

HUNT William Holman 1827-1910

(10 b) 182 A study for "Oriana" 1856  
Pen and ink, pencil, red chalk on paper, 8,1 x 10,6 cm  
Signed br: W H H

(10 a) 183 A study for "Oriana" 1856  
Pen and ink, pencil on paper, 10,6 x 9,4 cm  
Signed br: W H H

PROV (for both drawings): the artist until 1907; purchased in London ~~1911~~-12; presented 1912.

EXH(for both drawings): The Art of William Holman Hunt, O M, D C L, Walker Art Gallery, Liverpool, 1907, no 106 or 107; Pictures and Drawings by William Holman Hunt, O M, D C L, Glasgow, 1907, no 58; William Holman Hunt, Walker Art Gallery, Liverpool and Victoria & Albert Museum, London, 1969, no 182 and no 183; Victoria and After, Art and Decoration in Britain 1850-1910, King George VI Art Gallery, Port Elizabeth, 1972, no 31 and no 32.

REF(for both drawings): The Brothers Dalziel, a record of fifty years' work in conjunction with many of the most distinguished artists of the period 1840-1890, London, Methuen, 1901, p 86 (quotation from Hunt's letter to Dalziel, 23 Nov 1856, re the proof of the last design for "Oriana"); W Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, London, MacMillan, 1905, II, p 107(ill); 1913, II, p 79(ill); Collins Baker no 10 (a) and (b); M Lutyens (ed), Letters from Sir John Everett Millais, Bart, P R A (1829- 1896) and William Holman Hunt, O M (1827-1910) in the Henry E Huntington Library, San Marino, California, The Walpole Society, 44, 1974, p 60 n 123.

Two designs for the tailpiece to The Ballad of Oriana, no 68 in Moxon's Tennyson, <sup>finished 1857</sup> The finished drawing for the tailpiece, from which the proof was made, is in the Victoria and Albert Museum, London.

Draft cat. prepared for DCU Jan 1984/85

Jan / Feb 81

VALE STUDIO B.  
VALE AVENUE  
CHELSEA S.W.

Feb. 10, 1912

Dear Sir Sigismund

*m. King* X I have bought the first two on the list of Holman Hunt's drawings. It was too much money to spend seeing we do not know what may chance to come before us, to buy the four though I should have liked them. The price was high though seeing what people do pay for unique things nowadays possibly not beyond the market price. The question of price is always difficult, I fancy we got the Rossetti very cheap, and if you can't get a thing cheap you must get it dear if you really want it.

I think we must put your full title on the label, it is official, and therefore necessary. It is proposed to have a Neumann Room in the completed gallery and I am particularly desirous of this being the case, as the value of the things will largely depend on their being together. Mr. Aitken of the Tate Gallery suggests borrowing the Rossetti to exhibit <sup>there</sup> them and we might consider this if he will store all the pictures for us, exhibiting what he requires, as I am in favour of the pictures not going to Johannesburg till the room is ready. They will be seen otherwise very badly, it is better to wait.

Give me an idea what you think of this and I will talk it over with Aitken. I am sure you would be interested to meet him.

I hope you have been to the recent <sup>Pre-raphaelite</sup> Exhibition at the Tate Gallery.

Yours very sincerely

*copies of original letters in Neumann Gift file*