

Pre-Raphaelite Paintings

Dr Naina Dey
Dept. of English
Maharaja Manindra Chandra College



Sistine Madonna, 1512



The Madonna of the Meadow, c. 1506

Filippo Lippi “Madonna with Child”, 1465?



Titian



Portrait of Giovanni Arnolfini and his Wife (1434)





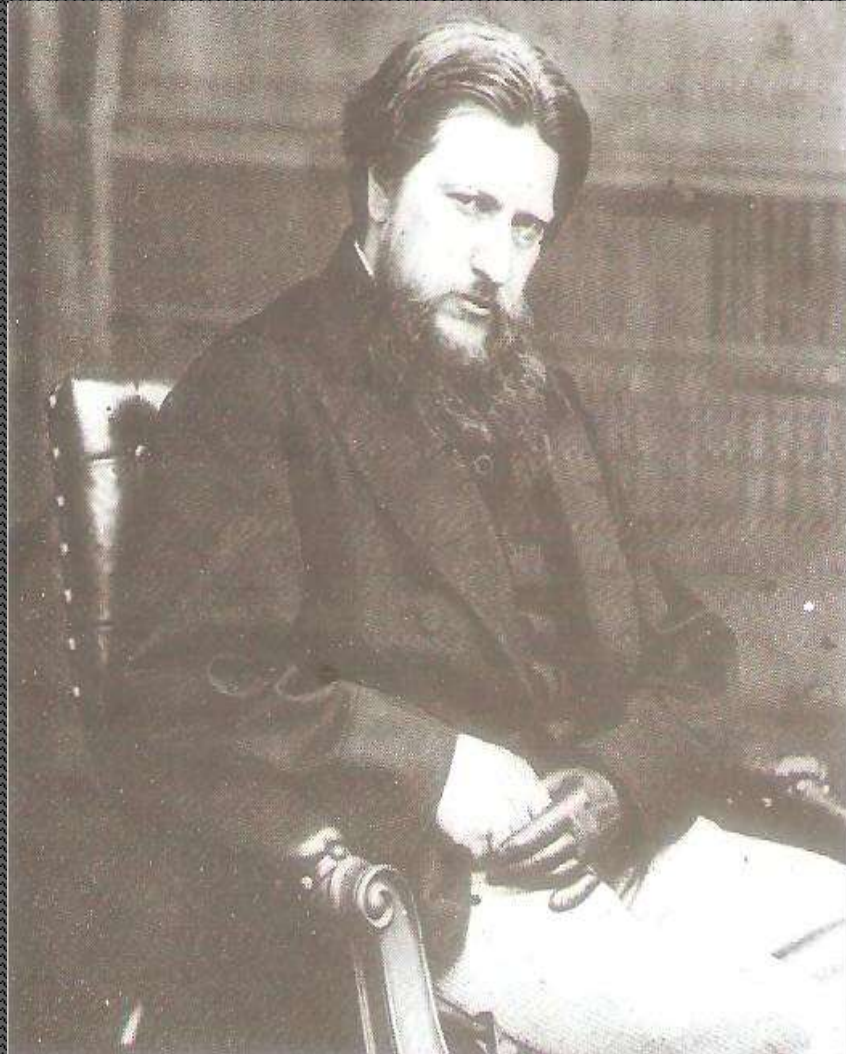
Jacob encountering Rachel with her father's herd, 1836
- Joseph von Führich



Paulus Potter “The Bull” (1647)



Ford Maddox Brown



- Ford Maddox Brown
- An English Autumn Afternoon



Charles Allston Collins

Convent Thoughts



John Everett Millais

Mariana



www.excelsiordirect.com

Millais: Mariana

John Everett Millais



William Holman Hunt

Valentine Rescuing Sylvia from Proteus





John Everett Millais Ophelia



Lilith

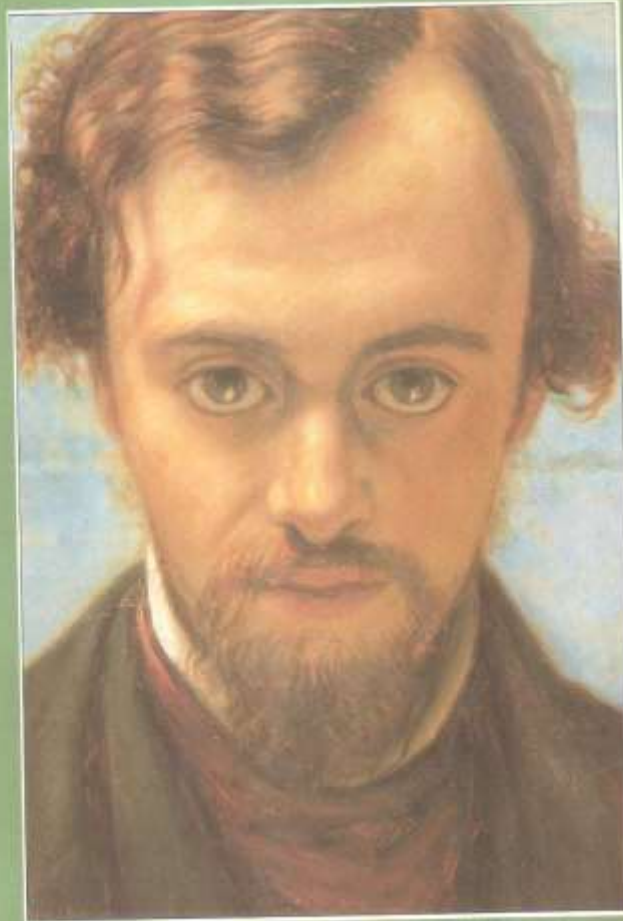
John Collier



THE LADY OF SHALOTT

by John William Waterhouse (1847 — 1917)

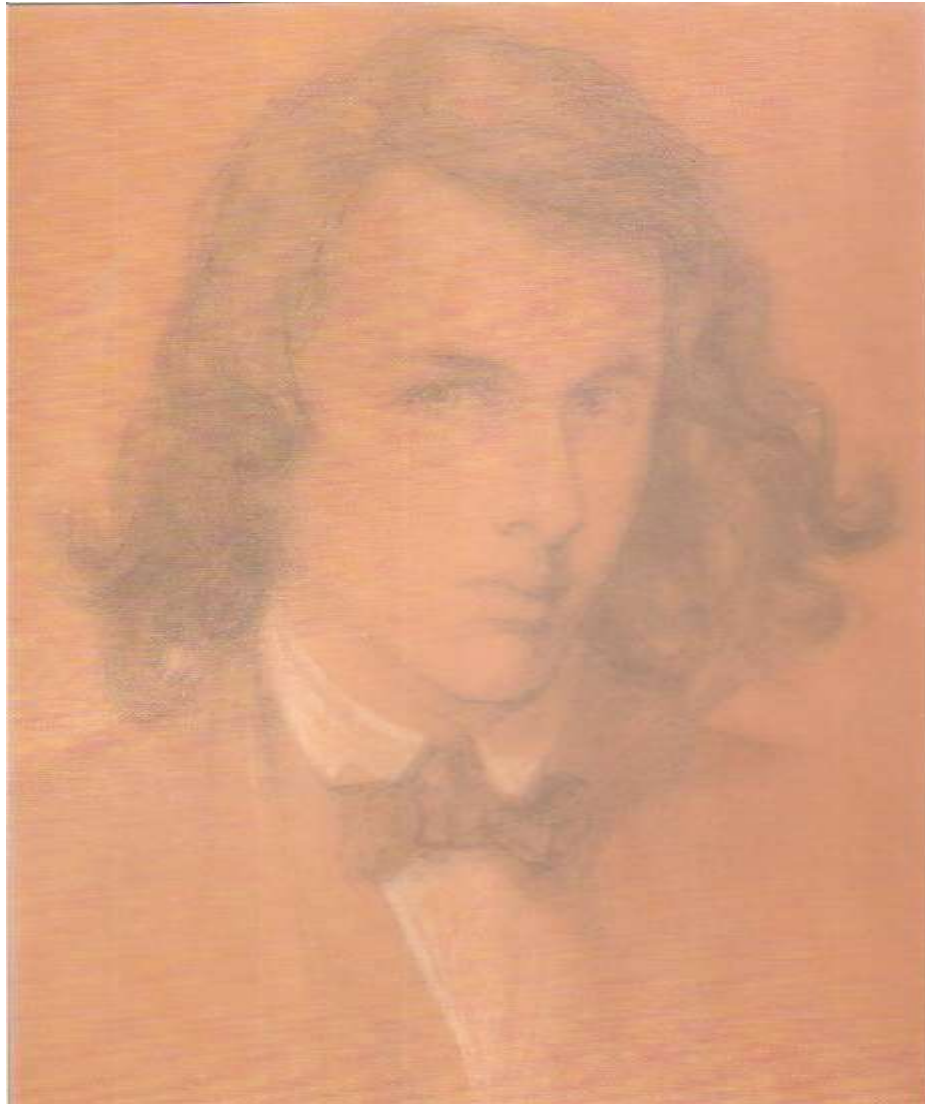


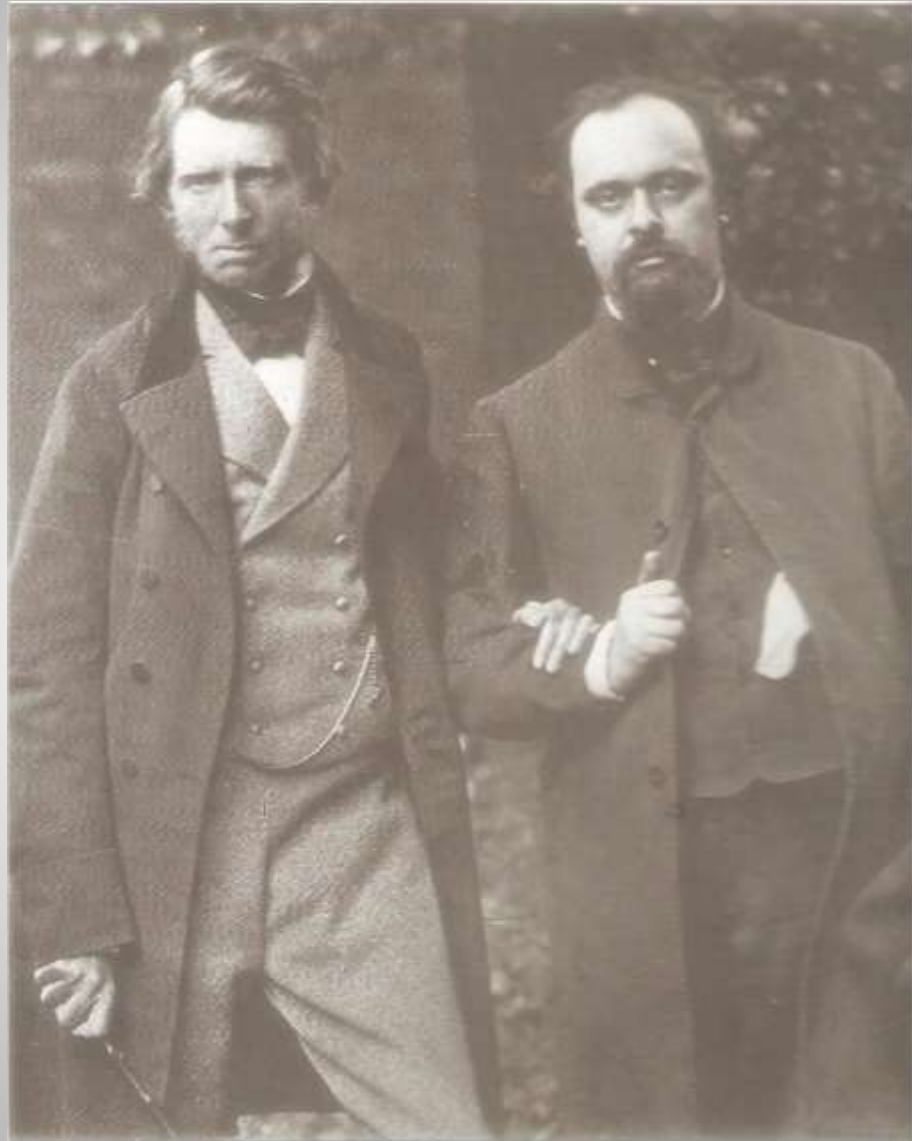


DANTE GABRIEL ROSSETTI

1828-1882

because of an Italian writer and political refugee, Dante Rossetti's favourite subject was beautiful women -





**The Girlhood of Mary
Virgin 1849**
32 1/2" x 25" Tate Gallery,
London

This was Rossetti's first important oil painting and his first public success. Modelled by Rossetti's sister and mother, it has great charm in the touching simplicity of the poses and expressions, and is full of symbolic details. Rossetti wrote a sonnet explaining them: the lily in the vase next to the angel, for example, stands for innocence.





Venus Verticordia

Dante Gabriel Rossetti





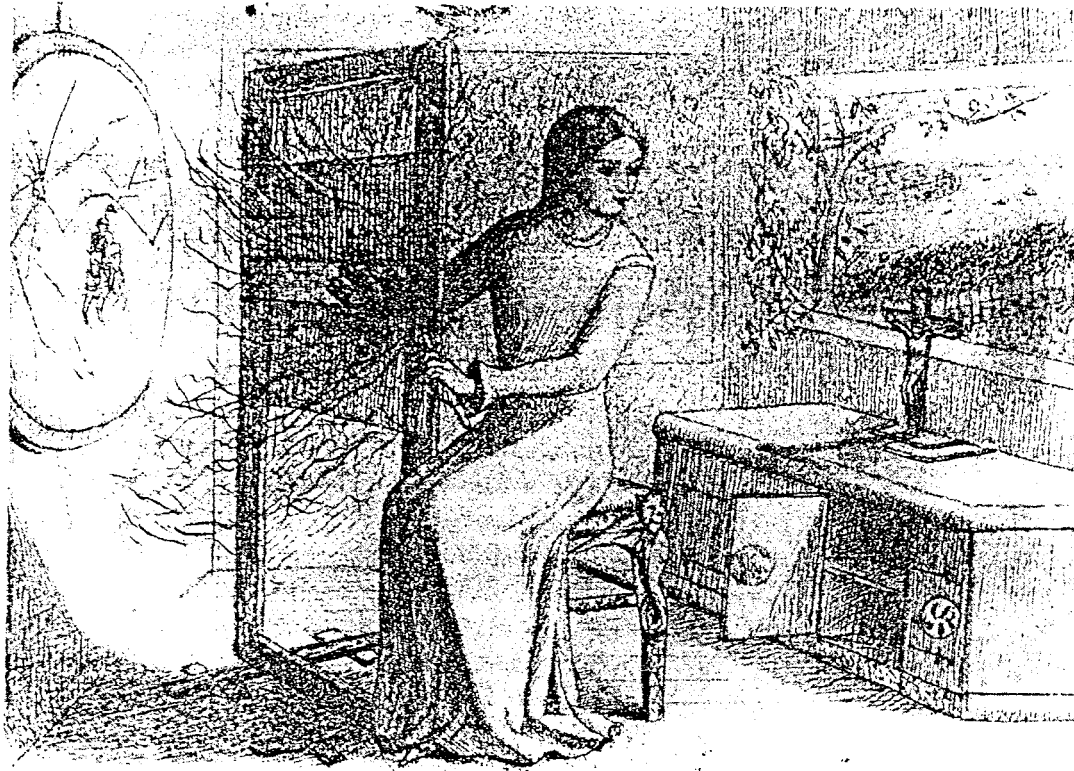
Beata Beatrix 1864-72
M & D' Tate Gallery, London

Rossetti painted this intensely spiritual picture as a memorial to his wife, who died in 1862. To a he expressed his love for Beatrice as being a parallel to Dante's idealized love for Beatrice, whose death had left the Italian poet grief-stricken. The bird is a messenger of death, carrying a penny - a flower that induces sleep.

The Blessed Damozel



Elizabeth Siddal



Elizabeth Siddal



Proserpine

Dante Gabriel Rossetti



Lady Lilith by Dante Gabriel Rossetti, 1868





Astarte Syriaca 1877
 72" x 42" City Art Gallery, Manchester

Russett's last masterpiece, this is one of the most majestic images in Victorian art. The model was Jenny Morris, portrayed as Astarte, the love goddess of the Ancient Syrians. Russett wrote a sonnet describing the painting: Astarte's face radiates "Love's all-pervasive spell".

William Morris



G.F. Watts/William Morris/National Portrait Gallery, London

William Morris Gallery, Walthamstow

Queen Guinevere (1858) William Morris



William Morris, Queen Guinevere, Tate Gallery, London



Kelmscott Manor, Oxfordshire



Chrysanthemum





Thank You