

A | D GILES LIMITED  
2ND FLOOR  
162-164 UPPER RICHMOND ROAD  
LONDON, SW15 2SL, UK  
T|F | +44 (0)20 8780 5060  
M | +44 (0)7971 547155  
E | DG@GILESLTD.COM  
W | WWW.GILESLTD.COM

- TITLE:** **FORD MADOX BROWN**  
**The Unofficial Pre-Raphaelite**
- AUTHORS:** **Angela Thirlwell, Tim Barringer, Laura MacCulloch**
- IMPRINT:** **GILES** in association with Birmingham Museums and Art Gallery
- LIST PRICE:** US\$34.95 /UK£17.95
- PUBLICATION:** August 2008
- ISBN:** 1-904832-56-3 (10 digit); 978-1-904832-56-0 (13 digit)
- SPECIFICATION:** 265mm x 215mm (8 3/8" x 10 3/8"), portrait, 72 pages, printed in 4 colours, paperback
- ILLUSTRATIONS:** 40 colour and 15 b&w illustrations
- TEXT:** Up to 40,000 words, including Introduction and Acknowledgements; Abbreviations including bibliographic references; three essays; Catalogue entries and captions; Catalogue listing of all 174 drawings and works on paper in Birmingham Museums and Art Galleries (BMAG); Index
- MARKET:** Students, scholars and generalists with an interest in Madox Brown's art and technique and the wider nineteenth-century pre-Raphaelite movement; students, scholars and all those with an interest in nineteenth-century art and applied art.
- SALES POINTS:**
- Publication accompanies a major exhibition, opening in August 2008 at Birmingham Museum and Art Gallery
  - Presents 55 selected Madox Brown sketches and study drawings, watercolours, stained glass designs, wood engravings as well as paintings and archive material, dating from the early 1840s to the 1890s, from BMAG.
  - Provides a complete listing of all 174 works on paper including drawings, prints, designs, watercolours and archive material in Birmingham Museums and Art Gallery's collection
  - Includes essays by Madox Brown specialists Angela Thirlwell, Tim Barringer and Laura MacCulloch
- CONTENTS:** *Ford Madox Brown: The Unofficial Pre-Raphaelite* is a major new volume which throws new light on this important artist, and reassesses the large collection of his works on paper to reveal his achievements in a career spanning nearly 60 years. Older than his contemporaries Holman Hunt, Millais, and pupil Rossetti,

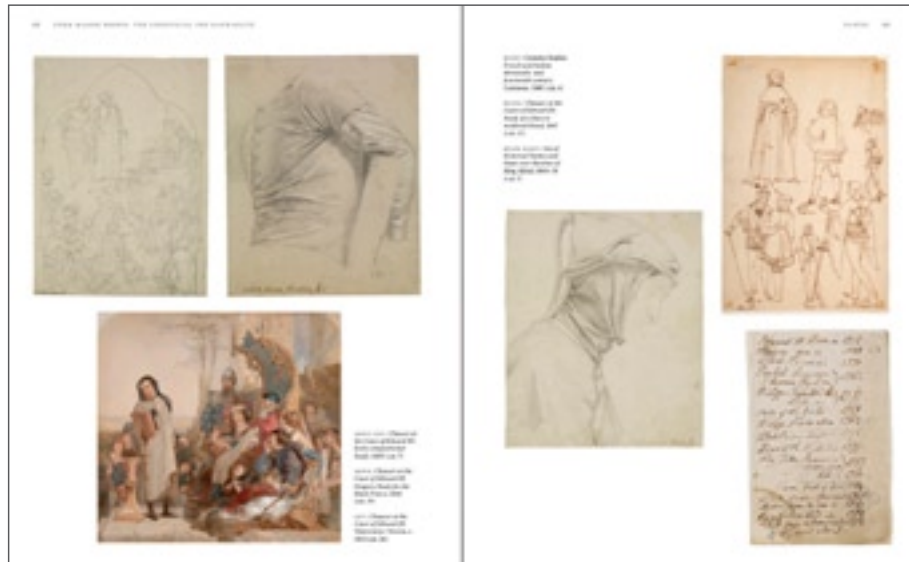


and never officially a member of the Pre-Raphaelite Brotherhood, Ford Madox Brown was nonetheless a central figure within this major nineteenth-century art movement. As Brown described himself in 1851, "if not an actual Pre-Raphaelite Brother, I am an aider and abettor of Pre-Raphaelitism".

The Madox Brown collection at BMAG ranges in date from the early 1840s to the 1890s. It includes sketch and study drawings, watercolours, stained glass designs, wood engravings as well as paintings and archive material. The unique breadth of these holdings was largely acquired through public subscription from the collection of Charles Fairfax Murray in 1906, and is currently part of a series of research projects profiling the scope of Birmingham's Pre-Raphaelite collections, and the third in a series

The volume includes three essays by leading Madox Brown specialists. The first, by Angela Thirlwell, deals with the broader aspects of Madox Brown's developments, setting his works in the context of his life. The second essay, by Tim Barringer, studies the difficulty of categorising Madox Brown's work, and his refusal to be defined by a particular artistic movement. The final essay, by Laura MacCulloch, looks specifically at Madox Brown's illustrations, especially the neglected, but important, drawings for some of the greatest works in English literature, including Shakespeare's *King Lear* and Byron's *The Prisoner of Chillon*.

The volume illustrates 55 selected drawings and works on paper, which appear



throughout the essays and the main exhibition presentation, 40 of which are reproduced in colour. Each work is accompanied by an entry, which includes specifications, provenance, inscriptions and an extended caption. Over three years Laura MacCulloch has catalogued BMAG's 174 works on paper by Madox Brown as part of her doctoral thesis. Working with Tessa Sidey, Curator of Prints and Drawings, to select and organise this exhibition. MacCulloch's findings will also be incorporated into a new online Pre-Raphaelite resource site of the Birmingham collection to be launched in 2009.

**AUTHORS:**

**Angela Thirlwell** is the author of *William and Lucy; the Other Rossettis*, Yale University Press, 2003; **Tim Barringer** is Paul Mellon Professor at Yale University; **Laura MacCulloch** is a postgraduate doctoral student at the University of Birmingham

**TABLE OF CONTENTS:**

Foreword and Acknowledgements by Rita McLean, Acting Head of Museums and Heritage Projects, Birmingham Museums and Art Gallery

*Vieux Fordy: Death of a Modern Man* by Angela Thirlwell

Colour plates

*The Effects of Industry: Ford Madox Brown and Artistic Identities in Victorian Britain* by Tim Barringer

*Forgotten Images: The Illustrations of Ford Madox Brown* by Laura MacCulloch

Abbreviations, including Bibliographic references

Exhibits – main exhibition presentation of 55 works

Colour plates

*Ford Madox Brown: Catalogue of Drawings, Prints, Designs, Watercolours and Archive Material at Birmingham Museums and Art Gallery* by Laura MacCulloch and Tessa Sidey

Index