

orig 1

183 A study for "Oriana" 1856
Signed in pencil bottom right: W.H.H.
Pen and Indian ink, pencil, intaglio lines on cartridge paper
10,5 x 9,45 cm.
Bordered design: 8,1 x 9,45 cm.

PROVENANCE

The artist until 1907 and possibly until his death; Holman Hunt family; purchased from the artist's widow in London, February 1912, by Henry Tonks on behalf of Sir Sigismund Neumann; presented by Sir Sigismund Neumann in 1912.

EXHIBITIONS

corrected exhibition of

The Art of William Holman Hunt, O.M., D.C.L., Walker Art Gallery, 2 February to 2 March 1907, no.106 or no.107.

Pictures and Drawings by William Holman Hunt, O.M., D.C.L., Glasgow, 1907, no.58.

William Holman Hunt, Walker Art Gallery, March to April 1969; Victoria and Albert Museum, May to June 1969, no.183.

Victoria and After. Art and Decoration in Britain 1850-1910, King George VI Art Gallery, Port Elizabeth, June to August 1972, no.32.

REFERENCES

- Letter, Henry Tonks to Sir Sigismund Neumann, 10 February 1912.
- 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 of 23 November 1856, re the proof of the last design for "Oriana").
- W.Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. London, MacMillan, 1905, vol.II, p.98, illustration p.107 (vol.II, p.79 in 1913 ed.).
- *C.H.Collins Baker, A Catalogue of the Neumann Gift to the Municipal Gallery of Modern Art Johannesburg. London, Warner, 1912, no. 10 (a).
- 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.

See the entry for 182 for further details.

Jan 85 JEA

VALE STUDIO B.
VALE AVENUE
CHELSEA S.W.

Feb. 10, 1912

Dear Sir Sigismund

drafted by Sir 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 ^{there} 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 ^{Pre-raphaelite} Exhibition at the Tate Gallery.

Yours very sincerely

copies of original letters in Neumann Gift file