



"CALLIE HENNIS."

in the art world of 1846. Then came that quaint movement, already forestalled by Ford Madox Brown, whose influence, through Dante Rossetti, largely contributed to it. I mean, of course, "Pre-Raphaelitism," which with autocratic intolerance the Academy, followed by the critics and the public, shrieked to annihilate: little know-

ing it was to be the salvation of English painting. Whether we agree with its principles or not, we can hardly doubt its influence.

Millais was without question the strongest of those five young men: himself, Dante Gabriel Rossetti, Woolner the Sculptor, W. H. Hunt and F. S. Stephens, who, like the knights of old, set out to regenerate