Lewis Carroll among Victorian artists

with an emphasis on Pre-Raphaelites
Victorians liked narrative paintings that told stories.
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).
See Part 4 of Tennyson's poem.
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 Damozel (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.
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

William Morris. Wallpapers.

Indian. 1868-70.

Pimpernel, 1876. above and below
William Morris and the Kelmscott Press
La Belle Iseult
by
William Morris.
1858
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.
“Poor Jo” or “A Night on the Town.”
1860.
O. G. Rejlander,
Photographer.
“Infant Photography Gives the Painter an Additional Brush” 1856
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
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. 
*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. *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
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.
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.