Additional Brush" 1856*

"



1



4



2



5



3



6

O. G.
Rejlander,
Photographer.
“The
Expression of
The Emotions
in Man and
Animals”.
1872

Julia Margaret Cameron and
Lewis Carroll
are the two best-known
amateur photographers of
Victorian England.

They often photographed the same people
with different results.



Julia Margaret
Cameron,
self-portrait



© Julia Margaret Cameron/The Metropolitan Museum of Art

*Pomona: The
Roman goddess of
gardens and fruit
trees.*

Alice Liddell poses
for Julia Margaret in
1872.



*King Lear Alotting
His Kingdom to His
Three Daughters.*

The three Liddell
sisters, Lorina,
Elizabeth, and
Alice, posed with
the photographer's
husband playing
the tragically
deceived King Lear.

Photograph by Julia
Margaret Cameron



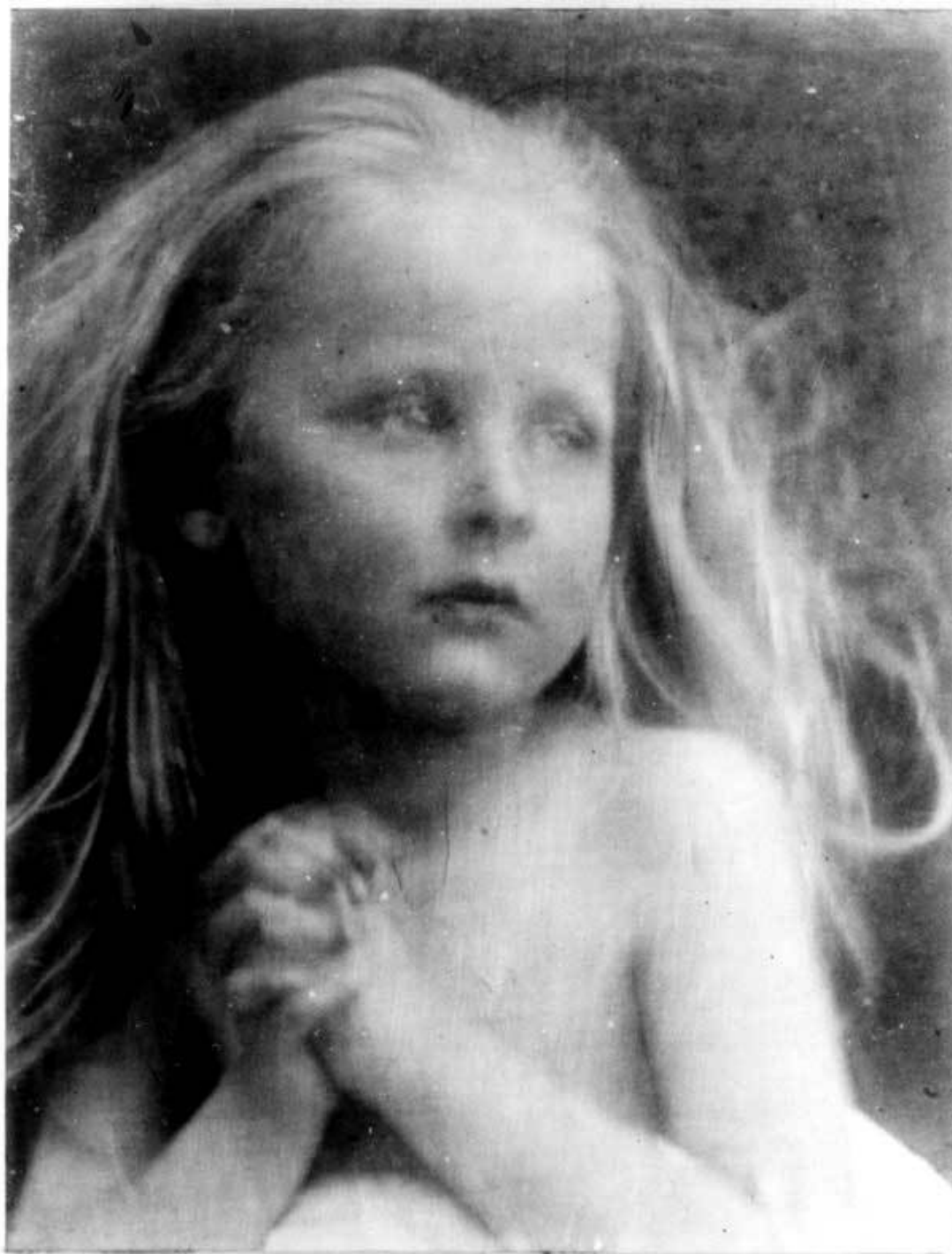
Julia Margaret
Cameron,
photographer



Julia Margaret
Cameron,
photographer



Julia Margaret
Cameron,
photographer



Julia Margaret
Cameron,
photographer



Julia Margaret
Cameron,
photographer



Julia Margaret Cameron.
Lord Tennyson. 1869



O. G. Rejlander.
Alfred Tennyson. 1863



Lewis Carroll.
Alfred Lord Tennyson.



*King
Cophetua and
the Beggar
Maid.*

Julia Margaret
Cameron,
photographer.



Lewis Carroll.
photographer,.
“The
Beggar
Maid”



St. George and the Dragon.
Lewis Carroll, photographer



Rosie Lawrie
portraying Sir
Galahad.
Lewis Carroll,
photographer.

Lady Clementina
Hawarden
was another
amateur
photographer in
Victorian England.

Lewis Carroll admired and
collected her works.



Isabella Grace and Clementina Maude. By Lady Clementina Hawarden. About 1863-4





Clementina
Maude
By Lady
Clementina
Hawarden.
1862.

Victorian Fairy Paintings



Richard Dadd. *Fairy Feller's Master Stroke*. 1855-1864.



Richard Dadd. *Contradiction. Oberon and Titania* (1854-58)



The Quarrel of Oberon and Titania. Joseph Noel Paton.



A
detail
of
*The
Quarrel
of
Oberon
and
Titania.*
Joseph
Noel
Paton.

Important Victorian Architecture



Eaton Hall. Country House of the Duke of Westminster.
Additions in the 19th century by William Porden and Alfred Waterhouse.

Victorians enjoyed paintings and photographs that re-enacted familiar stories.

They particularly liked to see images about England, knights, poems, and Shakespeare.

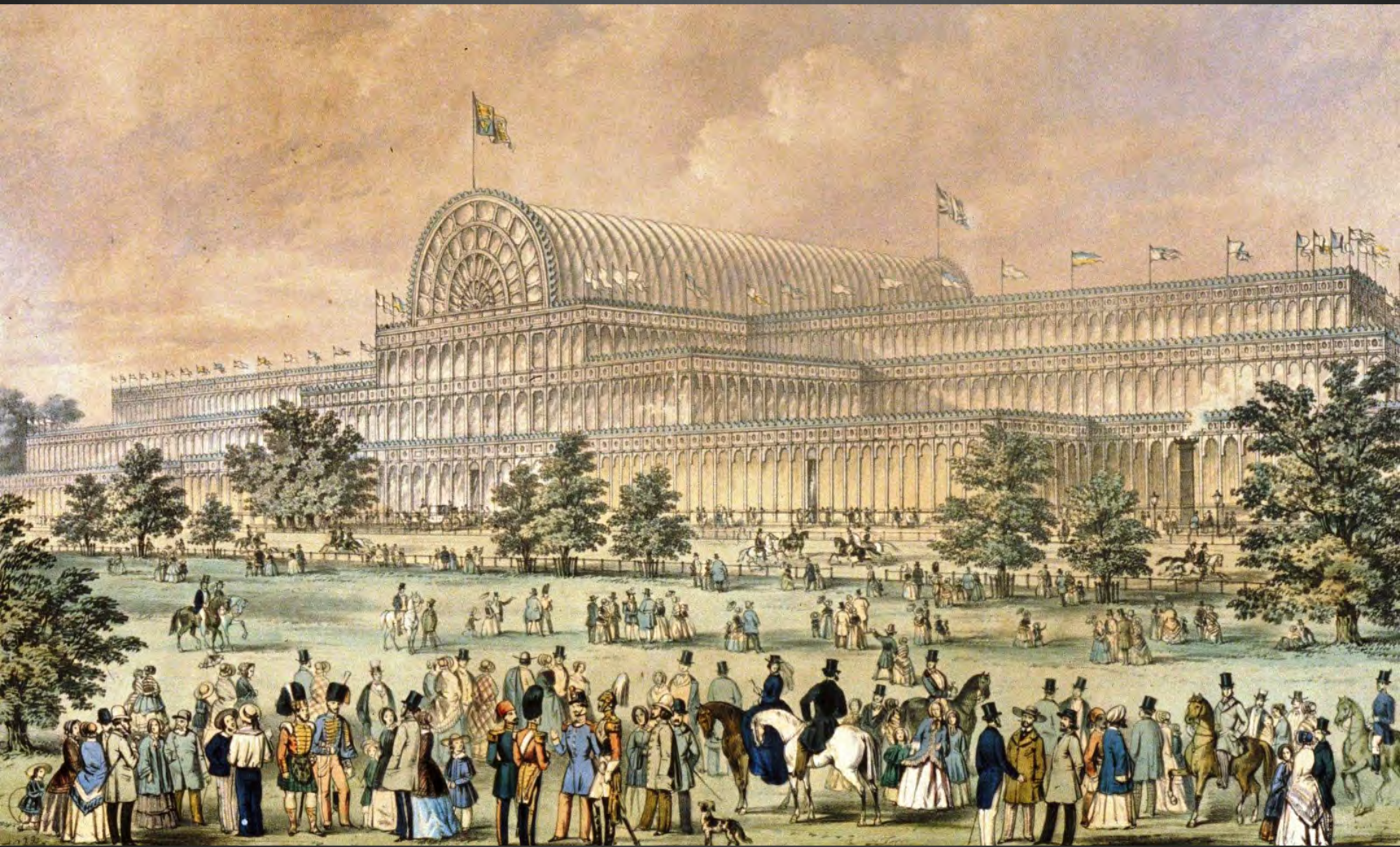


The Albert Memorial in Kensington Gardens. The Albert Memorial was built in 1872-1876 to commemorate Prince Albert, the husband of Queen Victoria.



House of Parliament. London.

The 1835 competition to redesign the Palace was won by the Westminster-born architect Charles Barry. Barry turned for assistance in his drawings for the competition to Augustus Welby Pugin, a gifted 23-year-old Catholic architect and draughtsman who had devoted himself entirely to the pursuit of Gothic architecture.



Crystal Palace. Hyde Park. 1851. Coloured lithograph by Augustus Butler.