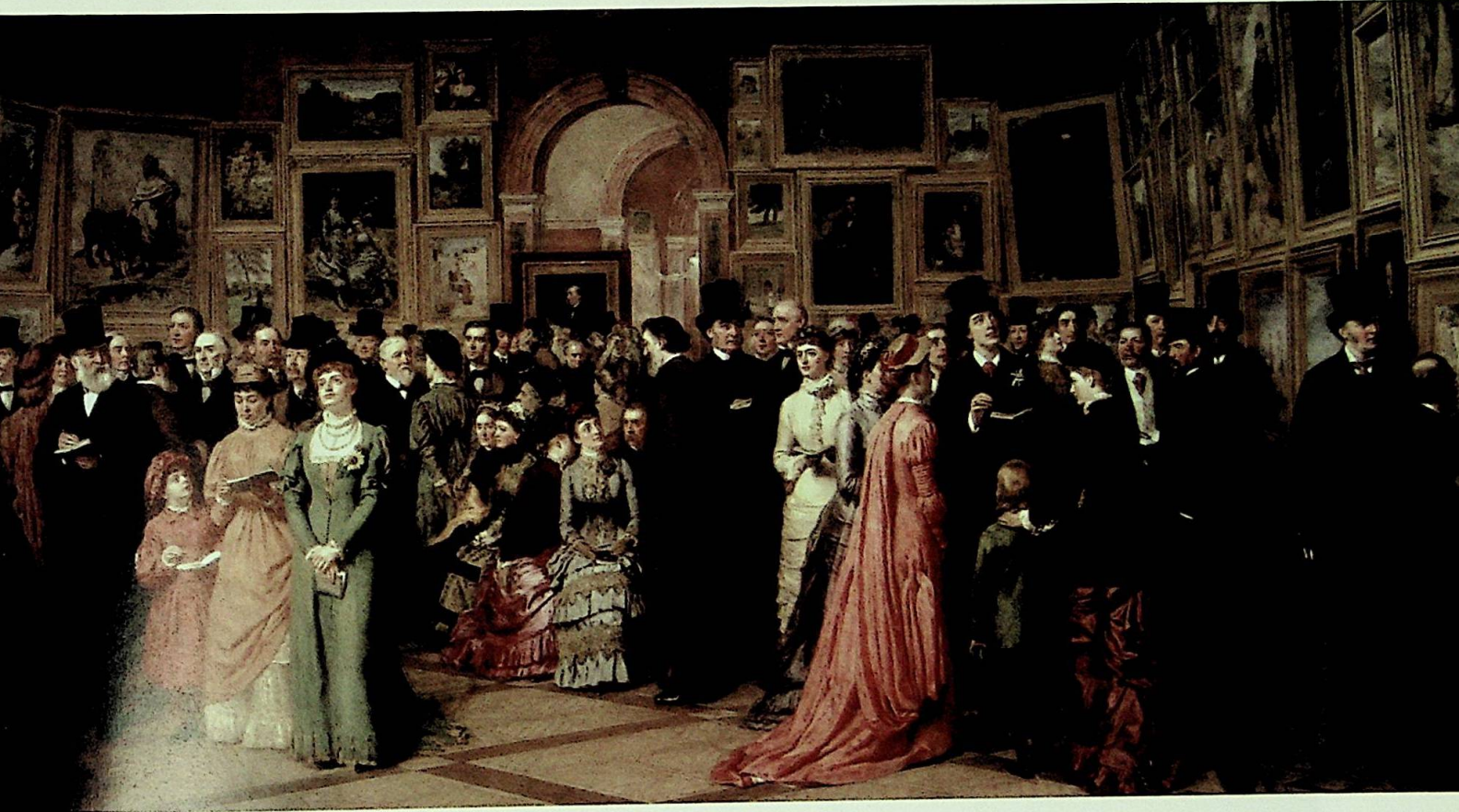


Victorian Paintings from London's Royal Academy:

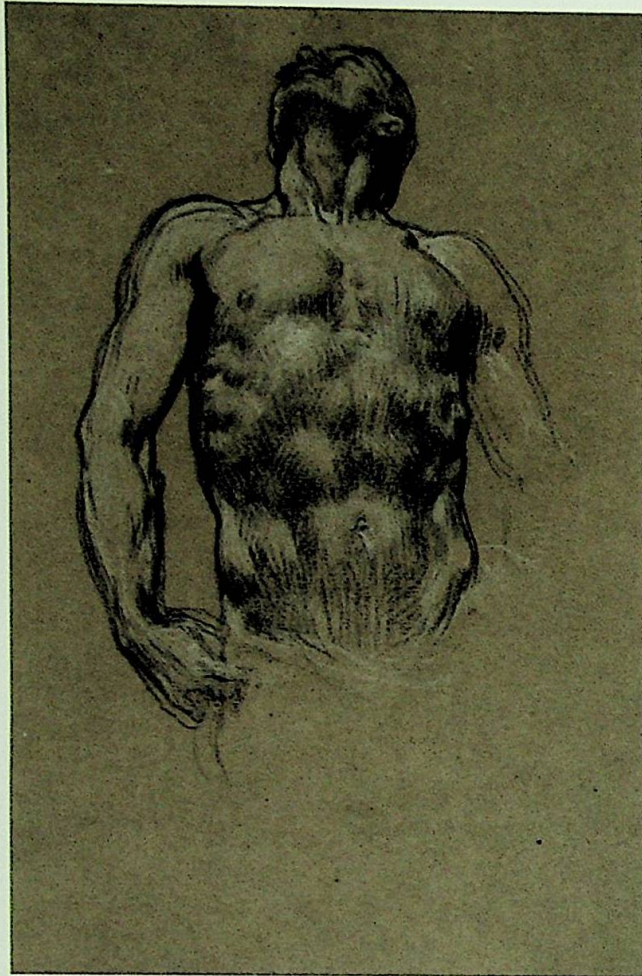


A Field Awaits Its Next Audience

Peter Trippi

Editor, *Fine Art Connoisseur*

Figure 1, William Powell Frith (1819-1909), The Private View of the Royal Academy, 1881. 1883, oil on canvas, 40½ x 77 inches (102.9 x 195.6 cm). Private collection



ALTHOUGH AMERICANS' REGARD FOR 19TH CENTURY European art has never been higher, we remain relatively unfamiliar with the artworks produced for the academies that once dominated the scene. This is due partly to the 20th century ascent of modernist artists, who naturally discouraged study of the academic system they had rejected, and partly to American museums deciding to warehouse and sell off their academic holdings after 1930. In these more even-handed times, when seemingly everything is collectible, our understanding of the 19th century art world will never be complete if we do not look carefully at the academic works prized most highly by it.

Our collective awareness is growing slowly, primarily through closer study of Paris, which, as capital of the late 19th century art world, was ruled not by Manet or Monet, but by J.-L. Gérôme and A.-W. Bouguereau, among other

Figure 2

Frederic Leighton (1830-1896)

Study for And the Sea Gave Up the Dead Which Were in It: Male Figure. 1877-82, black and white chalk on brown paper, 12¾ x 8¾ inches (32.1 x 22 cm)

Leighton House Museum, London

Figure 3

Frederic Leighton (1830-1896)

Elisha Raising the Son of the Shunamite Woman 1881, oil on canvas, 33 x 54 inches (83.8 x 137 cm)

Leighton House Museum, London



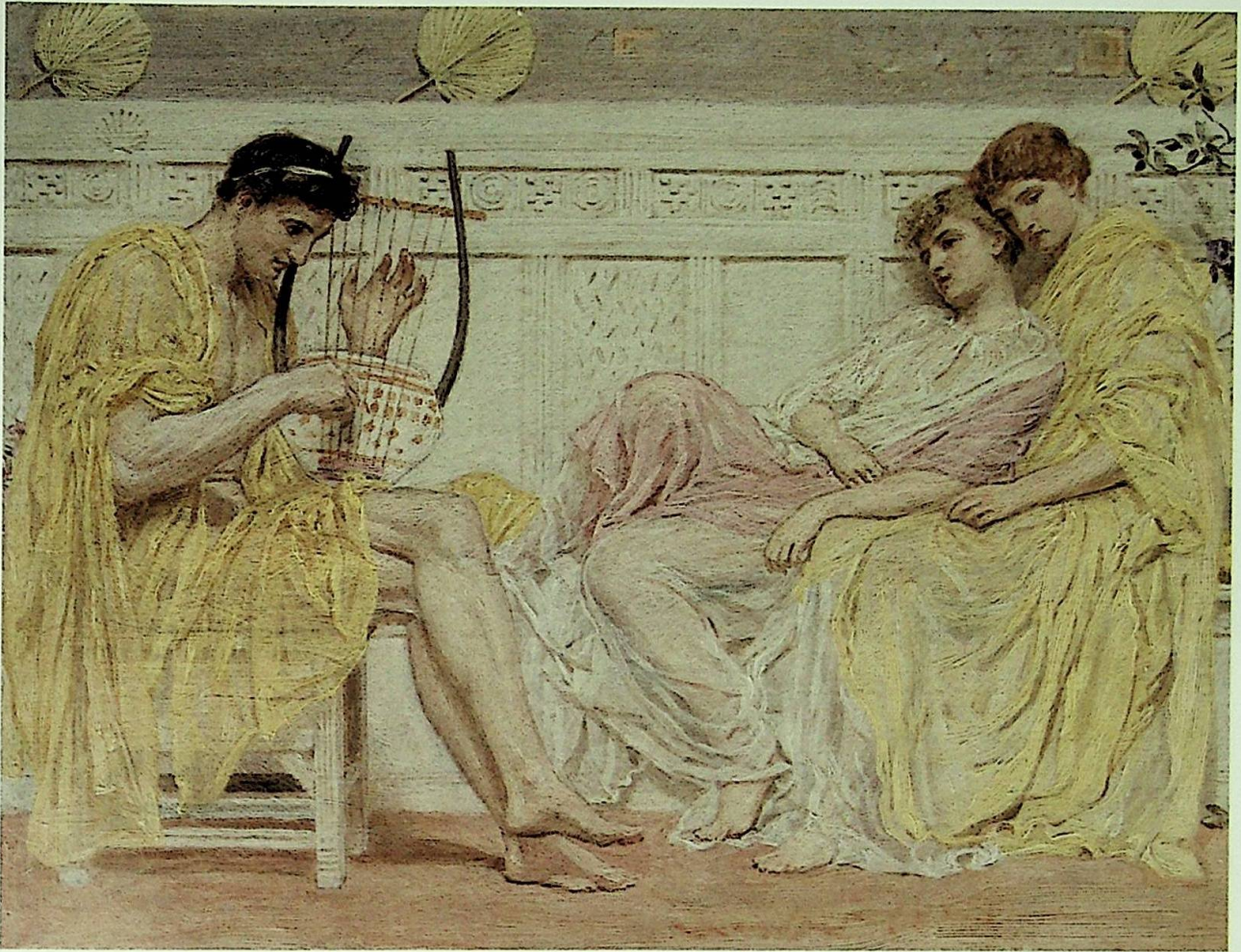


Figure 4
 Albert Moore (1841-1893)
A Musician
 1865-66, oil on canvas, 10¼ x 15¼ inches (26 x 30.7 cm)
 Yale Center for British Art, New Haven

academicians. The Parisian *ateliers* and *écoles* where young artists were trained, and the Salon exhibitions where their reputations were made, have come into sharper focus thanks to projects at the Metropolitan Museum of Art (most recently *Americans in Paris* and *Girodet*), Dahesh Museum of Art (*The Legacy of Homer*), Clark Art Institute (*Alexandre Calame*), and other sympathetic institutions.

Although created in Renaissance Italy and perfected in Paris, the academic system of training and exhibiting took root in every major Western city—from London, Düsseldorf, and Madrid to New York and Melbourne. If we Americans have seen too few academic works from Paris recently, then



Figure 5
 Lawrence Alma-Tadema (1836-1912)
The Last Roses
 1872, oil on wood, 18 x 15 inches (45.8 x 38.2 cm)
 Private collection, courtesy Sotheby's



Figure 6
John Gilbert (1817-1897)
The Plays of William Shakespeare
1849, oil on canvas, 40½ x 50 inches (102.9 x 127 cm)
Daheh Museum of Art, New York



Figure 7
John Everett Millais (1829-1896)
Mariana
1851, oil on mahogany panel, 23½ x 19½ inches (59.7 x 49.5 cm)
Tate Britain, London

even greater is the absence of British pictures dating from the long reign of Queen Victoria (1837-1901). Fortunately, a few temporary exhibitions have bucked the trend, including the National Gallery's overview of Victorian painting in 1997, the Metropolitan Museum of Art's retrospective of Edward Burne-Jones in 1998, the Frick's fairy painting show in 1998-99, the National Academy's survey of the Royal Academy in 2000 and the Brooklyn Museum's Victorian Nudes show in 2002. Although there are frequent opportunities to see Constable and Turner, they are interpreted more often as forerunners of modernism than as the academicians they also were. (The touring show of Constable's "six-

footers" that just closed at the Huntington is a happy exception.)

Encouraging flashes of interest are discernible through recent museum acquisitions at Chicago, San Francisco, the National Gallery, and Yale Center for British Art, yet, because individuals enjoy more flexibility in their decision-making than museums do, and because high-quality Victorian paintings are still relatively underpriced and easy to find, the opening of another *International Fine Art Fair* offers an ideal moment for collectors to consider this fascinating period.

Americans have particularly good reasons to examine the Victorians: from Dickens and Oxford, to the managing of a global capitalist empire, much of our American worldview was set in motion by them. London, not Paris or New York, was the 19th century's largest and richest metropolis: 2.7 million people lived there in 1851, 4.5m in 1881, and 6.6m when Queen Victoria died in 1901. As such, it was an ideal place for a painter to set up in business. In *A Rogue's Life* (1879), the novelist Wilkie Collins observed that the burgeoning middle classes eagerly sought "interesting subjects, variety, resemblance to nature, genuineness of the article, and fresh paint."¹

These are exactly what they found at the Royal Academy of Arts's *Summer Exhibition of Works by Living Artists*. In 1869, the Academy's 60 artist-members (all men) opened the grand galleries at Burlington House in Piccadilly. Still used today, these galleries with their soaring ceilings and natural top-lighting, provided the setting for the hanging of unglazed pictures, frame to gilt frame, upon walls painted Pompeian red. Thousands of Victorian artists crafted their paintings to look well in this very specific environment.

They competed fiercely for space on the walls: submis-

sions soared from 4,500 in 1869 to 12,408 in 1896. Although the number of works accepted also grew (from 1,547 in 1878 to 2,102 in 1891), rejections necessarily increased.² For two entire weeks, submissions from non-academicians were shown rapid-fire to a council elected by their fellow members. A contemporary critic noted that “a certain brutality, or at least vigorous ensemble of technical qualities... is necessary to enable a picture to hold its own... or give it a chance of impressing the jury both favourably and quickly.”³ This propensity to favour works that “stand out”, often makes for surprisingly compelling viewing today. Just as unexpected is the wide range of imagery that passed through this system: the very phrase “Royal Academy” sounds monolithic, yet its displays were far more heterogeneous and open to foreign and progressive impulses than we might imagine. (As in any era, some pictures were better than others, and one challenge in collecting Victorian art today is ignoring the large volume of lesser-quality material.)

A close friend of Dickens, the academician William Powell Frith (1819-1909) earned a fortune painting large, meticulously detailed scenes of Dickensian people at the races, beach, post office, railway station, and even *The Private View of the Royal Academy*, 1881 (figure 1). Such opening receptions attracted the worthies depicted in the background here—Robert Browning, William Gladstone, John Tenniel, Anthony Trollope—as well as the more chic personalities seen in the foreground, among them Oscar Wilde and Lillie Langtry. The crowded walls confirm how crucial it was to paint “big and bold,” even if the client ultimately ordered something smaller, and even if reproductive engravings, printed from the most popular originals for wide (and lucrative) distribution, could not match the oils in their visual impact.

Commentators regularly described the Exhibition as an emporium, which it indeed resembled with its crowded hangs and hordes of visitors. The Academy encouraged high attendance, as admission fees underwrote its activities, including its school, where Britain’s most promising young artists studied for free. In 1879, a record 391,190 people visited; between 1880 and 1900, annual attendance averaged 355,000.⁴ These are truly significant figures, even by



Figure 8
John William Waterhouse (1849-1917)
Tristram and Isolde
1916, oil on canvas, 42 x 32 inches (107.5 x 81.5 cm)
Private collection

the standards of our own blockbuster exhibitions.

In its heyday, the Exhibition’s powerful influence resembled that of Hollywood film studios today. First, it brought the middle classes together in a grand setting that evoked a sense of prestige. (The private view in April launched London’s social season, which ended when the Exhibition closed in August.) Second, as with Hollywood, a gift for storytelling and a conservatism of style helped an artist succeed at the Academy, and it was obvious that *avant-garde* artists such as James Whistler should generally avoid it. Third, Academy pictures often introduced less-informed viewers to other worlds, be they ancient Rome or modern Egypt: indeed, attendance began to decline from the 1890s



Figure 9
Edward Burne-Jones (1833-1898)
The Council Chamber
1872-92, oil on canvas, 49 x 104 inches (124.4 x 264.1 cm)
Delaware Art Museum, Wilmington

as cinemas presented epics depicting these same worlds. Finally, the Exhibition was inescapable in British culture: even those who did not attend would experience its “pictures of the year” through reproductions and caricatures in the media.

Wilde noted astutely that “in France every bourgeois wants to be an artist, whereas in England every artist wants to be a bourgeois.”⁵ Evermore English painters shared with other professionals a basic education in classics and mathematics, followed by specialized technical training. These conveyed the genteel aura of working not for profit but to benefit society, and ideally resulted in admission to a chartered society, in this case the Academy.⁶ Such prestige beckoned powerfully, so it is hardly surprising that, in 1861, British census takers began classifying artists as practicing a profession (rather than a trade), and that the approximately 3,500 artists counted in the 1841 census had doubled 40 years later.⁷

An applicant to the Academy Schools submitted a chalk drawing of an undraped antique statue, then, as a probationer, prepared a model and outline drawings of an anatomical figure and skeleton. Before being permitted to draw from the live model, he (women were not admitted regularly until the late 1860s) spent several years drawing Greco-Roman casts and Renaissance engravings of the human figure. This reverence for idealized beauty can be seen in a preparatory drawing (figure 2) made by Frederic Leighton (1830-1896), who, although educated on the

Continent, served as Academy president from 1878 until his death 18 years later. (He is visible at the exact centre of figure 1, immediately to the left of the man in a top hat.) As the leading “Olympian” from the 1860s onward, Leighton helped usher in a more learned appreciation of antiquity and the Renaissance among Victorians, as suggested by his grand-manner *Elisha Raising the Son of the Shunamite Woman* (figure 3). Like many of his colleagues, Leighton made superb drawings and oil sketches with a freedom and sensuality occasionally subdued in his finished oil versions. Fortunately, these preparatory works are surprisingly available and affordable today.

The presence of the Parthenon’s Elgin Marbles at the British Museum made it a virtual drawing school for artists. In 1878, antiquities curator Charles T. Newton reported that “the galleries are now so crowded with easels, that on public days it is exceedingly difficult to keep a clear gangway.”⁸ Key evidence of this fascination is the work of the Aesthete Albert Moore (1841-1893), who draped his sculpture-like figures in brilliant colour. A characteristic example is *A Musician* (figure 4), which mixes in fashionable though anachronistic Japanesque props and designs; Moore was intimate with Whistler, and though he too resented the Academy’s power, he saw the usefulness of exhibiting his works there regularly. In 1891, the critic M. H. Spielmann (1858-1948) described England as “a country where colour has always been more appreciated than drawing;” indeed, when one compares 19th century artworks from London with contemporaneous examples from Paris, the former are very often richer in colour, and the latter more expertly drawn.⁹

Colour was also crucial to Lawrence Alma-Tadema RA (1836-1912), the continentally trained Dutchman who brightened his palette after settling in England in 1870. He

quickly made his name with pseudo-archeological, innovatively composed scenes of daily life in ancient Rome, Greece, and Egypt, animated by Victorian-looking models with closely researched costumes and props. It was the commercial success of such pictures as Alma-Tadema's *The Last Roses* (figure 5) that drew hundreds of classically-minded young people into artmaking in the 1870s. In fact, E.J. Poynter (later elected Academy president) lamented in 1871 that "the desire of English students to paint, exhibit, and sell pictures makes them so impatient of instruction, that it is difficult to get them to follow any course to the end."¹⁰

Figure 10
Jules Bastien-Lepage (1848-1884)
Les Foins
1877, oil on canvas, 71¼ x 78¼ inches (181 x 199 cm)
Musée d'Orsay, Paris

Classical myths and forms co-mingled comfortably in the Academy with Romanticism, which by the mid-19th century was understood to range from the Middle Ages through Shakespeare and Keats right up to living authors such as Tennyson. No literary figure sold better than the Bard, and in 1850 a barrier had to be erected to keep visitors from touching John Gilbert's detailed extravaganza, *The Plays of William Shakespeare* (figure 6). Many Victorians identified passionately with Shakespearean characters, a phenomenon which helped Gilbert (1817-1897) grow rich illustrating lavish editions of the plays and exhibiting 45 watercolours of scenes from them, between 1842 and 1888.

In 1851, 22-year old John Everett Millais (1829-1896)—trained at the Academy but a co-founder of the short-lived Pre-Raphaelite Brotherhood that sought to revitalize it—exhibited his yearning *Mariana* (figure 7) at the Academy. This masterwork heats up what was already a familiar scene from Tennyson's poetry with the erotically expressive pose





Figure 11
Walter Langley (1852-1922)
A Village Idyll
1888, watercolor on paper, 29½ x 47½ inches (75 x 120.5 cm)
Private collection



Figure 12
Benjamin Williams Leader (1831-1923)
The Worcestershire Farm
1884, oil on canvas, 29¼ x 51 inches (73.6 x 129.5 cm)
Cambridge Art Gallery, Santa Monica

of this unidealized woman in a hyper-realistic setting. Although Millais soon moved away from such time-consuming realism, the thrilling intensity of his vision was acknowledged rapidly across Britain, Europe, and even America.

Millais's early works triggered a whole new wave of

excitement 34 years later when they appeared again at his retrospective: among his new disciples was the academician J. W. Waterhouse (1849-1917), who went on to paint a range of Romantic martyrs, including three Ophelias, three Lady of Shalotts, and one Mariana. Painted late in his life, Waterhouse's 1916 rendition of the Arthurian love story of *Tristram and Isolde* (figure 8) demonstrates how a later generation of Pre-Raphaelites treated iconically English subjects with a broader handling that they had adapted from French contemporaries.

By the mid-1880s, Pre-Raphaelitism was widely regarded as Britain's key contribution to "modern" art. In 1883, the critic John Ruskin acknowledged that the art of the second-generation Pre-Raphaelite, Edward Burne-Jones (1833-1898), though no longer showing "the substantial truth of persons" due to his devoted study of such Renaissance masters as Michelangelo and Veronese, still qualified as Pre-Raphaelite because it shows us "the spiritual truth of myths. Truth is the vital power of the entire school."¹¹ Burne-Jones was particularly taken with the mythic aspects of the Grimm Brothers' fairy tale of *Sleeping Beauty*, as retold by his friend Tennyson. He depicted its episodes again and again, as seen in *The Council Chamber* (figure 9), over which he laboured for two decades. Ever the outsider, Burne-Jones conducted a complex relationship with the Academy, accepting its invitation to join in 1885, remaining a member for eight years, but exhibiting only one picture there.

It is hardly surprising that so painstaking a technician as W.P. Frith called French Impressionism a "dangerous craze" even as other academicians perceived Impressionist facture

and atmospheric effects as worrisome liberties that threatened the more controlled handling of much English art, including Pre-Raphaelitism.¹² The 1870s opened a new phase of contact by younger English artists with France, encouraged by swifter transport, more opportunities to study there, and the proliferation of French art displayed in London. Most of them absorbed Impressionism not from Sisley or Pissarro (who both had close links with England), but through the Frenchman Jules Bastien-Lepage (1848-1884), who created a distinctive style dismissed by Émile Zola as “*Impressionism corrected, sweetened, and adapted to the taste of the crowd.*”¹³

A characteristic example is his *Les Foins* (The Haymakers, figure 10), exhibited in London in 1880. Although many critics and visitors were bewildered, younger artists adored it. This picture perfectly exemplifies Bastien-Lepage’s brand of Salon naturalism: the peasants’ flesh was painted meticulously in the studio, and the landscape surrounding them painted broadly out of doors with a cool blue-grey palette. As an Anglophile, Bastien wove in the hallucinogenic intensity and hyper-realism of early Pre-Raphaelite art once practiced by Millais and D.G. Rossetti (1828-1882). Through this exchange, we are reminded of how very interconnected artists in Paris and London actually were. Indeed, by 1895, even the conservative critic Claude Phillips had come to admire “*the moderates of modernity*”, those native artists who embraced “*the modern French standpoint*” without disregarding “*the face of English art.*”¹⁴

Proof of Bastien-Lepage’s influence can be seen in the grey-toned pictures of fisherfolk painted in the Cornish village of Newlyn by Stanhope Forbes, H.S. Tuke, and others. This colony’s most talented watercolourist was Walter Langley (1852-1922), whose large *A Village Idyll* (figure 11) juxtaposes the forbidding sea with the simple pleasures enjoyed during a rare moment of rest. Although similar pictures were painted along the coasts of Brittany and Normandy, most English collectors preferred to patronize English artists painting English peasants in this manner. Such images were first championed by the New English Art Club, founded in 1886 by young artists who sought to resist the Academy’s perceived xenophobia. Yet, just as Britain’s supple parliamentary system has absorbed diverse challenges over the centuries, so the Academy co-opted the Club’s leaders—within a mere decade—by offering them membership and exhibiting their works.

The tastes of individual collectors were particularly crucial in Britain, where royal and state patronage was minimal in comparison to that found on the Continent. (Queen Victoria and Prince Albert actually acquired an intriguing array of artworks between 1840 and 1861, but these were privately owned and rarely exhibited.) The most prominent opportunity came via the Chantrey Bequest, a fund that,



Figure 13
Thomas Sidney Cooper (1803-1902)
Cattle in a Kentish Landscape
1854, oil on canvas, 38 x 52 inches (96.5 x 132 cm)
J.M. Stringer Gallery of Fine Art, Bernardsville, New Jersey

from 1876, allowed the Academy to purchase paintings and sculptures executed in Britain within the previous year. Not surprisingly, most of these works (now held by Tate Britain) were made by academicians, and many are extremely good. (Frankly, some are not.)

More important to the market than the national government were the municipal galleries funded by such prosperous industrial cities as Glasgow, Leeds, Liverpool, Manchester, and Newcastle. These institutions attracted more than one million visitors annually before 1900, which means their holdings of what was then contemporary art became widely known by non-metropolitan audiences.

As “sending in” day approached in late May, artists experienced considerable stress because an entire year’s income could be determined by success at the Summer Exhibition. Such was its prestige that the painter William Logsdail recalled “*cases where pictures were sold only on condition that they should be hung at the Royal Academy.*”¹⁵ Throughout the Victorian era, London’s exhibiting venues experienced a glut of pictures, a fact which made the support of an influential critic particularly helpful to an artist’s success. As editor of *The Magazine of Art* from 1887 until 1904, M.H. Spielmann—to name just one opinion leader—was ideally positioned to draw attention to artists he admired; he himself, however, described this era as one “*in which reputations were made by the dealers, ... the recognized authorities in art.*”¹⁶

First among dealers was the firm of Agnew’s, which, having originated in Manchester, ascertained well the needs of the newly rich industrialists it served in northern England, validating and refining their tastes. Circulating contemporary and historical stock among his London, Manchester, and Liverpool branches, William Agnew (1825-1910) found



Figure 14
 John Atkinson Grimshaw (1836-1893)
Lovers in a Wood by Moonlight
 1873, oil on canvas, 14 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches (35.8 x 23.1 cm)
 Private collection

particular success with the sugar-refining magnate Henry Tate (1819-99). Son of a Lancashire grocer, Tate's personal shyness did not prevent him from publicizing his collecting and philanthropy, both of which enhanced the prestige of his businesses. Suspicious of being swindled with phony "Old Master" pictures, Tate and other newly rich collectors preferred to buy from living British artists, partly out of patriotism and partly to be sure the product was authentic. In the

1880s, Tate opened his densely hung gallery-cum-billiards room to the public on Sundays. A decade later, he donated to the nation his more than 70 "pictures of the year by popular Academicians" (including Alma-Tadema, Millais, and Waterhouse), then underwrote construction of the National Gallery of British Art to house them.¹⁷ (The building on Millbank is now Tate Britain.)

Another paradigmatic collector was William Cuthbert Quilter (1841-1911), who invested in the nascent telephone system, became a Member of Parliament, and won a knighthood in 1897. Quilter was fond of buying well-reviewed pictures and lending them to exhibitions to polish his own prestige, increase the works' value, and enhance the artists' reputation. During 22 years of ownership, for example, Quilter loaned Waterhouse's *Mariamne* (1887) at least 18 times across Europe and America, winning medals for the artist at the world's fairs in Paris, Chicago, and Brussels.

In such a buyer's market, collectors like Tate and Quilter could find or commission pictures of almost any description. The longstanding appeal of views of rural England grew through the 19th century as evermore collectors, descended from families who had left the countryside for cities, sought nostalgic scenes of contented peasants and livestock. Inspired by the Dutch Old Masters, and by his father's acquaintance with John Constable, the academician Benjamin Williams Leader (1831-1923) earned a

good living arranging the dark masses of charmingly untidy cottages and fallow fields against large glowing skies. His *The Worcestershire Farm* (figure 12) demonstrates why Leader was particularly admired for his adept evocations of England's ever-changing weather.

The longstanding English tradition of animal portraiture was sustained in the Victorian era by such artists as Thomas Sidney ("Cow") Cooper RA (1803-1902). No one has broken his record of sending at least one picture to the Summer Exhibition every year from 1833 to 1902—a total of 266 entries. Cooper's meticulously detailed, deftly lit scenes of grazing cattle and sheep were sanitized—so as not to offend the sensibilities of urban clients—but also specific and monumental enough to please the country squires who nor-



mally commissioned pictures of their favorite horses. A fine example is *Cattle in a Kentish Landscape* (figure 13), shown at the Academy in 1854.

Yet another appealing vision of gently improved nature can be seen in *Lovers in a Wood by Moonlight* (figure 14), painted in 1873 by John Atkinson Grimshaw (1836-1893). This artist was admired by no less a contemporary than Whistler, who admitted “I considered myself the inventor of *Nocturnes* until I saw *Grimmy’s moonlit pictures*.” Equally adept at carefully rendered interiors of fashionably decorated Aesthetic homes, Grimshaw produced dozens of similar-looking nocturnes—both urban and suburban—for an enthusiastic audience of buyers who would never have been able to compare these pictures side by side.

The same can be said of the well-researched, if repetitive, scenes of contemporary Egypt made by John Frederick Lewis (1805-1876) during and after his decade living there. Lewis’s enthusiastic clients admired the diligent, labour-intensive way in which he applied his pigments—often with pure lead white or gouache to provide a brilliancy that helped justify the artist’s high prices.¹⁸ His *Midday Meal* (figure 15) is a superb example of how Lewis brought viewers to a photograph-like reality half a world away.

Figure 15
John Frederick Lewis (1805-1876)
The Midday Meal, Cairo
1875, oil on canvas, 34½ x 45 inches (88.9 x 114.3 cm)
Private collection, courtesy Christie’s

The taste for such pictures—even those of the highest quality and smallest degree of sentiment—could not go on forever. Mounting opposition to the Academy (among other Victorian institutions) emerged full-blown in the Vorticists’ 1914 manifesto to “blast years 1837 to 1900.” Long before then the evangelist of modern art, Roger Fry, had reviled (a bit too enthusiastically) the Summer Exhibition as a “debauch of trivial anecdotic picture-making such as the world has never seen before.”¹⁹

Space for Academy reviews in popular periodicals shrank in the face of diminishing interest among readers, who were looking to “moving pictures” for the escapist entertainment that academic pictures had once provided. (One important exhibiting venue—the New Gallery—was accordingly converted into a cinema in 1909.) Two years later, the Summer Exhibition drew 176,257 visitors, less than half the 1879 record of 391,190.²⁰ As exciting Post-

Impressionist and modernist work appeared outside the Academy, its members appeared evermore conservative.

The decline in market values reached its nadir in 1942, when Christie's dispersed the important collection formed, with Agnew's assistance, by the mustard purveyor, Sir Jeremiah Colman (1830-98). Offered in the middle of World War II, these pictures could not have been less fashionable; Waterhouse's 1905 *Lamia* went completely unrecognized and Burne-Jones's *Love and the Pilgrim* (1897) brought £20.

Since World War II, the slow rediscovery of Victorian pictures can be traced through prices brought at auction. In 1894, Waterhouse sold his new *Ophelia* to the mining magnate George McCulloch for approximately £700, and in 1913 it left that millionaire's collection for £472. In 1950 the picture brought a mere £20, by 1969 £420, and two years later it increased sevenfold to £3,000. In 1982 it cost £75,000, and by 1993 £419,000. In 2000 it fetched £1.6m, and was sold thereafter for an undisclosed sum.

This story is hardly unique, and reminds us that almost every artwork of quality—of any period—will ultimately have its day in the sun again. Yet Victorian pictures are still relatively unappreciated here in the U.S., despite their availability through auctioneers and dealers nationwide, and of course in Britain. The strength of the British pound against the U.S. dollar has surely slowed their importation, which is generally unrestricted by the British government except for the most crucial masterworks.

Because Victorian canvases appealed to American collectors visiting England in the late 19th century, assorted treasures lie waiting in the basements of U.S. museums, which often received them as donations from the original owners' families after 1920. Re-establishing their significance and provenances will take time and vigorous scholarship, but the effort will surely be justified. And as with any artform, collectors will eventually yearn to own Victorian pictures if they see more on view in the museums they trust.

Good things come to those who wait, and this is a field that has waited long enough.

Peter Trippi is editor of the bimonthly magazine, *Fine Art Connoisseur* (www.fineartconnoisseur.com). He served as director of New York's Dahesh Museum of Art from 2003 to 2006, and sits on the board of the Historians of British Art. In 2002, Phaidon Press (London) published his monograph *J.W. Waterhouse*, and he is co-curating a Waterhouse retrospective set to appear in the Netherlands, England, and Canada in 2008-2009.

Where to See Victorian Art This Year

The exhibition *Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum* is on view at the San Diego Museum of Art from May 19 through July 29. These artworks then return to their permanent home in Wilmington, where they go back on view on September 22.

John Everett Millais: A Retrospective opens at Tate Britain in

London on September 26; it closes there on January 13, 2008 and then visits the Van Gogh Museum in Amsterdam (February 15 – May 18, 2008).

Available for viewing by appointment, the Leighton House Museum's entire collection of 670 drawings by Frederic Leighton is also available online at:

www.rbkc.gov.uk/leightonhousemuseum/drawings

This database also contains records for Leighton drawings in public collections worldwide.

A major retrospective of William Powell Frith's art closed at London's Guildhall Art Gallery in March, but its accompanying catalogue (*William Powell Frith: Painting the Victorian Age*) is available from Yale University Press.

In Paris, the Musée d'Orsay's retrospective *Jules Bastien-Lepage (1848-1884)* closes on May 13, but its accompanying catalogue is available from the museum and from its Paris-based co-publisher, Éditions Nicolas Chaudrun.

Endnotes

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6. Paula Gillett, *The Victorian Painter's World*, Gloucester, 1990, pp. 18-68.
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12. Alfred Thornton, *Fifty Years of the New English Art Club, 1886-1935* (London, 1935), p. 6.
13. Lionel Lambourne, *Victorian Painting* (London, 1999), p. 331.
14. *Academy*, 1201 (11 May 1895), p. 407.
15. Unpublished memoir of William Logsdail, copy at Usher Art Gallery, Lincoln; 1881?-83. Thanks to Nicholas Logsdail, Rosalyn Thomas, and Robert Upstone.
16. *Magazine of Art*, 1887, p. xxi.
17. *Saturday Review*, 28 November 1896.
18. Emily M. Weeks, "'For Love or for Money': Collecting the Orientalist Pictures of John Frederick Lewis," *Fine Art Connoisseur* (Jan/Feb 2007), 4:1, p. 46.
19. Fry quoted in L.V. Fildes, Luke Fildes, R.A.: *A Victorian Painter* (London, 1968), p. 157.
20. Nicholas Savage, "The Royal Academy and Regional Museums, 1870-1900," pp. 67-73, in *Art Treasures of England: The Regional Collections*, London: Royal Academy of Arts with Merrell Holberton, note 1.