

After visiting the Tate Gallery, the Victoria and Albert Museum and Leighton House in London, by far the best introduction to Victorian painting is to make an extensive tour of the great regional galleries of the Midlands and North of England: Birmingham, Sheffield, Leeds, Manchester, Liverpool and Preston. Several university collections are also most rewarding, notably the Barber Institute in Birmingham, the Fitzwilliam in Cambridge, the Hunterian in Glasgow and the Ashmolean at Oxford. North of the border, Edinburgh's National Gallery and Glasgow's Kelvingrove all contain notable paintings, as do the collections at Aberdeen, Dundee and Perth.

Local 'schools of art' can be studied in their respective town collections: the Norwich School at Norwich Castle, the Bristol School at Bristol City Art Gallery and in the West of England the Newlyn School at Penzance. In the south of England, Tunbridge Wells, Brighton, Bournemouth, Southampton and the Royal Holloway College, Egham, have rewarding collections, the last named being of particular interest. Ruskin scholars should visit the extensive collections of his work at Sheffield, at Lancaster University, and the Pre-Raphaelite collections at Carlisle. American readers should visit the Bancroft Foundation at Wilmington, Delaware, the largest collection of Rossetti's works in the United States.

The most enjoyable method of learning about the Victorian age is to read primary sources – the words of the painters themselves, or those of contemporary writers. Several artists discussed in these pages left extensive autobiographies, notably W.P. Frith, whose *My Autobiography and Reminiscences* (2 vols., London, 1887) and *Further Reminiscences* (London, 1888), although gossipy and full of irrelevant digressions, still provide a vivid introduction to Frith's great paintings of daily life in the Victorian age.

C.R. Leslie's *Autobiographical Recollections* (London, 1860) reveal the charm which made him so liked a figure, and throw much light upon his contemporaries and the workings of the Royal Academy. Both the novelist Wilkie Collins and C.H. Cope left interesting biographies of their fathers, respectively *William Collins, R.A.* (London, 1848) and *Reminiscences of C.W. Cope R.A.* (London, 1891). Another document of great human interest is provided by Ernestine Mills, *The Life and Letters of Frederick Shields 1833–1911* (London, 1912).

Equally important, and an invaluable general survey of nearly all the early Victorian artists discussed in this book, is Samuel and Richard Redgrave's *A Century of British Painters* (London, 1866), with a good later edition edited by Ruthven Todd (London, 1947). Another early work of scholarship which is still an excellent reference book is Algernon Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and their Works* (8 vols., London, 1905–6) which quotes in full the often lengthy titles of exhibited works, and gives artists' addresses, thus providing invaluable leads to the identification of artists and works of art.

Works by the great critical minds of the Victorian era include:

- COOK, E.T., and WEDDERBURN, A. (eds.), *The Complete Works of John Ruskin* (39 vols., London, 1903–12)  
 PATER, Walter, *Works of Walter Pater* (8 vols., London and New York, 1900–1)  
 ROSENBERG, J.D. (ed.), *The Genius of John Ruskin: Selections from his Writing* (London, 1979)  
 THACKERAY, W.M., *The Roundabout Papers*, in the complete library edition of his work (Oxford, 1899)

Among the wealth of secondary sources the best introduction is still the trilogy of books by the great interpreter of the Victorian age, William Gaunt, who in 1942 published *The Pre-Raphaelite Tragedy*, followed by *The Aesthetic Adventure* (London, 1945) and *Victorian Olympus* (London, 1949). Other surveys include:

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