



University of the Third Age

U3A Dunedin Charitable Trust

A LEARNING OPTION FOR THE RETIRED

Series 1 2015

BURNE-JONES AND THE PRE-RAPHAELITES

Dates: Monday 16 March to 27 April

Time: 2:15 – 4:15 pm

Venue: Leith Bowling Club, 2 Duke Street, Dunedin North

Enrolments for this course will be limited to 110

Course Fee: \$40.00

Tea and Coffee provided

Course Organiser: Sue Harvey (478 0057)

Course Assistants: Judith Cowley (471 0026)

Norma Restieaux (477 4607)

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You may apply to enrol in more than one course. If you wish to do so, you must indicate your choice preferences on the application form, and include payment of the appropriate fee(s).

All applications must be received by noon on Wednesday 11 February and you may expect to receive a response to your application on or about 21 February.

Any questions about this course after 21 February should be referred to Marion Potter, telephone 453 4721 or on email mw.potter@xtra.co.nz

Please note, that from the beginning of 2015, there is to be no recording, photographing or videoing at any session in any of the courses.

Please keep this brochure as a reminder of venue, dates, and times for the courses for which you apply.

Burne-Jones and the Pre-Raphaelites

The Course will examine the state of British art from when the original Pre-Raphaelite Brotherhood emerged in the middle of the 19th Century, then move on to study their influences, ideals, and problems, which included the attitudes of the art establishment, difficulties of adhering to the ideal of absolute truth when depicting nature, and their convoluted personal relationships. We'll see how the influences of Ruskin, religion, a need to make a living and the *Quattrocento* Italian painters affected what they painted. As the century progressed most moved away from depicting microscopic nature, from mediaevalism, and in some cases painting became freer as the Aesthetic Movement emerged. Some, like Millais, artists abandoned the Pre-Raphaelite style entirely so they could make more money. Edward Coley Burne-Jones is taken as an example of the second wave of Pre-Raphaelites. We'll follow his life and his crucial relationship with William Morris which led to wider application of his artistic skills into tapestry design, stained glass windows and furniture painting. But was the Pre-Raphaelite experiment a dead end in *avant garde* art history as some have averred?

All sessions will be presented by Ross Grimmett

March 16 - The Young Rebels: Introducing Edward Burne-Jones and the original Pre-Raphaelite Brotherhood, young rebels dissatisfied with the teachings of the stuffy RA, and with the conventions of artists who had followed Raphael.

March 23 - The Brotherhood Splits: Methods and media. Public controversies plague the group. Rossetti's search for female beauty – the models. Millais and Hunt embrace commercialism. Whistler appears on the scene.

March 30 - Ned Jones, "This is your life": From Birmingham to Oxford to London. Friendship with William Morris. Pre-Raphaelite apprenticeship with Rossetti. All of the main characters fall in love, mainly with women.

April 13 - A Threat to the Earthly Paradise: Ned gets accepted by the OWS, irritates them and resigns. Children gained and lost. Morris' "Red House" decoration. The Burne-Jones move up-market in London as finances improve. The advent of Maria Zambaco, *femme fatale* - a threat to Burne-Jones' equilibrium.

April 20 - Grosvenor and the Aesthetics: Works based on Morris' narrative poems (*Pygmalion*). Whistler v Ruskin. The cottage at Rottingdean. Ned's health is failing as the 1880s progress.

April 27 - The Last Sleep: The final parting of old friends. Ned paints a couple of major cycles based on Morris' narrative poems, prepares illustrations for Kelmscott Press publications and devotes many of his final years to the *Last Sleep of Arthur at Avalon*. We'll consider his importance in art history.