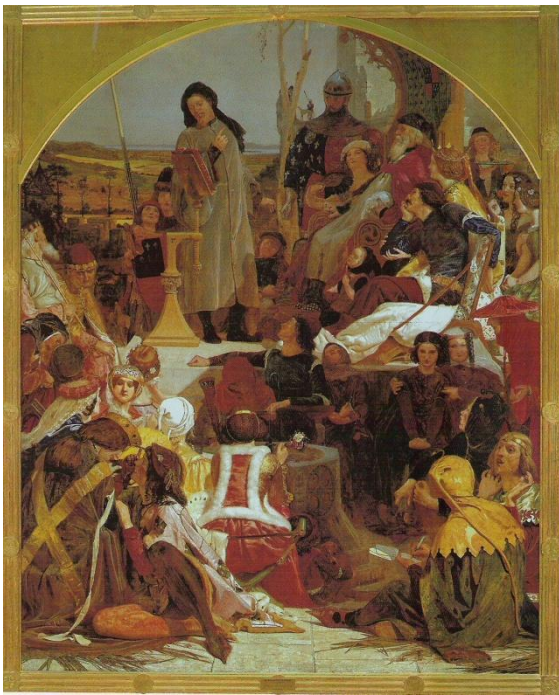


Drawings by Ford Madox Brown
at Birmingham Museum and Art Gallery



Chaucer at the
Court of Edward III

Work



The Last of
England





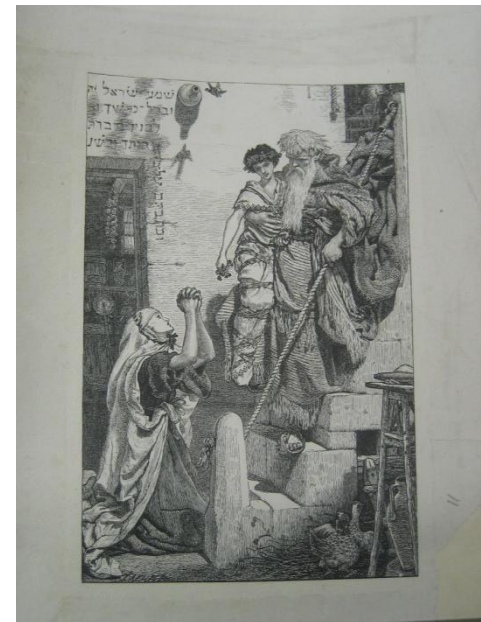
Study for the Illustration *Joseph's Coat*, 1863



Nude Study for Chaucer at the Court of Edward III, 1847



Pencil Cartoon for *The Last of England*, 1852



Elijah and the Widow's Son, published in *Dalziel's Bible Gallery*, 1881

Aims of the Project

- To produce a PhD thesis. From the start it was envisaged that this would include discursive chapters and a catalogue raisonné of the works on paper by Ford Madox Brown in the Birmingham collection.
- To catalogue the collection on the museum's Minisis database for inclusion onto the new JISC funded Birmingham Pre-Raphaelite website.
- To update the hard copy curatorial files on each object.
- To co-curate an exhibition of the collection with the Curator of Fine Art, Tessa Sidey.
- To write the accompanying catalogue to be published by D. Giles publishing.
- To give exhibition talks to the general public.

Why it appealed to Me

- More vocational than an ordinary research PhD
- My research would be available to a far wider range of people
- I would be funded for three years

The Practacalities

I have two supervisors:

Dr Paul Spencer-Longhurst

- My academic supervisor.
- Supervised the drafts of the discursive chapters
- Also the lead supervisor and responsible for helping me to compile the final thesis

Tessa Sidey, Curator of Fine Arts

- My museum supervisor
- Has overseen my work at the museum.
- Co-curated the exhibition 'Ford Madox Brown: The Unofficial Pre-Raphaelite' with me and edited my accompanying catalogue.
- Supervised the early drafts of my catalogue raisonné.

Time Allocation

2005-2008

- I worked 1 day a week in the museum for the first two and a half years cataloguing the works. This became the basis for the catalogue raisonné.
- The rest of the week was used for research like an ordinary PhD.

2008

- The exhibition catalogue had to be completed by January.
- The exhibition took place in August 2008.

2008-2009

- Writing up.

The Discursive Chapters

- 3 chapters use the collection as a springboard to investigate lesser known areas of Brown's work

Chapter 1

- Cross-currents: Drawings made in Paris in the early 1840s

Chapter 2

- Fleshing out Time: Ford Madox Brown's Construction of English History 1843-1878

Chapter 3

- Forgotten Images: The Illustrations of Ford Madox Brown

Early Work in Paris



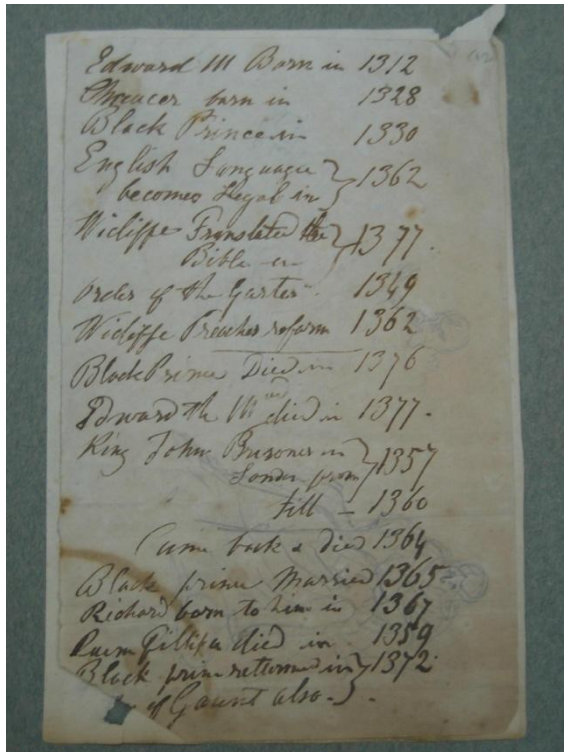
*The Ascension: Study of a Group of six flying Angels,
1844*



verso: Two nude Angels holding onto each other

Chaucer at the Court of Edward III

Preparatory Work



Historical notes written over two
Sketches of Alfred the Great, c.1844

Seven Sketches of French and Italian
13th and 14th century Costumes, 1845

Study of a Hood and Liripipe, 1847

Joseph's Coat



*Joseph's Coat:
Compositional Sketch and four
Studies for Jacob's Granddaughter,
1863 - 65*



*Joseph's Coat,
boxwood printing block,
1863-65*



*Joseph's Coat, published in
Dalziels' Bible Gallery, 1881*

The catalogue Raisonné



Cat. no. 54 *Chaucer at the Court of Edward III: Two Head Studies of an old Woman*, 1851

Black chalk; 265 x 151 mm

Insc br: *Ford M Brown London/51*

Exh.: Tate Gallery, 1911 (10); *Exposition Rétrospective de Peinture Anglaise (XVIIe et XVIIIe Siècles)*, Musée Moderne, Brussels, 12 Oct – 1 Dec 1929 (17); *English Eye I*, Midlands Federation Travelling Exhibition, 1958 (3)

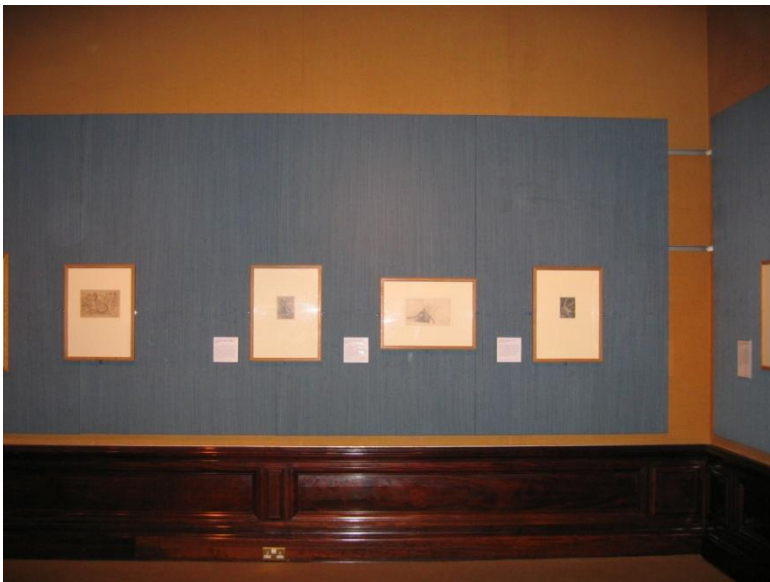
Lit.: *Whitley*, p. 36

Prov.: Charles Fairfax Murray

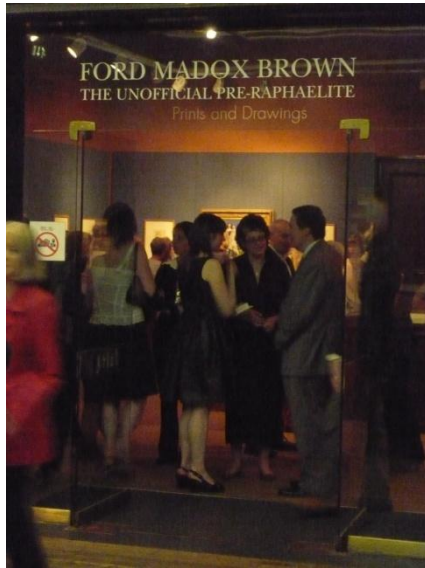
Presented by Subscribers, 1906 (1906P787)

These two studies of the head of an old woman were actually used for the faces of two old men in Brown's painting *Chaucer at the Court of Edward III*. This study was completed in 1851 the same year that the picture was finished. Brown used the face of the old woman looking down for the old man sitting nearest the lectern on the left. He used the study of her face in profile for the old man, with a beard, on the far left. Brown must have wanted to study an elderly person and found that the effect he wanted to copy was not dependant on the sex of his sitter.

Installation



The Opening of the Exhibition



An Exhibition Talk to the Friends of Birmingham Museums and Art Gallery



A Successful Project should include:

- Good project management
There is a lead supervisor but essentially the student is the project manager
- Clear goals from the outset.
- Communication – keep all parties in the loop
- Training
- A dedicated work space
- Support
 - Peer support
 - University support
 - Non HEI support

Benefits

For the student

- Vocational experience and therefore more attractive to future employers
- Their research is actively being used
- They receive full funding
- Benefit from two supervisors
- Experience of project managing

For the HEI

- They get someone to work on their collection without having to find the money to pay them
- Raises the profile of the organisation

The University

- New partnerships bring in new expertise