APPENDIX XES

APPENDIX A

The Boydell Shakespeare Gallery

There are several conflicting accounts of how the Boydell Shakespeare Gallery (see Part One, chapter 2, above) originated. One, that to my knowledge has not previously been pointed out occurs in John Adolphus's biography of the popular comedian John ("Jack") Bannister, briefly a pupil of Loutherbourg at the Royal Academy schools, and later a correspondent of Sir George Beaumont and a friend of Rowlandson, Morland, and Gainsborough. In his last years, he lived near Constable in Hampstead and bought from the artist, who described him as "a very fine creature...very sensible—natural—and a gentleman," the Hampstead Heath which is now in the Tate Gallery. Says Adolphus:

He was a member of a select society, composed altogether of artists and theatrical performers, who were used to meet and dine at different coffee-houses, discussing at large whatever was interesting in their respective pursuits. At one of these meetings, the idea was started of an united effort to be made by the most celebrated painters for the formation of a combined tribute to the poet, who was justly the pride of the nation, and whose scenes and characters had so often furnished subjects for eminent artists. This project, after it had formed the subject of various discussions, was communicated to Alderman Boydell, who adopted it with that alacrity and spirit, and finally rendered it a grand national object. A more lively interest was imparted to the public than had ever been created by a similar undertaking; an interest which was never intermitted, whether attention was directed to the exhibition of the pictures, the perfection of the engravings, or the progress of the work.

Bannister bestowed on it a devoted attention. It has been asserted, that there was not a picture in the protracted series, of which he had not witnessed the rise and perfection. He was acquainted with the painters, enamoured of their art and of the subject, accurate in his notions of beauty and grace, and by his dramatic skill capable of supplying those personations, attitudes, and expressions of feature, which would so materially assist the imagination, and give life to the production.

Devoid as it is of specifics, this account has little to recommend it as historical evidence, but it does suggest the prestige attached to the Boydell Gallery as late as the 1830s. To be alleged to have conceived the idea seemingly was a signal honor, even though the evidence might be no more than a thin wisp of hearsay.

APPENDIX B

Original Prices Paid for Nineteenth-Century Literary Paintings

Such small attention as has yet been given to the economics of art in nineteenth-century England has centered on the highest prices commanded by the most popular artists.*

*For the prices Boydell paid his Shakespeare Gallery artists, see Part One above, pp. 44-45, 45n, 48. (See, for example, the long, fact-packed note in Oppé's "Art" [Early Victorian England, 2:117], from which a few representative instances have been given in chapter 4, and the table of "Some Notable Prices, 1859-1872" in Robertson, Sir Charles Eastlake, p. 209.) The following list of prices paid to the artist or his executors for literary paintings is probably typical of the range of prices paid for most kinds of paintings, regardless of subject. They were governed by the size of the canvas (from cabinet to larger-than-life), the reputation of the artist (whether he was at the beginning of his career or had established himself in the art market), the liberalty of the purchaser (patrons may in some cases have paid more than a picture's probable market value for the sake of encouraging new talent), and, particularly after the 1830s, its desirability as a subject for engraving.

1801 Northcote's Prospero, Miranda and Caliban. Sold to Sir John Leicester for £100.1
1807 Opie's Miranda. Purchased by Sir John Leicester (from Mrs. Opie?) for £31.2
1807 Romney's Titania, Puck and Changeling. Purchased by Sir John Leicester at the Romney sale, £100.3
1807 Stothard's The Canterbury Pilgrims. Sold to Joseph Farington for £250.4
1808 Turner's View of Pope's Villa at Twickenham. Sold to Sir John Leicester for 200 guineas.5
1812 Martin's Sadak in Search of the Waters of Oblivion. Bought by William Manning, a governor of the Bank of England, for 50 guineas. (Martin had priced it at 100 guineas.)6
1813 Martin's Adam's First Sight of Eve. £73 10s.7
1814 Howard's Sunrise (from Paradise Lost). 200 guineas.8
1817 Harlow's The Court for the Trial of Queen Katherine (The Kemble Family). 100 guineas (it could have been 500).9
1818 Washington Allston's The Angel Uriel. Sold to the Marquis of Stafford for 150 guineas.10
1819 Fuseli's Friar Puck. Bought by Sir John Leicester for 100 guineas.11

*Three hundred, actually. Unsold at the Royal Academy, the painting was rehung at the British Institution, where it won 100 guineas as the second-best-in-show. When Howard protested that it deserved the first prize (200 guineas), the management admitted that his was the best picture in the exhibition, but "the prizes were not intended for artists of established reputation, but for students." Hearing this, the Marquis of Stafford asked Howard's price; two hundred, said Howard; wrap it up, said the Marquis in effect. So the artist kept his second prize and collected his asking price as well.

†Thereby hangs a tale of a different kind. The picture began as a portrait of Mrs. Siddons, commissioned by a gentleman named Welch. When it was completed in its greatly enlarged form, with eighteen figures, Welch insisted on paying Harlow one hundred guineas, but Harlow accepted only the twenty agreed upon. Soon afterward, the artist called on Welch to say that he would now take the full hundred: "Lord Darnley has seen the picture and has offered me five hundred, so that you shall sell him the picture, give me a hundred, and put the other four hundred in your own pocket." "I will do no such thing," replied Welch. "I am delighted that you permit me to relieve my conscience by giving you the hundred; but no Lord Darnley shall have the picture. I have no house fit to receive it, and shall therefore present it to the Green-room at Covent Garden Theatre."
APPENDIXES

Reproductions of Literary Paintings

A selective listing, designed to facilitate access to photographs and engravings of paintings not reproduced in this book. Limited, with some exceptions, to exhibited oils. Omits engravings published separately or in collections such as gift books, in volumes devoted to illustrations from a single author or work (except Shakespeare and Milton), and in illustrated editions of individual works. Only a few theatrical paintings are included—representative scenes from "classic" English dramas.

There is a large collection of photographs of British paintings, with a computer-generated index, at the Yale Center for British Art. The Witt Library at the Courtauld Institute, London, has an extensive archive of reproductions, arranged by artist. The catalogues of the print collections in major libraries, such as the British Library and the Victoria and Albert Museum, are also valuable.

Unless prefixed by "p." (page), citations are to figure or plate number. Most of the abbreviated entries are amplified in the Bibliography. Others are:

Fuseli-Tate  Henry Fuseli 1741—1825. (Exhibition catalogue, Tate Gallery, 1975; text by Gert Schiff.)


APPENDIXES

Hilton

Hobson

Manners

[Merchant]
All "Merchant" references are to his Shakespeare and the Artist.

Nicoll

Odell
George C. D. Odell, Shakespeare from Bet­
terton to Irving (New York, 1920).

[Schiff]
All "Schiff" references are to his Johann Heinrich Füssli (Zurich, 1973).

Stone and Kahrl

PART TWO

Engravings of all the paintings in Boydell's Shakespeare Gal­
ery are reproduced in Friedman and, in larger format, in a
Benjamin Blom reprint (New York, 1968). A number are
also reproduced in Hutton, Merchant, and Salaman. Phot­
ographs of the extant originals are designated by an aster­
isk.

THE COMEDIES

The Comedy of Errors
*Wheatley. Shipwreck Scene. Friedman 104; Webster 128.

The Taming of the Shrew
Orchardson. Induction, Scene 2. Salaman p. 165; Art Journal 29 (1867): facing p. 212; Art Annual 1897, p. 22.
*Wheatley. Scene in Baptista's House. Webster 119; Strong 38.

The Two Gentlemen of Verona

A Midsummer Night's Dream
Dadd. The Contradiction of Oberon and Titania. Allderidge 172 (color); Greysmith 89 (color).
——. The Fairy Feller's Master-Stroke. Allderidge 190 (color); Greysmith 90; Quennell p. [255] (color); Gaunt (3) 113; Maas p. 151; Reynolds (2) 18.
——. Puck and the Fairies. Art Journal 26 (1864): facing p. 130; Allderidge 58 (color); Greysmith 24.
———. Titania Sleeping. Allderidge 57 (color); Greysmith 25.
Fuseli. Bottom Being Kissed by Titania. Schiff 885; Gaunt (1) 110; Tomory 99; Fuseli-Tate 27.
———. Cock. Schiff 752; Fuseli-Tate 24.
———. Oberon Squeezes the Flower on Titania's Eyelids. Schiff 884a; Fuseli-Tate 25.
———. Titania's Awakening. Schiff 754 (color); Tomory 76; Fuseli-Tate 28 (color).
———. Titania's Dream. Schiff 923.
———. The Reconciliation of Oberon and Titania. Maas p. 152; Irwin, Scottish Painters, 139.
Poynter. Helena and Hermia. Wood (2) p. 149.
Turner. Queen Mab's Cave. Butlin and Joll 397 (color).
*Wheatley. Theseus and Hippolyta Find the Lovers. Webster 118.

Love's Labour's Lost
———. "Love's Labour's Lost" 5.2. Webster 125.

The Merchant of Venice
Alcock. Portia and Shylock. Ashton (2) 11.
Smirke. The Trial Scene. Merchant 39b.
Turner. Scene: A Street in Venice. Butlin and Joll 479.
———. Shylock: "Jessica, shut the window, I say." Butlin and Joll 333; Quennell p. [52] (color).
Woods. Portia. Ashton (2) 32.

As You Like It
*Hodges. The Forest of Arden. Ashton (1) 85.

Much Ado About Nothing
——. Beatrice Eavesdropping on Hero and Ursula. Schiff 748, 749.
*Peters. Beatrice Eavesdropping on Hero and Ursula. Friedman 179; Salaman p. [61] (color); Manners IV.

Twelfth Night
Baxter. Olieta. Ashton (2) 1.
*Hamilton. "Twelfth Night" 5.1. Mander and Mitchenson 14; Ashton (1) 57.
Meadows. Maria. Salaman p. 103.
Wheatley. The Duel in "Twelfth Night." Webster 17; Salaman p. 74.

The Merry Wives of Windsor
Farirington and Smirke. Falstaff in the Buck Basket. Farington (I) 3:15.
——. Falstaff at Herne's Oak. Farington (1) 3:16.
Fuseli. Falstaff in the Buck Basket. Schiff 883; Tomory color plate VI.
——. Mrs. Page. Schiff 882.
*Peters. Mrs. Page and Mrs. Ford Reading Falstaff's Letter. Friedman 174; Salaman p. 57.
——. Mrs. Page and Mrs. Ford Tossing Falstaff in the Buck Basket. Friedman 177; Manners, facing p. 48 (color).
Stephanoff. Falstaff at Herne's Oak. Ashton (1) 152.

All's Well That Ends Well
Wheatley. "All's Well That Ends Well" 2.3. Friedman 97; Webster 101.
——. "All's Well That Ends Well" 5.3. Friedman 94; Webster 122.

Measure for Measure
——. Friar Thomas and the Duke. Lucas I: facing p. 200; Abbey catalogue (above, under The Two Gentlemen of Verona) 49.

THE HISTORY PLAYS

Henry VI
Fuseli. Cardinal Beaufort Terrified by the Ghost of Gloucester. Schiff 1787; Fuseli-Tate 31.
——. Warwick Taking the Oath Over Gloucester's Body. Schiff 727.
*Hamilton. Joan of Arc and the Furies. Cummings and Staley 77; Friedman 119.
Herbert. Queen Margaret of Anjou. Salaman p. 110.
Orchardson. Talbot and the Countess of Auvergne. Art Annual 1897, p. 22.
Reynolds. The Death of Cardinal Beaufort. Friedman 17.

Richard III
Clint. Kean as Gloucester (copy by another hand). Mander and Mitchenson 71; Odell 2: facing p. 128.
Millais. The Princes in the Tower. Millais 2: p. 103; Bennett, Millais, 38; Strong, color plate VII.
*Northcote. The Meeting of the Young Princes. Friedman 69.

King John
——. The King, Arthur, and Hubert on the Battlefield. Salaman p. 98.

Richard II

Henry IV
APPENDIXES


**Henry VIII**


**THE TRAGEDIES**

*B. Romeo and Juliet*


**Hamlet**


**Othello**


**King Lear**

Irwin, English Neoclassical Art, 139.


—. King Lear in the Storm. Friedman 46; Grose Evans, Benjamin West (Carbondale, Ill., 1959), 57.


Macbeth


Fuseli. Lady Macbeth Walking in Her Sleep. Schiff 738; Fuseli-Tate 18.

—. Macbeth Affrighted by the Severed Head. Schiff 363.

—. Macbeth Questions the Armed Head. Schiff 881; Hamlyn 33.

—. The Three Witches, Macbeth, and Banquo. Schiff 1748.

—. The Weird Sisters. Schiff 735, 734, 755; Tomory 72; Fuseli-Tate 19.


—. Mrs. Siddons as Lady Macbeth (sleepwalking scene). Donohue 39; Odell 2: facing p. 70.


Sargent. Ellen Terry as Lady Macbeth. Ashton (2) 31a.

Antony and Cleopatra

Alma-Tadema. Cleopatra. Wood (2) p. 120.

Peters. “Antony and Cleopatra” 1.2. Salaman p. 55; Manners VII.


Coriolanus


THE ROMANCES

Cymbeline

Barry. Iachimo Rising from the Chest in Imogen’s Chamber. Crookshank and the Knight of Glin, color plate 19; Pressly 97.

*Hoppner. Imogen and Pisanio in the Wood. Friedman 168.


The Winter’s Tale

Fuseli. Mamillius in the Charge of a Lady of the Court. Schiff 744; Fuseli-Tate 22.

—. Perdita. Schiff 745, 746, 747 (different scenes); Fuseli-Tate 23.

*Hamilton. Leontes Looking at the Statue of Hermione. Friedman 111.


*Wheatley. A Shepherd’s Cot. Friedman 90; Webster 120.


The Tempest


Fuseli. Ariel Riding on the Bat’s Wing. Schiff 1208.


Hughes. Ferdinand and Ariel. Ironside and Gere 63.

Huskisson. “Come unto these yellow sands.” Allderidge 248; Wood (1) p. [334].


Runciman (A.) and Brown. Runciman and Brown in Dispute over a Passage in “The Tempest.” Illustrated Souvenir of the Exhibition of Scottish Art, Royal Academy 1939, p. 18.


*Wheatley. Ferdinand and Mario Playing at Chess. Webster 121.


Miscellaneous (allegorical, biographical, etc.)


Fuseli. The Nursery of Shakespeare. Schiff 1202, 1203; Frederick Antal, Fuseli Studies (London, 1956), 37a; Lister, British Romantic Art, 23.


PART THREE

THE MIDDLE AGES

Chaucer

Brown. Chaucer at the Court of Edward III (center panel). Wood (3) p. 47 (color); Strong 61 and color plates III, IV; Staley (above, A Midsummer Night’s Dream) 6; Hilton 8.

Burne-Jones. The Prioress’ Tale. Hilton 133; Harrison and
Malory and Arthurian Legend
(see also below, under Tennyson)


THE ELIZABETHAN ERA

Spenser
Cosway (M.). The Duchess of Devonshire as Cynthia. Marsyas 20 (1979-80): XX. (Subsequent references are to this same issue.)
Fuseli. Amoret Delivered by Britomart. Schiff 1494.
——. The Vision of Prince Arthur. Schiff 721; Tomory 157; Boase, "Macklin and Bowyer," p. 155; Marsyas XVI.
——. Una Seeking Shelter in the Cottage of Coreca. Engen p. 45.
Opie. The Freeing of Amoret. Marsyas XVI.
Reynolds. Una and the Lion. Marsyas XIX.
Turner. The Cave of Despair. Butlin and Joll 452.
Watts. The Dream of Britomart. Marsyas XXII.
——. Una and the Lion. Robert C. Alberts, Benjamin West (Boston, 1978), section of plates following p. 78; Evans (above, King Lear) 30; Marsyas XVIII.

Jonson
Fuseli. Scene from "Every Man in His Humour." Schiff 886; Antal (above, Shakespeare: Miscellaneous) 54a.

THE SEVENTEENTH CENTURY

Walton

Milton
More than two hundred engravings of pictures from Milton, including some from oil paintings, are in Pointon, Milton and English Art. Additional book illustrations are reproduced in Collins Baker's article in The Library (1948).

PICTURES IN THE MILTON GALLERY

For engravings of pictures in Fuseli's Milton Gallery, see Schiff's two-volume catalogue of Fuseli's oeuvre and his monograph on the gallery (Zurich, 1973; cited as "MG"). The following list is confined to reproductions of the original paintings and copies thereof. For nos. 4, 7, 11, 12, 17, 25, 30, and 45, see also Fuseli-Tate, pp. 87-91.

1. Satan Rising from the Flood. Schiff 889; MG 6.
2. Satan Calling His Legions. Schiff 890; MG 9.
3. The Shepherd's Dream. Schiff 1762; MG 42; Tomory color plate VII.
6. Satan Pursuing Silence, the Shepherd's Dream. Schiff 893; MG 22.
14. Milton as a Youth. Schiff 918; MG 58.

OTHER PICTURES FROM MILTON

Paradise Lost
Barty. The Temptation of Adam. Pressly, color plate I; Irwin, English Neoclassical Art, 19.
Fuseli (pictures painted before or after the Milton Gallery period, 1791-1800).
——. The Expulsion from Paradise. Schiff 1214; MG 34.
——. The Fall of Satan. Schiff 1216; Tomory 90.
——. The Messiah Triumphant. Schiff 1213.
——. Satan on the Burning Lake. Schiff 1209.
——. Satan, Sin, and Death. Schiff 1210.
——. Satan Starting from the Touch of Ithuriel's Spear. Schiff 1212 (color); MG 28.
——. Sin Intervening Between Satan and Death. Schiff 891; Tomory 94.
——. The Temptation of Eve. Schiff 1215; MG 30; Tomory, color plate X.
---. Uriel Observes Satan on His Flight to Earth. Schiff 1211.
Horsley. Satan Touched by Ithuriel’s Spear. Robertson 163.
Lawrence. Satan Calling His Legions. MG 7.
Martin. Adam and Eve Entertaining the Angel Raphael. Feaver 38.
---. The Celestial City and River of Bliss. Feaver 125.
---. The Creation of Light. Feaver 62.
---. The Eve of the Deluge. Feaver 121; Johnstone p. 73.
---. The Expulsion of Adam and Eve. Feaver, color plate II; Johnstone p. 39.
---. The Judgment of Adam and Eve (watercolor version). Feaver 139.
---. Pandemonium. Feaver 124; Johnstone p. 92.
West. The Expulsion from Paradise. John Dillenberger, Benjamin West (San Antonio, Texas, 1977), 36.

Comus

---. “Venus now wakes, and wakens love.” Farr 27b.
---. Nymphs Dancing (Sabrina). Treble 16.
Maclise. Sabrina Releasing the Lady from the Enchanted Chair. Ormond, Maclise (exhibition catalogue), 90.
Wheatley. Anthony Webster as Comus. Webster E10.

L’Allegro and II Penseroso

Fuseli. Exuorphsyne. Schiff 1813.
---. Fairy Mab. Schiff 909, 1498.
---. L’Allegro. Schiff 907; Pointon 93.
Hicks. II Penseroso and L’Allegro. Engen p. 76; Guise 170a, b.
Reynolds. Mrs. Hale as Euphrosyne. Waterhouse, Reynolds, 90.

Biographical

Fuseli. Milton’s Dream of His Second Wife. Schiff 920; MG 60.
---. The Return of Milton’s First Wife. Schiff 919; MG 59.
Romney. Milton Dictating “Paradise Lost” to His Daughter. MG 63.

The Diarists: Evelyn and Pepys

---. King Charles II’s Last Sunday. Noakes p. [113]; Strong 128.

Butler


Bunyan

Gilbert. Christiana at the House of Gaius. Art Journal 29 (1867): facing p. 120.

Dryden


THE EIGHTEENTH CENTURY

Defoe


Swift


The Spectator

Fuseli. The Rosicrucian Cavern. Schiff 1217; Tomory 233.

Gay


Ramsay

APPENDIXES


Pope
(Halsband, “The Rape of the Lock,” reproduces numerous engravings from illustrated editions of the poem.)
Fradelle. Belinda at Her Toilette. Halsband 34.
Fuseli. Belinda’s Awakening. Halsband plate V (color); Schiff 1751.
———. The Cave of Spleen. Halsband 23; Schiff 945; Tomory, color plate VIII.
Peters. Miss Bampfylde as Belinda. Halsband 15; Manners, facing p. 16.
Turner. Pope’s Villa at Twickenham. Brownell 30; Finley p. 41; Butlin and Joll 60 (color).

Thomson
(Cohen, The Art of Discrimination, reproduces a number of book illustrations from The Seasons.)
Fuseli. Celadon and Amelia. Schiff 1218; Tomory 108.
———. The Dying Shepherd. Schiff 1215; Cohen 21; Tomory 144.

Gray

Richardson
Hayman. Scene in “Pamela.” Gowing 27.
Highmore. Illustrations to “Pamela”. Nos. 2, 12, Fitzwilliam Museum: Catalogue of the Paintings: Vol. III, British School (Cambridge, 1977), 7; nos. 3, 4, The First Hundred Years of the Royal Academy (London, 1951), pp. 95–96; no. 6, Webster, Wheatley, 70; no. 8, Burke, English Art 1714–1800, 47b; no. 9, Gaunt (1) 44.

Sterne
Carter. The Shepherd. Gordon (3) IV.
Hutlstone. Maria. Gordon (3) VIII.
Kauffmann. Maria near Moulines. Gordon (3) IX.
Mortimer. The Captive. Gordon (3) V.
Romney. Dr. Slop in Mr. Shandy’s Parlor. Tave (above, Henry IV) 7.
West. The Pilgrim and His Dead Ass. Dillenberger (above, Paradise Lost) 19.
Wright. Maria. Nicolson 220; Gordon (3) XI.
———. Maria and Her Dog Sylvio. Nicolson 184; Gordon (3) X.
———. Sterne’s Captive. Nicolson 162; Ronald Paulson, Emblem and Expression (London, 1975), 126; Gordon (3) VII.

Goldsmith
Mulready. Burchell and Sophia (Haymaking). Heleniak 137.
Wheatley. The Deserted Village. Webster E112.

Ossian
Kauffmann. Trenmore and Imbaca. Irwin, English Neoclassical Art, 117.
Runciman (A.). Ossian Singing (ceiling picture at Penicuik, sketch). Irwin, Scottish Painters, 43.
———. The Death of Oscar (sketch). Irwin, English Neoclassical Art, 115.

Sheridan
Pettie. Charles Surface Selling His Ancestors. Hardie-Pettie, facing p. 126 (color).

Cowper
Barker. Crazy Kate. Tomory 191.
Fuseli. Illustrations to “The Task.” Schiff 1229–1236 (1230 and
Burris
Fraser. *Tam o' Shanter in the Smiddie*. Caw [14].

---. *Tam o' Shanter*. Clay 98.

THE ROMANTIC ERA

Wordsworth

Coleridge
Dyce, Christabel. Pointon, Dyce, 1908; Staley (above, *A Midsummer Night's Dream*) 92b.

Scott
Bouden. Cooke as Roderick Dhu in "The Lady of the Lake." Man
der and Mitchenson 70.
Danby. The Escape of Mary Queen of Scots. Gordon (2) 14.
Douglas. The Invasion of the Sanctum Sanctorum. Gordon (2) 20.
Faed (J.). Catherine Seyton and Roland Graeme (sketch). Gordon (2) 11.
---. Catherine Seyton. See Landseer (E.), below.
Hay. Caleb Blundstone's Ruse (sketch). Gordon (2) 5.
---. Catherine Seyton Looking from the Battlements of Loch Leven (formerly attributed to Frith). Gordon (2) 9.
---. A Visit to the Falconer's Nest. Ormond, Landseer, p. 117.
---. The Glee Maiden. Hardie, Scottish Painting, 12.
---. The Gow Chrom Conducting the Glee Maiden to a Place of Safety. Gordon (2) 18.
---. The Trial of Effie Deans. Gordon (2) 25; McKay, facing p. 224; Caw [17]; Guise 134.

---. *Effie Deans*. Millais 2: p. 99; Gordon (2) 32; Guise 61.
Pettie. *The Appearance of the Countess of Derby in the Golden Room*. Hardie-Pettie, facing p. 144 (color); Gordon (2) 33.
---. *The Chieftain's Candlesticks*. Hardie-Pettie, facing p. 128 (color).
---. *Jacobsites 1745*. Hardie-Pettie, facing p. 72 (color).
Phillip. Catherine Glover and Father Clement. Gordon (2) 15.
Trumbull. *The Knighting of DeWilton by the Earl of Angus*. Gordon (1) p. 46; Cooper (above, Ossian) 98 (color).
Turner. Staffa (Fingal's Cave). Butlin and Joll 329 (color).
Westall. *Two Scenes from 'Marmion.'* Gordon (4), 2, 3.

Byron

Moore

Shelley

Keats
Rae. *Isabella*. KS p. 35.
Strudwick. Isabella. Bate (above, Shelley), after p. 110.
Waterhouse. La Belle Dame sans Merci. Hobson 58 (color);
Wood (3) p. 143 (color).
Watts. Endymion. KS p. 34.

Hood

Holl. The Song of the Shirt. Wood (4) 131.

THE VICTORIAN ERA

Tennyson

Grímshaw. Elainé. Wood (3) p. 133 (color);
Millais. “She only said, My life is dreary...” (Mariana). Wood (3) p. 31 (color); Maas p. 139; Hilton 36; Nicoll 29; Millais 1: 107.

———. Sir Galahad’s Vision of the Holy Grail. Girouard color plate XVIII.
Shaw. The Lady of Shalott. Handley-Read (above, A Midsummer Night's Dream) 70.
Waterhouse. The Lady Clare. Hobson 96.
———. The Lady of Shalott. Hobson 64 (color); Wood (3) 141 (color).
———. Mariana in the South. Hobson 71 (color).
———. St. Cecilia. Hobson 63 (color); Harrison and Waters 267.

Browning

Scott. Scene from “Paracelsus.” Thompson, Art for Scotland, 44.

Bulwer-Lytton

Hunt. Rienzi Vowing to Obtain Justice. Wood (3) p. 13; Nicoll 24; Hilton 17; Gaunt (3) 74; Bennett, Holman Hunt, 14; Cummings and Staley 215.

Dickens

Chapman. Little Nell and Her Grandfather. Wood (1) p. [568].

Rossetti

Murray. Love’s Nocturn. Ibid., 18.