

PREFATORY NOTE

THE Andrew Mellon Lecturer is supposed to speak about the Fine Arts. I hope I shall be forgiven for choosing rather to speak about artists. The Fine Arts are the province of the art critic and the art historian; a dangerous and disturbed territory on which it was clearly unwise for a literary biographer like myself to trespass. But I thought it might be of interest to make a virtue of my limitations and to consider the practitioners of Fine Art from a literary and biographical point of view. I therefore decided in the first place to choose for my subject the life stories of two painters; and in each story to make my theme the man rather than the artist. In the event, the two could not be separated, since for most artists their art is the center of existence and the means by which they most fully express their natures. When I came to tell the stories of Palmer and Burne-Jones, I found myself talking about their painting. But I took care to do so only in so far as it shaped the course of their lives and threw light on their characters and opinions. My lectures were intended to be portraits in words, not essays in criticism.

Secondly, the painters I chose are largely and confessedly literary in their inspiration. I am better equipped to understand such painters, and I was curious to investigate the process by which literature fertilized painting and to see whether there was anything in the artists' circumstances, historical and intellectual, that encouraged such a process. I discovered that there was. This meant that I had to give some consideration to the mental and spiritual climate of that nineteenth century in which my two heroes lived.

A great deal of matter, it may be thought, for so short a book! But my space was limited by the appointed length of my lecture course. In consequence my portraits are better described as portrait sketches, and my comments are at best suggestive rather than conclusive. I doubt if either is the worse for this. Few books are the worse for being short. To be limited in space forces the writer to concentrate on what is sig-

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nificant in his subject: and it gives him less time to bore his readers.

I hope I shall not bore mine: though even if I did, I cannot regret having given these lectures. For they were the occasion of a seven weeks' stay in Washington, which was one of the most delightful episodes of my life. High among the things that made it delightful was the extraordinary help and kindness given me in my work by Mr. John Walker and his staff at the National Gallery, and the interest and pleasure I found in their company. May I take this opportunity of thanking them.

I must also express my gratitude to the Southampton Art Gallery, the Ashmolean Museum, Oxford, the Hon. Mrs. Raymond Asquith, the Birmingham Art Gallery, the British Museum, Sir Kenneth Clark, Lord Faringdon, the Fitzwilliam Museum, Cambridge, the Fogg Art Museum, Cambridge, Massachusetts, the Hon. Mrs. Patrick Gibson, the Gulbenkian Foundation, Lisbon, Miss Joan Linnell Ivimy, Sir Geoffrey Keynes, Mrs. Raymond Lister, the Lady Lever Art Gallery, Port Sunlight, the Maas Gallery, the Manchester Art Gallery, the National Portrait Gallery, Mr. Graham McInnes and Mr. Lance Thirkell (great-grandsons of Sir Edward Burne-Jones), the Tate Gallery, the Victoria and Albert Museum, and the Walker Art Gallery, Liverpool, for allowing me to reproduce pictures in their possession; to the Hon. Mrs. Raymond Asquith, Mrs. F. L. Griggs, Mrs. Martin Hardie, Mr. Theodore Hofman, Miss Joan Linnell Ivimy, Mr. Anthony Richmond, and Mr. John Samuels for allowing me to make use of papers belonging to them; and to Mrs. Helen Rossetti Angeli, the Hon. Mrs. Raymond Asquith, Earl Baldwin of Bewdley, Mr. Francis Cassavetti, Professor Oswald Doughty, Mr. Geoffrey Grigson, Mr. Philip Henderson, Mr. Denis Mackail, Lady Mander, Dr. Eric Miller, Mr. Simmins of the Vancouver Art Gallery, Mrs. Surtees, Mrs. Troxall, and Mrs. George Wansborough for information and advice.

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