NOTES

Full bibliographical information concerning most of the references given in these notes in abbreviated form will be found in the Bibliography. Full citations for the rest are given on their first occurrence in each chapter. Additional cue terms:

- **JWCI** - Journal of the Warburg and Courtauld Institutes.

PART ONE

INTRODUCTION

12. Alderidge, The Late Richard Dadd, p. 82.
17. James, The Painter's Eye, p. 203. (Originally in the Atlantic Monthly, August 1882.)

CHAPTER ONE

1. Quoted in Moore, Hogarth's Literary Relationships, p. 22.
3. See Bertelsen, "Garrick and English Painting."
4. George Winchester Stone, Jr., and George M. Kahrl, David Garrick: A Critical Biography (Carbondale, Ill., 1979), pp. xvi, 46. The whole of chapter 14 is devoted to Garrick as a patron of the arts.
5. The most abundant sources on these pictures are Adams, Catalogue of Pictures in the Garrick Club, and Mandr and Mitchenson, Guide to the Maugham Collection.
13. The fullest discussions of the ramifications and implica-
tions of *ut pictura poesis* are Davis, "Ut pictura poesis"; Lee, "Ut pictura poesis"; and Hagstrum, *The Sister Arts*.


18. The Garrick Club pictures are catalogued in Adams, and those at the National Theatre in Mander and Mitchenson. See also *The DeWildes* (exhibition catalogue, Northampton Museums and Art Gallery, 1971; text by Ian Mayes) and Mayes's "John Bell, *The British Theatre and Samuel De Wilde*," *Apollo* 113 (1981): 100-103.


29. Hazlitt, 18:58. (Originally in the *Champion*, 30 October 1814.)


34. Leslie Parris, *Landscape in Britain ca. 1750-1850* (exhibition catalogue, Tate Gallery, 1973), p. 75. This passage is indebted also to J. D. Hunt, *The Figure in the Landscape*, passim.


37. Quoted ibid., p. 17.


40. Ibid., 2: 9.

CHAPTER TWO

1. The most detailed gathering of information on illustrated editions in the period is Hammelmann, *Book Illustrators in Eighteenth-Century England*. A briefer account is Williams, "English Book-Illustration, 1700-1775."


11. Hazlitt, 18:29. (Originally in the *Champion*, 26 June 1814.)


16. Background information on Shakespeare's fame, here and in later contexts, is from Louis Marder, *His Exits and His Entrances: The Story of Shakespeare's Reputation* (Philadelphia, 1963) as well as other sources mentioned in these notes.


NOTES TO PAGES 48–56

19. See Dotson, “English Shakespeare Illustrations and Eugène Delacroix” (see above, Introduction, n. 7).

20. The main authorities on Boydell's Shakespeare Gallery are Friedman, Boydell's Shakespeare Gallery (the most detailed treatment, though not without errors); Boase, "Illustrations of Shakespeare's Plays," especially pp. 94–107; Hutton, Alderman Boydell's Shakespeare Gallery; and Thompson, "The Boydell Shakespeare Gallery.

21. These pamphlets were reviewed and quoted in the Monthly Review 79 (1788): 81, and 80 (1789): 362–63.


27. For much information on Romney's illustrations of Shakespearean subjects, see Elizabeth Johnson, George Romney, Paintings and Drawings (exhibition catalogue, Kenwood House, 1961).


32. Yale Walpole, 15: 206.

33. Northcote, Conversations, pp. 115–16.

34. Ibid., p. 114.

35. Hazlitt, 5: 234. (Originally in the Examiner, 23 July 1815.)


38. Lamb, "Detached Thoughts on Books and Reading."


41. Scott, Autobiographical Notes, 1: 16–17.

42. Whitley (3), p. 5.


44. The definitive treatment of the Woodmason Gallery is Hamlyn, "An Irish Shakespeare Gallery."

45. The little that is known—or has been collected—about the Poet's Gallery is in Boase. "Macklin and Bowyer," pp. 148–55.

46. The magisterial work on Fuseli is Gert Schiff, Johann Heinrich Füssli, where all the artist's works mentioned in the present book are described and illustrated. There are several other book-length studies of Fuseli, by Arnold Federmann (Zurich, 1927), Paul Ganz (Berne, 1947), Eudo C. Mason (London, 1951), Frederick Antal (1956), and Peter Tomory (London, 1972). A more recent discussion is in Peter Conrad, Shandyism: The Character of Romantic Irony (Oxford, 1978), chaps. 6 and 7. On Fuseli as a book illustrator, see Hammelmann, "Eighteenth-Century English Illustrators: Henry Fuseli, R. A." Finally, there is Schiff's book devoted to the Milton Gallery: Johann Heinrich Füssli's Milton-Galerie.

47. Farington (1), 5: 1942 (6 December 1802).


50. Collected English Letters of Fuseli, p. 61 (17 August 1790). (The whole troubled ten-year history of the gallery can be intimately followed in these letters; see the Index.)

51. Ibid., p. 74 (22 October 1791).

52. Ibid., p. 86 (15 January 1799).

53. Ibid., p. 90 (26 February 1794).

54. Ibid., p. 138 (14 August 1795).

55. Ibid., p. 135 (21 June 1795).

56. Ibid., p. 153 (15 June 1796).

57. Ibid., p. 154 (9 August 1796).

58. Ibid., p. 212 (18 June 1800).


60. Ibid., p. 224 (4 December 1800).

61. Ibid., p. 572.


CHAPTER THREE

1. On the fortunes of ut pictura poesis in the Romantic period, see Park, "'Ut pictura poesis': The Nineteenth-Century Aftermath," and the same author's Hazlitt and the Spirit of the Age, chap. 5; Hagstrum, "The Sister Arts: From Neoclassic to Romantic"; and Jack, Keats and the
CHAPTER FOUR


2. On various aspects of this development, see Francis Haskell, Rediscoveries in Art: Some Aspects of Taste, Fashion, and Collecting in England and France (Ithaca, N.Y., 1976), chap. 5 ("Spreading the News"); and Landow, "There Began to be a Great Talking About the Fine Arts."


8. Thomas Smith, Recollections of the British Institution, passim.


12. Marcus B. Huish, "Ten Years of British Art," Nineteenth Century 27 (1890): 109. (The 6.5-to-1 ratio is based on Lucas, Abbey, 2:347.) Additional figures on the number of works exhibited can be found in the various histories of the exhibiting institutions. The reviews of the annual shows in the periodicals often began with such statistics.

13. George, Life and Death of Haydon, p. 231 n.


17. This list is based on the roll of Turner’s patrons (all of whom bought the work of other British artists as well) in the "Biographical Index of Correspondents" in Collected Correspondence of J. M. W. Turner, ed. John Gage (Oxford, 1980), pp. 293—302. It omits, of course, the not inconsiderable number of collectors, particularly those active after 1830, who could not abide the style of the later Turner. Only one of the dozen collectors described in Frank Davis, Victorian Patrons of the Arts: Twelve Famous Collections and Their Owners (London, 1963) was a notable collector of literary pictures—John Sheepshanks.

18. Leslie, Autobiographical Recollections, Appendix.


22. These prices for paintings with no literary associations are from the list in Oppé, "Art," 2:117 n. Another list, for a shorter period of time, is in Robertson, Eastlake, p. 209.


30. Martin, Tennyson, p. 403.
35. Leslie, Autobiographical Recollections, p. xviii.
38. Hazlitt, 10:8. (Originally in Sketches of the Principal Picture-Galleries in England, 1824.)
40. See Guise, Great Victorian Engravings; Hunnisett, Steel-Engraved Book Illustration; and two books by Engen, Victorian Engravings and Dictionary of Victorian Engravers.
44. Recollections of the Table-Talk of Samuel Rogers, ed. Mordchard Bishop (Lawrence, Kans., 1953), p. 112.
46. See Thompson, Pictures for Scotland, especially pp. 56–62.
48. This subject is inseparable from that of book illustration, for which see the books listed in the bibliography under Harvey, Hodnett, Houfe, Hunnisett, Muir, Ray, Reid, and White.
49. See Harvey, Victorian Novelists and Their Illustrators.
51. For a concise summary of the keepsake phenomenon, see Hunnisett, Steel-Engraved Book Illustration, pp. 139–52.
55. Times, 8 May 1865, p. 8.

CHAPTER FIVE
5. Francis T. Palgrave, "How to Form a Good Taste in Art," Cornhill Magazine 18 (1868): 170. (A lecture delivered before the Royal Institution.)
CHAPTER SIX

1. The major book-length studies of the use of old pictorial motifs in Victorian art and literature are two by Landow—Victorian Types, Victorian Shadows and Images of Crisis—and Sussman, Fact into Figure.


5. On madness in Romantic art, see Honour, Romanticism, pp. 271–75, and Reed, Victorian Conventions, chap. 9.


7. Stuart M. Tave, The Amiable Humorist: A Study in the Comic Literature, see Reed, Victorian Conventions, chap. 2.

8. Ibid., pp. viii, 43–44.


10. For a comprehensive treatment of the occurrence of this subject in British art, see Strong, Recreating the Past, pp. 119–21.


12. On artistic treatments of Lady Jane Grey and Mary Queen of Scots, see Strong, Recreating the Past, pp. 122–26 and 128–35 respectively.

13. On the femme fatale, see Cateras, pp. 42–44.


19. Times, 1 July 1833, p. 3.


NOTES TO PAGES 127–64

22. Athenaeum, 14 February 1846, p. 179.

CHAPTER SEVEN

3. See Leonée Ormond, "Browning and Painting."
4. Hazlitt, 6:29. (Originally in Lectures on the English Comic Writers, 1819.)
7. See Martha Winburn England, Garrick’s Jubilee (Columbus, Ohio, 1964).
11. S. Schoenbaum, Shakespeare’s Lives (Oxford, 1970), p. 279. Most of the following material, not otherwise attributed, on Shakespeare’s popular fame is from this copious and valuable source.
23. Frith, Autobiography, 1:221, 224.
24. On Swift’s fame at the time, see Donald M. Berwick, The Reputation of Jonathan Swift, 1781–1882 (Philadelphia, 1941), parts 2 and 3.
29. Times, 2 May 1868, p. 11.
34. Mentioned by E. H. W. Meyerstein, A Life of Thomas Chatterton (New York, 1930; rpt. New York, 1972), p. 490. Meyerstein saw only the engraving, "a wretched picture—I have not seen the original, nor know where it is."
38. Ruskin, 14:60.
41. Ruskin, 14:69.
42. For Scott’s relations with art, see the sources listed in the notes to Part Three.
43. Ford Madox Hueffer’s note in the catalogue of the exhibition of Brown’s works at the Leicester Galleries, 1909.

CHAPTER EIGHT

1. Quoted in Frederick Whiley Hilles, The Literary Career of
Sir Joshua Reynolds (Cambridge, 1936), p. xvi. The rest of the paragraph is based on the same source.


3. Ibid., p. 11.


5. Ibid., p. 114.


7. Reynolds, Discourses on Art, p. 117.


15. Farington (1), 8:3164 (12 December 1807).


17. The chief sources for Turner’s knowledge of poetry are those that deal with his own poetic productions: Lindsay, The Sunset Ship; Ziff, “J. M. W. Turner on Poetry and Painting”; the same author’s “John Langhorne and Turner’s Fallacies of Hope,” JWCI 27 (1964): 340–42; and Ann Livermore, “J. M. W. Turner’s Unknown Verse-Book,” Connoisseur Year Book 1957, pp. 78–86. Other references are scattered through the recent literature on Turner.


20. Robertson, Eastlake, p. 113.


32. W. H. Hunt, Pre-Raphaelitism, 1:23.


35. Farington (1), 4:1198 (13 April 1799).


42. See Edgar Wind, “‘Borrowed Attitudes’ in Reynolds and Hogarth,” JWCI 2 (1938): 182–85; Frederick Antal, Hogarth and His Place in European Art (London, 1962); Paulson’s writings on Hogarth, passim; and Tomory, The Life and Art of Fuseli, chaps. 3 and 4.

43. Times, 4 May 1836, p. 5; Literary Gazette, 14 May 1836, p. 514.


NOTES TO PAGES 178–97

51. Reynolds, Victorian Painting, p. 35.

CHAPTER NINE

1. On typology in nineteenth-century British art and literature, see the books listed above, chap. 6, n. 1.
2. Solomon’s alteration of the composition was first pointed out in Reynolds, Painters of the Victorian Scene, p. 65, and amplified in Reynolds’s Victorian Painting, p. 113. Both versions are reproduced in Wood, Victorian Panorama, pls. 225, 226.
3. Times, 3 May 1879, p. 5.
7. Fraser’s Magazine n.s. 8 (1873): 82.
24. Ibid., pp. 23–24.
38. Haber (see above, n. 25), pp. 1143, 1146.
42. Athenæum, 19 May 1855, p. 591.
44. Hazlitt, 18:94. (Originally in the Champion, February 1815.)
46. O’Neil, Lectures on Painting, p. 15.
50. This topic is discussed to the point of exhaustion in Dante Gabriel Rossetti and the Double Work of Art, ed. Mar­yan Wynn Ainsworth (exhibition catalogue, Yale University Art Gallery, 1976). See also Wolfgang Lottes, “‘Take out the Picture and Frame the Sonnet’: Rossetti’s Sonnets and Verses for His Own Works of Art,” Anglia 96 (1978): 108–35.

CHAPTER TEN

3. Helene E. Roberts, “Art Reviewing in Early Nineteenth-


20. Allan and/or Peter Cunningham, "Doings in Fresco," *Fraser’s Magazine* 25 (1842): 672–73.


32. Ruskin, 14:38.


35. *Athenaeum*, 11 February 1832, p. 98.


42. *Literary Gazette*, 19 February 1853, p. 185.


44. *Literary Gazette*, 16 February 1850, p. 130.

45. The phrase is the Times’s, quoted in Whitley (3), p. 191.


**CHAPTER ELEVEN**


5. Tomory, *Fuseli*, p. 15.


11. This development is traced in Strong, *Recreating the Past*, pp. 49–60.
17. Ibid., p. 41.
20. Quoted from Northcote's article in *The Artist* (1807) in *Park, Hazlitt and the Spirit of the Age*, p. 140.
29. *Times*, 14 May 1845, p. 6; *Examiner*, 10 May 1845, p. 293.
42. *Examiner*, 5 May 1866, p. 279.
52. *Athenaeum*, 6 February 1841, p. 117.
55. *New Monthly Magazine* 74 (1845): 197.
58. *Literary Gazette*, 31 May 1856, p. 331. The other naysayers were the *Times*, 3 May 1856, p. 9 ("... What can be the meaning of those absurd Cupids on the ground and hovering in the air we cannot imagine, save to show how badly this artist can draw"); and the *Examiner*, 31 May 1857, p. 341 ("... What of the little Cupids in the air?").
CHAPTER TWELVE

5. See [Royal Society of Artists,] Works Exhibited at the Royal Society of Artists . . . and the New English Art Club.
6. See White, English Illustration, and Reid, Illustrators of the Sixties, as well as the wider treatments of English illustration by Bland, Muir, and Ray.
11. James, The Painter’s Eye, p. 148. (Originally in the Galaxy, August 1877.)
13. Ibid., pp. 35–36.
18. Times, 1 May 1890, p. 18.
22. James, The Painter’s Eye, p. 90. (Originally in the Galaxy, July 1875.)
23. Harrison (see above, n. 12), p. 43.
27. Svendsen, “John Martin and the Expulsion Scene of Paradise Lost,” p. 64.

PART TWO

INTRODUCTION

2. Previous discussions and catalogues of Shakespeare in art include: Ashton (1) and (2); Boase, “Illustrations of Shakespeare’s Plays in the Seventeenth and Eighteenth Centuries”; Hartmann, Shakespeare in Art; Merchant, Shakespeare and the Artist and Shakespeare in Art (exhibition catalogue); Royal Shakespeare Theatre Picture Gallery, Catalogue of Pictures and Sculptures; Salaman, Shakespeare in Pictorial Art; Smith, “Pictorial Illustrations of Shakespeare”, and Woodward, “Shakespeare in English Painting.” A useful, though incomplete, listing is Stud­ring and Merlo, “Shakespeare in Art: A Bibliography.”
9. Material on adaptations is drawn from two books by Hazleton Spencer, Shakespeare Improved: The Restoration Versions in Quarto and on the Stage (Cambridge, Mass., 1927) and The Art and Life of William Shakespeare (New York, 1940).
10. See, for example, the use made of iconographic evidence in Dennis Bartholomeuz, “Macbeth” and the Players (Cambridge, 1969).
12. For these paintings, see Simon, “Hogarth’s Shakespeare.”


THE COMEDIES

*The Taming of the Shrew*


*The Two Gentlemen of Verona*


*A Midsummer Night’s Dream*

1. *Friedman, Boydell’s Shakespeare Gallery*, p. 123.

*The Merchant of Venice*

6. Ibid.

*As You Like It*


*Much Ado About Nothing*

2. *Gentleman’s Magazine* n.s. 22 (1829): 249.

*The Merry Wives of Windsor*


*Measure for Measure*


THE HISTORY PLAYS

*Henry VI*


*Richard III*


*King John*

1. Hazlitt, 18:92. (Originally in the *Champion*, February 1815.)

*Henry IV*

2. Hazlitt, 4:278. (Originally in *Characters of Shakespeare’s Plays*, 1817.)

*Henry VIII*

1. For the significance of this subject in the drama of the time, see Andrew Sanders, *Charles Dickens, Resurrectionist* (London, 1982), pp. 21–22.
2. Quoted in Rowell (see above, *Richard III*, n. 3), p. 56.

THE TRAGEDIES

*Romeo and Juliet*

NOTES TO PAGES 295–321

6. Times, 6 May 1836, p. 3. For more on this controversial picture, see Whitley (3), pp. 318–19. The painting is minutely explicated in Paulson, Book and Painting, pp. 142–51.
12. Quoted in Odell, Shakespeare from Betterton to Irving, 1:346.

Hamlet
2. Examiner, 7 February 1808, p. 94.
5. Ruskin, 3:82.

Othello
1. Examiner, 28 July 1839, p. 469.
3. Fraser’s Magazine 51 (1855): 711.

King Lear
3. Athenæum, 12 May 1855, p. 557.

4. See the important discussion in Merchant, Shakespeare and the Artist, chap. 12.
8. Times, 9 May 1850, p. 5.

Macbeth
1. On Fuseli and Macbeth in general, see Paulson, Book and Painting, pp. 127–37. Details of all of Fuseli’s pictures from Macbeth (and other Shakespearean plays) are in Schiff, Johann Heinrich Füssli.
5. Hazlitt, 18:59. (Originally in the Champion, 6 November 1814.)

Antony and Cleopatra
NOTES TO PAGES 321-46

Coriolanus

1. See the extensive discussion in Merchant, Shakespeare and the Artist, chap. 11.

The Romances

Cymbeline


The Winter's Tale

3. Literary Gazette, 10 May 1856, p. 259.

The Tempest

3. Ibid., 2:183.
6. Athenaeum, 1 June 1850, p. 591.
7. Times, 9 May 1850, p. 5.

Part Three

Introduction

1. See Jonathan Lawson, Robert Bloomfield (Boston, 1980).

The Middle Ages

Chaucer

3. For Griselda as a Victorian type-figure, see J. R. Reed, Victorian Conventions (Athens, Ohio), pp. 40-44.

Malory and Arthurian Legend

3. The story of the Oxford Union frescoes has been told, at various lengths, by every biographer of each participant. Additional details and illustrations are in Rosalie Mander, "Rossetti and the Oxford Murals, 1857," Pre-Raphaelite Papers, ed. Leslie Parris (London, 1984), pp. 170-83. The list of subjects given here is from Harrison and Waters, Burne-Jones, p. 35.
7. Athenaeum, 14 May 1864, p. 682.

The Elizabethan Era

Spenser

5. A full study of Spenserian subjects in art is being written by Professor Norman K. Farmer, Jr.
8. Mrs. Bray, *Life of Stothard* (London, 1851), p. 120.
13. For a comprehensive statement of the qualities mid- and late-Victorian readers (and viewers) would have found in Spenser's women, see Edward Dowden, "Heroines of Spenser," *Cornhill Magazine* 39 (1879): 663–80.

**Jonson**

**THE SEVENTEENTH CENTURY**

**Walton**

**Milton**
1. The widest-ranging account of illustrations of Milton, including paintings, is Pointon, *Milton and English Art*. Paulson, *Book and Painting*, discusses the eighteenth-century phase. See also n. 3 below.
3. This is one aspect of English literary art that has been extensively canvassed. See, in addition to Baker, Pointon, Svendsen, and Wittreich, Stephen C. Behrendt, *The Moment of Explosion: Blake and the Illustration of Milton* (Lincoln, Neb., 1983), chap. 4 ("The Tradition of Paradise Lost Illustration" down to Blake.) A slighter treatment is J. D. Hunt, "Milton's Illustrators."
19. Ibid., 3:825, 1029 (7 July 1798).
22. *Times*, 29 April 1848, p. 3.
35. Balston, John Martin, p. 54.
36. Constable, 6:236.
37. Times, 4 February 1828, p. 3.
38. Examiner, 12 February 1832, p. 100.
39. The story of the Buckingham Palace pavilion frescoes has been told in a number of places, in most detail by Farr, William Eddy, pp. 95–98. Other sources are listed in the following notes.
45. Haydon, Correspondence, 2:213.
48. Ibid., p. 719.
52. Literary Gazette, 16 August 1851, p. 564.
53. Ruskin, 14:20.
56. Times, 18 May 1865, p. 6.
57. Marion H. Spielmann, Millais and His Works, with Special Reference to the Exhibition at the Royal Academy, 1898 (London, 1898), p. 199.

The Diarists: Evelyn and Pepys
2. Ibid., 3:573.
5. Evelyn, Diary, 4:413–14.

The Eighteenth Century

Defoe

Swift

The Spectator
1. See “[The Spectator’s] Reputation in the Eighteenth Cen-

2. Ibid., p. 92.


Richardson

1. See T. C. Duncan Eaves, "Graphic Illustration of the Novels of Samuel Richardson" (see above, pt. 1, chap. 1, n. 7), pp. 349-83.


4. All material in this paragraph is from Eaves, "Graphic Illustration," pp. 396-72. See also his earlier article, "The Harlowe Family" by Joseph Highmore" (above, pt. 1, chap. 1, n. 11).

5. Athenaeum, 12 May 1866, p. 639.


Fielding

1. Fielding's reputation in the second half of the eighteenth century and the whole of the nineteenth is traced by Frederic T. Blanchard, Fielding the Novelist: A Study in Historical Criticism (New Haven, Conn., 1926).


Sterne


6. Hazlitt, 6:121. (Originally in Lectures on the English Comic Writers, 1819.)


8. On paintings from Tristram Shandy and A Sentimental Journey, see Gordon (3).


10. Ibid., p. 350.


16. Times, 5 May 1866, p. 9; Examiner, 5 May 1866, p. 279.

17. Times, 28 June 1880, p. 5.


Goldsmith

1. Farington (2), 8:208 n.


4. Literary Gazette, 1 June 1839, p. 348.

5. Athenaeum, 8 May 1841, p. 368.


15. Leslie, Reynolds, 1:400 n.


Ossian


Sheridan


Cowper


2. Constable, 2:78.


Crabbe


5. Ibid., pp. 315–16. (Originally in the *Quarterly Review*, January 1834.)

Rogers


Burns


6. Ibid., p. 69.

7. Ibid., p. 361. (Originally in the *Edinburgh Review*, December 1828.)

8. Hazlitt, 18:169. (Originally in the *Scotsman*, 20 April 1822.)


THE ROMANTIC ERA

Wordsworth


Coleridge


Southey


Scott

1. Farington (2), 8:208 n.
3. Literary Gazette, 23 March 1831, p. 266.
10. This many-sided subject is covered by Bliss, Scott and the Visual Arts, and Murdoch, Scott, Pictures, and Painters.
12. See, in addition to Gordon's articles listed above, Muir, Victorian Illustrated Books, pp. 74-75, 85-86.
13. Holcomb, "Scott and Turner" (an expanded version of "Turner and Scott," JWC 54 [1971]: 386-97), and Finley, Landscapes of Memory.
15. These are discussed in Nicoll, History of English Drama (see above, pt. 1, chap. 11, n. 18), 4:91-95, and in more detail by Henry Adelbert White, Sir Walter Scott's Novels on the Stage, Yale Studies in English 76 (New Haven, Conn., 1927). The fullest list of adaptations to the end of the nineteenth century is Richard Ford, Dramatisations of Scott's Novels: A Catalogue, Oxford Bibliographical Society Occasional Publications 12 (1979).
24. W. H. Hunt, Pre-Raphaelitism, 1:64, 72.
25. Ormond, Landseer, p. 117.

Byron

3. See Turner and the Poets (above, Rogers n. 4).
7. Ibid., pp. 309, 311. (Originally in the Edinburgh Review, June 1831.)
8. See the handlist of plays in Nicoll (above, pt. 1, chap. 11, n. 18), vol. 4.

Moore


Shelley

3. Literary Gazette, 1 June 1850, p. 378.
4. See Joseph W. Donohue, Jr., Dramatic Character in the
5. Honour, Romanticism, p. 100.

Keats

The Victorian Era

Tennyson
5. Art Journal 17 (1855): 139.
7. Examiner, 7 June 1851, p. 359.
9. J. D. Hunt, “‘Story Painters and Picture Writers’,” passim.
10. Tennyson: The Critical Heritage, p. 72. (Originally in the Quarterly Review, April 1833.)

17. Ibid., p. 347. (Originally in Swinburne’s Miscellanies, 1886.)
19. Elaine is interpreted as “the ideal Pre-Raphaelite: poet and painter in one” by Catherine Barnes Stevenson, “How It Struck a Contemporary: Tennyson’s ‘Lancelot and Elaine’ and Pre-Raphaelite Art,” Victorian Newsletter, no. 60 (Fall 1981), pp. 8–14.
22. Athenaeum, 29 April 1865, p. 592.
23. Examiner, 13 May 1865, p. 296.

The Brownings
1. The subject is well treated in Leonée Ormond, “Browning and Painting.”

Bulwer-Lytton

**Dickens**


2. The most authoritative treatment of this much-discussed topic is J. R. Cohen, *Charles Dickens and His Original Illustrators* (Columbus, Ohio, 1980).


**George Eliot**


**The Pre-Raphaelites**

1. The relations between Rossetti's art and his poetry are most extensively canvassed in Dante Gabriel Rossetti and the Double Work of Art (see above, pt. 1, chap. 9, n. 50). Details of all his pictures with literary subjects are in Surtees, *The Paintings and Drawings of Rossetti*.


3. The following list is derived from Steven Kolsteren, *Rossetti's Writings as a Source of Inspiration for Victorian Artists*, *Victorian Poetry* 20, nos. 3-4 (Autumn-Winter 1982): 113–43.

**APPENDIX A**

1. Constable, 6:231. See also p. 211.


**APPENDIX B**


2. Ibid., p. 118.

3. Ibid., pp. 89, 119.


19. Ibid., p. 140.


23. Ibid., 1:105.


27. Ibid., 2:13–14.


33. Hunt, *Pre-Raphaelitism*, 1:177. Augustus Hare recorded the same incident, related to him by Holman Hunt, but which he misconstrued to have happened to Frederic Leighton (*In My Solitary Life*, ed. Malcolm Barnes [London, 1953], p. 289—an abridgement of the last three volumes of Hare's *The Story of My Life*).


35. Thompson, *Pictures for Scotland*, p. 60.


44. Reitlinger, The Economics of Taste, p. 404.
46. W. M. Rossetti, Diary, p. 152.
47. Reitlinger, The Economics of Taste, p. 359.