Charles Allston Collins among the Pre-Raphaelites

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Abstract:

This research papers presents an account of Charles Collins's training and major paintings before 1857 and of his complex and not yet fully understood relationship with the Pre-Raphaelite Brotherhood. It argues that Collins himself was regarded by contemporaries as a much more central figure than the one he seems intended to play in the narrative of his friend William Holman Hunt in the pages of *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905). It shows that he was at least as troubled and tortured a spirit as any of the better-known members of the Brotherhood, and regarded as a standard bearer of the movement by many contemporary critics and commentators, even if the founding members narrated his participation in a way that seems meant to play down its importance or emphasise his lack of personal, sexual and artistic courage.

تشارلز اولستن كولنز وسط ما قبل الرافائليين

الخلاصة:

يعرض هذا البحث وصفًا لتدريب تشارلز كولنز ولوحاته الرئيسية قبل عام 1857 وعلاقته المعقدة التي لم يتم فهمها بالكامل مع جماعة ما قبل رافائيل. يعتقد بأن المعاصرين اعتبروا كولنز نفسه شخصية مركزية في هذه الحركة الفنية أكثر بكثير من ما ذكره صديقه ويليام هولمان هانت في صفحات كتابة "الحركة الرافائيلية والاخوان ما قبل رفائيل (عام ١٩٠٥)"، ووصفه هنت أنه كان على الأقل مضطربا ومعذبا روحيا حاله حال أي من أعضاء الإخوان المعروفين، واعتبره العديد من النقاد والمعلقين المعاصرين بانه قد مثل التيار تمثيلا قياسيًا، حتى لو ان الأعضاء المؤسسون للحركة ذكروا مشاركته يروونها في طريقة يبدو أنها تهدف إلى التقليل من أهميتها أو التأكيد على افتقاره إلى الشجاعة الشخصية والجنسية والفنية.

Charles Allston Collins among the Pre-Raphaelites

> The difference with me was that I was already enjoying the brightness
> and glory of the haven where the crowned [painters] were resting [. .
> .] I was dandled on their knees, I took to drawing from mere habit [. .
> .] I looked upon the diadem as a part of manhood that must come, and
> now I begin to doubt and fear the issue.
> Charles Collins, cited in W. Holman Hunt, *Pre-Raphaelitism and the
> Pre-Raphaelite Brotherhood*, Vol. 1, p. 299

An Introduction:

This study investigates Charles Collins's training and major paintings before 1856, and of his complex and not yet fully understood relationship with the Pre-Raphaelite Brotherhood. The study suggests that there is some variance between what some members of the Brotherhood left as 'legacy' accounts of its origins and development and how the contemporary press viewed its major exponents. In particular it argues that Collins himself was regarded as a more central figure than the one he seems intended to play in the narrative of his friend William Holman Hunt in the pages of *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905). Developing lines of analysis first suggested by the cultural historian Martin Meisel, it demonstrates how in a number of important paintings, the careful viewer can find a source of tension and anxiety in the composition resulting from the absence of someone, notably a figure of male authority. A complex series of latent concerns evident in the paintings and in a tendency to leave work unfinished all look forward to the crisis of 1856, the year in which Collins renounced painting as a vocation.

Collins's best-known paintings are those he exhibited at the Royal Academy. Of these, three are portraits; seven, possibly eight, are subject pictures of single female figures—either children or young women—with a poetic or religious suggestion; one is an unusual and indeed highly original landscape (*May, in the Regent's Park*); and two are narrative paintings employing several figures. These two—*Berengaria's Alarm for Safety of Her Husband* (1850) and *A Thought of Bethlehem* (1854)—along with *Convent Thoughts* (1850-1), a drawing that bears on one of the portraits, and the terminally incomplete 'The Electric Telegraph' (1855), are the cluster of artworks that considered together provide the most significant signposts into Collins's interior world. All, in one way or another, are about the absence of a particular significant male. But even Collins's first two subject paintings, antedating his Pre-Raphaelitism, *The Temptation of Eve* and *Ophelia* (1847), tend in a similar direction.[i]

Charley the Teenager:

At fifteen Charley became a student at the Royal Academy Schools, of which, as previously noted, his father was Librarian at the start of the 1840s. At this age, he was 'a remarkable looking boy, with statuesquely formed features, of aquiline type, and strong blue eyes. The characteristic that marked him out [. . .] was his brilliant bushy red hair, which was not of golden splendour, but yet had an attractive beauty in it. He had also a comely figure'.[ii] This was a crucial point in his education, and as the Royal Academy had been for decades the key national institution in the development of British art, an account of its origins and culture at the start of the nineteenth century seems appropriate.

It was natural that Collins would aspire to submit paintings to the annual exhibition, which was already, in the early years of Victoria's reign, a very commercialised form of culture, with competitive, critical and consumerist aspects that the periodical press helped very much to spread. In the meantime, privately, his artistic education continued at home: at seventeen he painted a portrait of his father, who notes in his *Journal* of 6 January 1846: 'Sat to Charley nearly all day, for a drawing of my head'. His parents also took him to Rome, where he played with children of the British community and went for walks on the Pincio. He saw the Colosseum by moonlight, St Peter's and the Sistine Chapel as well as the Villa Borghese. He was in Rome for Easter and was a spectator at great ceremonial services in St Peter's. He visited the studios of other artists. A painting by one of the German Nazarite School, perhaps Overbeck, a landscape that had taken four years to paint may have been an early influence.[iii]

Collins's years as a student and exhibitor coincided exactly with the production of this paradox, by which the individual artist's freedom to visualise scenes from historical or contemporary life might on the one hand be celebrated as part of a 'superior' national character, but on the other, for a high-minded artist, be subjugated to a more or less humiliating sense of commercialised public spectacle.

Emergence of the 'Pre-Raphaelite Brotherhood

One of the principal contemporary sources for information about the emergence of the 'Pre-Raphaelite Brotherhood' during these years is a founder member of the group, William Holman Hunt (1827-1910), who had known Collins since his early teenage years. His testimony in Chapter X of *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*

(1905) needs to be viewed carefully. One of his first mentions of Charley is to note that as Collins was 'one of the successful students in his application for probationer-ship at the Royal Academy when I failed, our boyhood intimacy ceased'.[iv] This should be read alongside the entire Chapter II of the book in which Hunt recounts step by step the stages of his own failure to be accepted to the same position and the impact on him of his 'humiliation before being accepted as a student', when others, younger than he, such as Collins and John Everett Millais, were already admitted, and the latter a medal winner.[v]

Hunt goes on to note how 'in succeeding years [Charles Collins] obtained places [at the RA Exhibition] for two pictures, one of "Eve," after the manner of Frost, and another of "Ophelia" reaching up to pluck the spray of willow'.[vi] This was in 1847, when Collins was still only nineteen and Hunt a year his senior. The location or detail of either is currently unknown. Later, Hunt continues, Collins came under the influence of Edward Matthew Ward (1816-1879), well-known for his picture of *Charles II* when in exile, unable to pay his reckoning at an inn (whereabouts also unknown). Ward was a historical narrative genre painter, who with the sponsorship of David Wilkie—one of Collins's early patrons, as we have seen—had entered the Royal Academy Schools in 1834: 'He had already exhibited that year at the Royal Academy a portrait of O. Smith in the role of Don Quixote'.[vii] Ward established himself as a painter of seventeenth-century political history, painting oil replicas of the parliament frescoes, which 'present a sweetened seventeenth-century style based on the popular art of David Wilkie', but 'he remained a conservative figure, in contrast to the Pre-Raphaelite Brotherhood at mid-century'.[viii]

Hunt is possibly right that Collins was influenced by Ward's handling of such issues as the drawbacks of private patronage and the difficulty of making a living from the Arts, but his explanation for why Collins 'suddenly revolted to Pre-Raphaelitism with his picture of "Berengaria,"' exhibited in 1850, seems insufficient:

> Changes in his views of life and art were part of a nature which yielded itself to the sway of the current, and he only ultimately found out how this had led him into unanticipated perplexities. He was now bent on painting the background of a Nativity with chestnut foliage and arboreal richness; to paint this he joined Millais and me.[ix]

In other words, Holman Hunt sees in Collins simply surface forms of a 'yielding' (unmasculine) nature, vacillation, and weakness, rather than understanding the underlying reasons for these 'perplexities', despite the fact that he and Collins were clearly close companions. Catherine Peters is forthright: Hunt envied Collins's 'artistic head start in

having [. . .] easy acquaintance with great painters, and for having been, as he said, dandled on Turner's knee as a baby'.[x] His description, 'revolted to Pre-Raphaelitism', is also a strange sequencing, distorted by hindsight, considering that in 1850, the movement had hardly established its manifesto, and Collins would only have fully understood 'Pre-Raphaelitism' in terms of his relationship with Millais and Hunt himself, between whom there was both rivalry and strong bonds of personal affection. Likewise, Bendiner's account of Ward as a 'conservative' in contrast to the PRB at mid-century also uses a retrospective kind of analysis for currents in British art that were only gradually becoming distinguishable. Charles Collins's obvious openness to influence from painters of different generations was not in and of itself a sign of weakness.

The Formation of the Brotherhood:

An account of the formation of the Brotherhood now follows. During the period of its foundation there were many movements in art under exploration, but 'no movement has created so great a sensation as that which is commonly known as Pre-Raphaelitism. For years it was on everybody's tongue and in every newspaper of the day, [. . .] numerous pens were engaged in tracing its history according to their lights'.[xi] The year 1838 was the first time the two chief architects of the movement, Millais and Hunt, had met. They believed that

> [T]hey must go back to earlier times for examples of sound and satisfactory work, and, rejecting the teaching of the day that blindly following in [Raphael's] footsteps, must take Nature as their only guide. They would go to her, and her alone, for inspiration; and, hoping that others would be tempted to join in their crusade against conventionality, they selected as their distinctive title the term 'Pre-Raphaelites'.[xii]

Raphael being 'the idol of the art world, they dared to think, was not altogether free from imperfections'.[xiii] The source here is Millais's son, John Guille Millais, who reports that 'Mr Hunt graphically described to me his relation with my father shortly after my father's death [1896] and how their stylistic partnership had flourished':

> It was in the beginning of the year 1848 [. . .] that your father and I determined to adopt a style of absolute independence as to art-dogma and convention: this *we* called 'Pre-Raphaelitism.' D. G. Rossetti was already my pupil, and it seemed certain that he also, *in time*, would work on the same principles. He had declared his intention of doing so, and there was beginning to be some talk of other artists joining us, although in fact some were only in the most primitive stages of art, such as William Rossetti, who was not even a student. Meanwhile, D. G. Rossetti, himself a beginner, had not got over the habit [. . .] of calling our art 'Early Christian' [and] thereupon [. . .] amended my previous suggestion by adding to our title of 'Pre-Raphaelite' the word 'Brotherhood'.[xiv]

According to Martin Meisel, the name 'Pre-Raphaelite' was adopted as a challenge, 'to register scorn for the debilitated tradition that claimed to take its origin and ideal from Raphael, where,

in the orthodox view, the struggling art of painting was supposed to have achieved full maturity'. The Pre-Raphaelites' proclaimed standard was mainly nature, immediate and unmediated, seen for oneself and meticulously rendered, rather than seen through the established practice of earlier schools. Nature is the most highlighted theme of their paintings. They appropriated nature for their argument and they used it to assault conventional combinations of colour, 'the manipulation of light and shade for "effect," loose brushwork, limitations on subject matter, ideas of "beauty," and in sum the received idea of what was acceptable and what was canonical in art'.[xv]

It is clear that there were three chief founding members of the Brotherhood: Hunt, Millais the painter, and Dante Gabriel Rossetti (1828-1882). The latter, who was very enthusiastic though lacked the technical training of the others, then suggested as 'converts' James Collinson the painter (1825-1881), his own brother William Michael Rossetti the writer/art critic (1829-1919), who intended to take up art, and a sculptor Thomas Woolner (1825-1892), as well as Frederick George Stephens the critic/writer (1827-1907). The suggested total was now seven, with Rossetti believing that the others, who in Hunt's words, 'had never done anything yet to prove their fitness for art reformation, or even for art at all, were to be taken on trust'.[xvi] The three founding members agreed to take on the four new members 'on probation', but in Hunt's verdict, 'in fact it really never came to anything'. The first meeting of this 'group' was held at Millais's house in Gower Street, in which they discussed serious issues.[xvii] Lucinda Hawksley claims that Collins 'was then present at some of the ensuing discussions about setting up the PRB, many of which took place at his mother's house in Hanover Terrace'.[xviii]

Millais's son then records that 'Arthur Hughes, Frederic Sandys, Noel Paton, Charles Collins, and Walter Deverell also sympathised with their aims, and were more or less working on the same lines', and again quotes Hunt in support, this time not from a private letter to his father but from an article in the *Contemporary Review* of May 1880: 'Outside of the enrolled body [the PRB] there were several artists of real calibre and enthusiasm, who were working diligently with our views guiding them. W. H. Deverell, Charles Collins and Arthur Hughes may be named. It was a question whether any of them should be elected'.[xix] The question of Collins's 'election' is a very difficult one to establish factually, given the competing testimonies and lack of hard documentary evidence.

Is Collins a full member of the Brotherhood?

In various accounts it is suggested that Collins would formally succeed to the place of James Collinson as a 'full' member of the Brotherhood when Collinson resigned his position and went to Stonyhurst to study for the priesthood: 'A few months later he sold his painting materials and, in late 1852 or early 1853, entered the Jesuit community at Stonyhurst College at Clitheroe in Lancashire where he remained until sometime before September 1854'.[xx] Hawksley writes, for example, that 'Millais instantly put Charley's name forward, but it seems Charley was not viewed so favourably by the rest of the clique and he was never elected a member of the PRB'.[xxi] Apparently, Diana Holman Hunt was told that 'Charley was so sure he would be accepted' at this point that he had 'made a sketch of Millais and wrote "PRB" alongside his signature. He also signed one of his letters to Holman Hunt in the same way'. Diana then heard that it was Thomas Woolner, the sculptor, who 'fought savagely and successfully against his election' and that Collins was 'deeply upset'.[xxii]

It is also important to stress that, if it was hard for the members of the Brotherhood to be clear exactly who was and who was not, a full member, it was almost impossible for the press to know, and so critics judged by what they saw. Collins, who had been exhibiting since 1847, was a known name as a young artist, and as his works showed characteristics of PRB preoccupations in subject matter, colouring, posture, drapery, and attention to natural details, he came in for critical attack just as much as the formally-elected members. Thus, the *Athenaeum*, reviewing the Royal Academy Exhibition of 1850, said: 'Another instance of perversion is to be regretted in "Berengaria's Alarm for the Safety of her Husband," by Mr Charles Collins'.[xxiii] The painting will be discussed in due course, in a dependant research paper, but the inclusion of Collins as a representative of a movement that was causing widespread alarm amongst conventional art critics and cultural commentators is quite typical. Gordon Fleming notes that by 1850 Collins had already exhibited six pictures at the past four R.A. Exhibitions and his work was so eloquent of PRB tendencies that a reviewer in *The British Quarterly Review* of 1852 would call him 'in fact more obstinately Pre-Raphaelitesque than any of others'.[xxiv] By this time, Fleming argues, meetings of the PRB were infrequent and irregular; social activities became almost extinct; and from then on the Brotherhood existed only nominally. [xxv]

In the key years 1850-51 however, the Brotherhood was still active both in terms of its intellectual development, its personal relationships, and in terms of the press representation of

it, and all through this time Collins was on terms of intimacy with the leaders of the movement, particularly with Millais and Hunt. For the friends took lodgings and worked together in the summer of 1850 at Botley, near Oxford, and the following summer in Ewell, Surrey, where both Millais and Hunt had family connections. In Oxford, Millais painted his picture of *The Woodman's Daughter* in Wytham Park, the seat of the Earl of Abingdon, and Collins executed an excellent portrait of an old man named Bennett,[xxvi] uncle of a Mrs Combe, the wife of Thomas Combe, of the Clarendon Press at Oxford, who was one of the early patrons of the PRB.[xxvii]

Hunt's accounts of Collins and the Pre-Raphaelites:

Hunt's accounts of these years in *Pre-Raphaelitism* are again interesting compositions to analyse, as they offer detailed dialogue, in a novelistic manner, although the work was not released until more than fifty years after the supposed conversations took place. The presentation of Charles Collins in the chapters covering 1850-51 are odd, as they repeatedly emphasise Hunt's response to his physical attractiveness—almost as though he was an artist's model—and also use Collins as a foil in a 'homosocial' triangle against which Millais and Hunt himself contrast favourably, in terms of their courageous attitudes and willingness to depart from conventions of religious and artistic belief in search of the truth.

One of the essential PRB struggles clearly concerned the attitude an idealistic young artist should have towards the established Church. The ritual of both the Roman and high extreme of the Anglican church clearly attracted Charles Collins and 'Puseyism' and the so-called Oxford Movement were at their height when he had visited the city with Hunt and Millais in the summer of 1850. Arguably, in her article 'Christina Rossetti and the Pre-Raphaelites', Elizabeth Ludlow has given a significant weight to Collins's past in representing Pre-Raphaelite and Tractarian aesthetics: James Collinson had converted to 'Roman Catholicism under John Henry Newman, and his associates Charles Allston Collins and William Dyce were both committed High Anglicans. Like Millais, all three introduce Tractarian symbolism into their art'.[xxviii] Nevertheless, while suspicion and prejudice against Catholicism was obviously part of the contemporary response in the Protestant press to the paintings and inferred ideals of the PRB, and to Collins's work in particular, it is notable that Hunt here and on another occasion in *Pre-Raphaelitism* quotes Millais in 1851 as explaining Collins's 'asceticism' as a reaction to rejection as an earthly lover:

'One objection to Collins was that none of the sleeping members knew him, but they suspected he was very much of a conventional man who would be out of his element with us.' 'But you see he is as good a little

chap as ever lived, with no nonsense about him, except perhaps his new inclination to confession and fasting,' said Millais, 'yet he does not let strangers see his asceticism, which is only the result of his being hipped in love'. 'Yes,' I returned, 'but [Walter] Deverell was known to all of us. The real conclusion that I am driven to is, that we must let the nominal Body drift, and while we are working we must hope that true men will collect, and with these we may make a genuine artistic brotherhood, if discreetly chosen. Collins is happier, I think, in being left for this future combination rather than he would be in Collinson's place. His "Berengaria" and, still more, his "Convent Thoughts," with all their oversights, place him at once on a higher level in manipulation than other outsiders'.[xxix]

This is possibly Hunt's most nuanced account of Collins's relationship with the PRB, which acknowledges that the Brotherhood itself represented at best a vague affiliation to an ideal that Collins both in skill and spirit could aspire to, both at that time and in the future. This allows therefore the question of 'Pre-Raphaelite' tendencies to be asked of his later work, in a different medium. The repeated use of the unusual term 'hipped' (crippled) in love is a curious one, given later rumours about Collins's impotence. Various sources suggest that the subject of his unrequited love was one of the Rossetti sisters, Maria (1827-1876), who herself, following rejection by John Ruskin, went on to take Holy orders, joining the Anglican 'Society of All Saints Sisters of the Poor' in 1873.[xxx]

Renunciation was in fashion. So, S. M. Ellis argues that Collins at this time became 'imbued with the religious melancholy of the Rossetti sisters who both resigned the idea of marriage on earth for the consolations of the Spiritual Bridegroom': Christina Rossetti resigned James Collinson and Charles Cayley, and Maria Rossetti resigned Charles Collins and John Ruskin. Ellis and one of Wilkie Collins's biographers both note that Wilkie became much concerned at this time, not so much for his brother's spiritual well-being but for his physical health, which he felt was likely to be affected by too much fasting. He tried to persuade Hunt and Millais not to worry Charles by attacking his eccentricities, as Millais was doing, but 'rather to leave him alone to his religious devices, until he tired of them. Within a few months, to his brother's relief, Charles became once again his normal self'.[xxxi]

Meisel provides a valuable summation of Charley among the Pre-Raphaelites in the early 1850s:

Interestingly, as the original group dissolved, its influence spread. Later it would spawn a second generation with different aims, built around an elder, Rossetti. The record of the years of Collins' participation is rich with evidence of collaborative support, but also competitive emulation.[xxxii]

The rivalry between the members of the group is as important as the group's rebellion against the conventions and clichés of what they viewed as the worst of the traditional and commercialised 'Gallery' paintings of the Royal Academy Exhibitions.

Conclusion:

It is concluded with certainty that Collins was at least as troubled and tortured a spirit as any of the better-known members of the Pre-Raphaelite Brotherhood and regarded as a standard bearer of the movement by many contemporary critics and commentators, even if the founding members narrated his participation in a way that seems meant to play down its importance or emphasise his lack of personal, sexual and artistic courage. Collins the 'doubter and fearer' could also be resolute and versatile, as this chapter has shown, even when drawn to a partly feminised representation of Christian ideas of renunciation. Meisel suggests that for Collins, 'the doubts came in the wake of more focused anxieties whose theme was originality and influence, the immediate product of Collins' association with a band of heterodox contemporaries'.[xxxiii]

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Notes:

[i] Martin Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', *Notebooks in Cultural Analysis*, ed. by Norman F. Cantor and Nathalia King, 2 Vols (Durham: Duke University Press, 1985), II, pp. 112-168; p. 137.

[ii] Hunt, p. 271.

[iii] Peters, *The King of Inventors*, pp. 43-4.

[iv] Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. 1, pp. 271

[v] Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. 1, p. 39.

[vi] Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. 1, pp. 271.

[vii] Kenneth Bendiner, 'Ward, Edward Matthew (1816–1879)', *ODNB*.

[viii] Bendiner, 'Ward, Edward Matthew (1816–1879), *ODNB*.

[ix] Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 2 Vols, 1, pp. 271-2.

[x] Peters, *The King of Inventors*, p. 23.

[xi] John Guille Millais, *The Life and Letters of Sir John Everett Millais, President of Royal Academy*, vol. I, p. 43.

[xii] Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 49.

[xiii] Millais, *The Life and Letters of Sir John Everett Millais*, Vol. I, p. 49.

[xiv] Millais, *The Life and Letters of Sir John Everett Millais*, 2 Vols, I, p. 49.

[xv] Martin Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', pp. 129, 132.

[xvi] Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', p. 50.

[xvii] Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', p. 51.

[xviii] Hawksley, *Charles Dickens' Favorite Daughter*, p. 129.

[xix] Millais, *The Life and Letters of Sir John Everett Millais*, 2 Vols, I, p. 51.

[xx] Susan Elkin, 'Collinson, James (1825–1881)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 <http://www.oxforddnb.com/view/article/5962> [accessed 11 Aug 2017].

[xxi] Hawksley, *Charles Dickens' Favorite Daughter*, p. 129.

[xxii] Hawksley, *Charles Dickens' Favorite Daughter*, pp. 130-1.

[xxiii] Ellis, 'Charles Allston Collins', p. 57.

[xxiv] 'Pre-Raphaelitism in Art and Literature', *British Quarterly Review*, 16 (1852), 197-220.

[xxv] G. H. Fleming, *Rossetti and the Pre-Raphaelite Brotherhood* (London: Rupert Hard-Davis, 1967), p. 151.

[xxvi] Hunt says in *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. 1, that Mr Bennett was 'a gentleman of very mature years, rich and not inconsequently inclined to indulge the caprices of old age' (p. 232).

[xxvii] Ellis, 'Charles Allston Collins', p. 58.

[xxviii] Elizabeth Ludlow, 'Christina Rossetti and the Pre-Raphaelites', in *The Oxford Handbook of the Oxford Movement*, ed. by Stewart J. Brown, Peter B. Nockles, and James Pereiro (Oxford: Oxford University Press, 2017), pp. 427-438 (p. 428).

[xxix] Hunt, *The Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, Vol. I, p. 268.

[xxx] E.g. Ellis. Anna Neale however, argues that there is no clear evidence for this, and suggests that the rumour comes from Millais's confused emotional state: 'Millais was distressed at the prospect of re-meeting a certain young woman when he was compelled to return to Oxford in 1852 to give evidence in a court case, and he did not totally overcome his emotions in this regard until September 1853, when he fell in love with Effie Ruskin' (Millais, *The Life and Letters of Sir John Everett Millais*, 2 Vols, I p. 93).

[xxxi] Ellis, pp. 59-60; Robinson, *Willkie Collins: A Biography*, p. 67.

[xxxii] Meisel, 'Fraternity and Anxiety: Charles Allston Collins and the Electric Telegraph', p. 132.

[xxxiii] Meisel, 'Fraternity and Anxiety', p. 129.