



The 'Lost' Gifts from Dante Gabriel Rossetti to Jane Morris: The 1939 Kelmscott Sale

Anne Anderson

- 308 '*Dante's Dream*, 2 chalk drawings 1879' (£28)
- 309 '*Blessed Damozel*, chalk drawing 1879' (£15)
- 313 '*La Ghirlandata*, pen and ink study' (£11)
- 326 'DGR Mrs Morris lying on a sofa, pencil drawing, 1870' (£16)
- 335 '*Bower Meadow*, pen and ink study' (£8)
- 336 '*Roman Widow*, pen and ink study' (£9)¹

In a previous paper published in the *Journal of William Morris Studies* I traced the relationship between Jane Morris (1839-1914) and Dante Gabriel Rossetti (1828-82) as revealed through the gifts that the artist bestowed on his muse.² However, I did not include those works which were sold at the 1939 Kelmscott Manor Sale.³ Many Rossetti relics, 'chattels and effects', were lost as well as drawings and photographs; the sale marked the end of an era. As corroborated by her Memorandum dated 1926, which specified those works which were to be bequeathed to the University of Oxford, May Morris did not intend to memorialise Rossetti's sojourn at the Manor or his relationship with her mother.⁴ Basing her selection on their value as true likenesses, May itemised only four drawings of her mother by Rossetti; they can still be seen at



Figure 1: Mrs. Morris's Room at Kelmscott House, c. 1896. Hanging over the fireplace, from left to right are: *Water Willow*, print (Kelmscott Manor); *La Ghirlandata*, pen and ink study' (untraced); *Roman Widow*, pen and ink study', 7 1/8 x 6 1/2 in (Ashmolean); *Proserpine*, pen and ink study' 8 1/2 x 4 1/4 in (Ashmolean); below, *Blessed Damozel*, chalk drawing 1879', 15 11/16 x 36 5/8 in (1876, Grenville L. Winthrop Bequest, Fogg/Harvard Museum of Art). As listed in the *Kelmscott Sale, Walthamstow*. (Credit: Hammersmith and Fulham Archives)

the Manor. Nevertheless the works consigned for sale were intimately linked to the Manor, relating to paintings conceived and executed by Rossetti while in residence; the Manor was Rossetti's summer retreat and home for some four years (1871-74). Although often modest, being finished drawings, preparatory studies and photographs, their dispersal is obviously a great loss to the history of the Manor. They date to the years before Rossetti's mental breakdown in 1872, as well as chronicling his recovery at the Manor and the difficulties imposed on his relationship with Janey after his joint tenancy with William Morris ceased.

As well as throwing more light on the relationship between the artist and his muse, the preparatory drawings can also tell us about Rossetti's practice as an artist. They clearly held great sentimental value for Janey, being hung in her bedroom, her private sanctum at Kelmscott House, Hammersmith (Figure 1). Most of the drawings sold in 1939 are now in public institutions, namely the Ashmolean Museum, Oxford; the Museum of Fine Arts, Boston and Harvard Museum, Cambridge, Massachusetts. In

reconstructing Janey's collection, Rossetti's drawings are considered here according to their date of execution thereby revealing their historical and symbolic significance. They were Janey's personal possessions, hung in the privacy of her room at Kelmscott House; studies for *La Ghirlandata*, *The Roman Widow*, *Proserpine* and *Dante's Dream* were arranged over the mantelpiece (Figure 1). Following her death they were relocated to 8 Hammersmith Terrace (Figure 2) and finally hung in May's bedroom at the Manor:

- Sir E. Burne-Jones, *Sir Galahad*, pen and ink study, 1858 (Lot 333)
- Do. *Mystical Marriage*, pen and ink study (Lot 334)
- D.G. Rossetti, *Bower Meadow*, pen and ink study (Lot 335)
- Do. *Roman Window*, pen and ink study (Lot 336)
- Do, *Proserpine*, pen and ink study (Lot 312)
- Do *Ghirlandata*, pen and ink study (Lot 313)
- Do and Mrs Morris, two Daguerreo types [sic] [...] (Lot 314)
- Do *Mrs Morris lying on a sofa*, pencil drawing (Lot 326)
- Village scene*, pen and ink drawing, signed E.H.N. (Lot 318)
- Pre-Raphaelite school, two etchings and a lithograph
- D.G. Rossetti, *A Head*, probably of Miss Morris, chalk drawing (Lot 322)
- Do. *Blessed Damozel*, chalk drawing dated 1879 (Lot 309)
- Costa, *Field and Woodland scene*, oil painting (Lot 307)
- Watercolour of *Old Houses* by M. (Lot 310)
- D.G. Rossetti, *Dante's Dream*, two chalk drawings dated 1879 (Lot 308)⁵

The dressing room beyond was hung with:

- Sir E. Burne-Jones *Design for a Virgin in the Prioress's Tale* (Lot 319)
- Mrs Evelyn De Morgan, *Luna*, drawing in black and gold (Lot 320)
- A Head*, probably of Mrs Morris, chalk drawing (Lot 321)⁶

More an art gallery than a cosy bedroom, the space memorialised her mother as Rossetti's muse: his paintings *Proserpine*, *La Ghirlandata*, *Roman Widow* and the *Blessed Damozel* were all commenced at Kelmscott. In order to discuss their significance these works are arranged in catalogue form. The autotypes sent to Janey in 1878-79 have been excluded as their production and importance merits further research.

No. 1/ Lot 326 'Mrs Morris lying on a sofa, pencil drawing, 1870', identified by Virginia Surtees as Mrs Morris 25th July 1870, MFA Boston⁷

This drawing can be seen hanging in the dining room at 8 Hammersmith Terrace,

in an undated photograph (c.1914?). It was purchased by John Bryson and subsequently acquired through the dealers Colnaghi by the Museum of Fine Arts Boston in March 1958.⁸ Intimate and informal, the so-called 'couch' drawings date back to their sojourn at Scalands, an estate owned by the suffragist and painter Barbara Leigh Smith Bodichon (1827-91). Janey arrived on 12 April, lodging at Fir Bank while Rossetti resided at Scalands Farm; Marsh conjectures they saw each other 'on a daily basis for three intimate weeks'.⁹ Rossetti was afforded ample time to sketch his 'lady'. After her return from Scalands, Janey remained in London for the summer, joining her mother-in-law at Torquay in November. Drawings dating to July and August are presumed to have been posed on the large cane Regency couch at Queen Square.¹⁰ Janey's health became precarious around 1869-70. Wendy Parkins has discussed at length the nature of her 'illness', which has been viewed as both physically real and psychosomatic, as a means of keeping her husband at a distance or retreating from Rossetti's demands.¹¹ Janey's most cited symptom was chronic back pain, hence the many drawings of her in a semi-recumbent position propped up on pillows. Marking a time when they were in frequent contact, these drawings were clearly charged with romantic sentiment for both parties; they were also largely free from 'type-exaggeration', prompting May Morris to bequeath a similar 'couch' drawing dated 'August 12th 1870'.¹²

No. 2/ Lot 335 'The Bower Meadow, pen and ink study' (£8), Ashmolean Museum, Oxford¹³

Rossetti hoped to rekindle the intimacy he had enjoyed with Janey at Scalands by taking Kelmscott Manor on a joint lease with Morris. Rossetti saw Kelmscott for the first time on 20 May 1871; his summer sojourn with Janey and her two daughters, May and Jenny, began on 12 July. He was initially enchanted by the beauty of the old Manor: '[t]his is a most lovely old place – a desert in solitude and an Eden in beauty – just my idea of a change from hateful London'.¹⁴ In his 1949 biography of Rossetti, Oswald Doughty asserts that '[b]oth Janey and Gabriel delighted in Kelmscott [...] Gabriel's love of the old place indeed rivalled Morris's'; he adds: '[t]hese few weeks at Kelmscott, passed in a normal tranquil daily round of work and relaxation such as Gabriel had seldom known, were probably the happiest of his life'.¹⁵ The happiness generated by this 'Eden in beauty' perhaps prompted Gabriel to take up an old unfinished canvas that had lain in his studio for some twenty years. Originally painted at Knole, near Sevenoaks, Kent, this landscape had been conceived by Rossetti as a backdrop for the meeting of Dante and Beatrice in Paradise; it now became a foil to a pair of female musicians and accompanying dancers, 'so that Music and Dance became the correlative of Art'.¹⁶ *The Bower Meadow*, completed by March



Figure 2: Dining Room, 8 Hammersmith Terrace, 1923? Over the mantel piece, double portrait of Jane Morris, study of the head of the Virgin (1861) for the *Seed of David* Altarpiece, Llandaff Cathedral (1858-64). On the wall opposite *Mrs Morris/Jane Burden* 1857, inscribed 'J.B.AETAT XVII' and dated 'DRG Oxoniae primo delict Oct 1857'. Also on this wall, the *Blessed Damozel* (1876) sold at the 1939 Kelmscott Manor auction, Lot 309 (Grenville L. Winthrop Bequest, Fogg/Harvard Museum of Art, gifted 1943). Below is May Morris's *June* embroidered frieze with a view of Kelmscott Manor (c.1909/10; William Morris Gallery). (Credit: Emery Walker Trust)

1872 and sold to dealers Pilgeram and Lefevre, was a commercial proposition; the artist was in need of 'tin', his slang for money. However, the pen and ink study for *The Bower Meadow* was quite different in spirit (Figure 3). Janey appears to have modelled for the figure on the right, while the left-hand figure could be Alexa Wilding or Maria Spartali Stillman, who both appear in the final painting (1872, Manchester City Art Gallery). As Rossetti explained to Frederick Leyland, whom he hoped would purchase the work, the composition centred on 'two ladies [...] playing music, while Love holds a songbird whose music chimes with theirs'.¹⁷ Music, conceived as both earthly and heavenly, may allude to love both human and divine. In the large pastel version (c.1872, Fitzwilliam, Cambridge) Janey has disappeared; Alexa Wilding sits on the right, strumming a mandolin.¹⁸ A red-winged Cupid now holds an arrow, rather than cradling a dove. With the removal of Janey, the final composition perhaps masked a truth that was best kept private.

No. 3/ Lot 312, 'Proserpine, pen and ink study' (£14), Ashmolean¹⁹

This study of *Proserpine*, a pivotal work in Rossetti's oeuvre, was purchased by Bryson and thence passed to the Ashmolean (Figure 5). Originally conceived in the summer of 1871, Rossetti executed at least eight different versions of *Proserpine*; the subject was begun upon canvas no fewer than four times during 1872. Dating to 1873, this pen and ink drawing may have been created especially for Janey; she did not acquire the initial chalk drawing, dated 1871, until after the artist's death. The painting was doubled by a sonnet, first in Italian (7 November 1872) and subsequently in English (1875); composed after Rossetti's mental collapse, the poem takes on a melancholic poignancy:

Afar from mine own self I seem, and wing
 Strange ways in thought, and listen for a sign:
 And still some heart unto some soul doth pine,
(Whose sounds mine inner sense is fain to bring,
Continually together murmuring,) –
 'Woe's me for thee, unhappy Proserpine!'²⁰

Rossetti explained the subject's symbolic meaning to W. A. Turner, who bought the 'sixth version' in 1878:

The figure represents Proserpine as Empress of Hades. After she was conveyed by Pluto to his realm, and became his bride, her mother Ceres importuned Jupiter for her return to earth, and he was prevailed on to consent to this, provided only she had not partaken any of the fruits of Hades. It was found, however, that she had eaten one grain of a pomegranate, and this enchained her to her new empire and destiny. She is represented in a gloomy corridor of her palace, with the fatal fruit in her hand. As she passes, a gleam strikes on the wall behind her from some inlet suddenly opened, and admitting for a moment the light of the upper world; and she glances furtively toward it, immersed in thought. The incense-burner stands behind her as the attribute of a goddess. The ivy-branch in the background (a decorative appendage to the sonnet inscribed on the label) may be taken as a symbol of clinging memory.²¹

The Proserpine theme, a woman locked in another world, in some place 'other', runs through much of Rossetti's work. While Proserpine is trapped in the Underworld, the Blessed Damozel leans out 'From the gold bar of Heaven'.²² This longing for the

unobtainable has inevitably been perceived as autobiographical, with Janey destined to live another life (with another man). As construed by Rossetti, caught in a loveless marriage, summertime at the Manor offered refuge and respite: ‘the light of the upper world’ could be recast as a gleam of Oxfordshire sunshine. As Marsh observes, Rossetti appears to anticipate Janey’s ‘winter return to the dark underworld of London with a husband she had not chosen’.²³ The sonnet begins as follows:

Afar away the light that brings cold cheer
Unto this wall, – one instant and no more
Admitted at my distant palace-door.²⁴

The theme acquired poignancy as Rossetti failed to save her from this fate; Janey posed for *Proserpine* before returning to London in the autumn of 1873. His Christmas gift to her was Robert Burton’s *Anatomy of Melancholy* (1621) inscribed with a pen and ink drawing of her. Can we infer from this that the symptom and cure for Rossetti’s melancholy, defined by Burton as a habit, a serious ailment, ‘a settled humour [...] not errant but fixed’, was Janey? Janey’s *Proserpine* might be construed as a parting gift, not only memorialising their time together at Kelmscott but also confirming their separation.²⁵ Its commemorative status may be inferred by the inscription, top right, ‘Proserpina Imperatrix’. While the incense-burner is omitted (perhaps this goddess is more human than divine), the ivy of ‘clinging memory’ evokes a regretful longing, echoing the last lines of the sonnet: ‘And still some heart unto some soul doth pine [...] / “Woe’s me for thee, unhappy Proserpine!”’.

The hopefulness of that first summer at Kelmscott was dashed by Rossetti’s breakdown and attempted suicide the following year. Robert Buchanan’s attack in ‘The Fleshly School of Poetry’ (1871) eventually provoked paranoia, complete with hallucinations and accusing voices, and manic depression. Although Rossetti recovered, returning to the Manor in September 1872, relations between Gabriel and Janey were never the same. His reliance on chloral and whiskey for his insomnia became entrenched. His friends saw his relationship with Janey as contributing to his distress; they concluded his sense of honour was impugned by his love for another’s wife. With Rossetti in effect an invalid, Jane briefly assumed the role of nurse and comforter; both parties must have realised their ‘affair’ was at an impasse. The prospect of a life together had been dashed. Philip Webb sensitively wrote to Janey: ‘[t]ime has tossed us all about and made us play other parts than we set upon. I see you play yours well and truly under the changes and I feel deeply sympathetic on that account.’²⁶ The terms of endearment that Rossetti now coined for Janey mirror those he had invented for Fanny Cornforth, his long-time companion and ‘house-keeper’



Figure 3: Dante Gabriel Rossetti, *The Bower Meadow*, pen and brown ink, 1871/2 (4 1/2 x 3 5/8 in.)
Kelmescott Manor Sale 1939, Lot 335. (Credit: Ashmolean Museum, University of Oxford)

at 16 Cheyne Walk, his London residence. Janey was now 'Moocow', while Fanny remained 'Elephant' to Rossetti's 'Rhinoceros'. Yet Rossetti still clearly needed Janey, writing to his brother that everything depended 'on my not being deprived of the prospect of the society of the one necessary person'.²⁷

Rossetti's 'convalescence' at the Manor almost restored him to his former self; this was one of the artist's most productive periods. *The Blessed Damozel*, *La Bella Mano*, *La Ghirlandata*, *The Roman Widow* and *Rosa Triplex*, a head in three poses based on May, were all conceived at the Manor. For the watercolour *Rosa Triplex* (1874) 'Jane made



Figure 4: Dante Gabriel Rossetti, *Roman Widow*, pen and ink drawing, 1873 (7 1/8 x 6 1/2 in). Kelmscott Manor Sale 1939, Lot 336. (Credit: Ashmolean Museum, University of Oxford)

a dress of crimson silk and May modelled charmingly' for the features.²⁸

No. 4/ Lot 313 'La Ghirlandata, pen and ink study' (£11), Ashmolean

May, aged eleven, also modelled for the angels in the background of *La Ghirlandata*, the 'Garlanded Lady'. In a letter to William Bell Scott, dated 31 August 1873, Rossetti wrote that '[l]ittle May is growing a divine model, and appears twice, as angels in the plural, in my Ghirlandata'.²⁹ Janey hung the pen and ink study over the fireplace in her room at Kelmscott House (Figure 1). The drawing remains untraced; according



Figure 5: Dante Gabriel Rossetti, *Proserpine*, pen and ink drawing, inscribed top right, 'Proserpina Imperatrix' and inscribed on the scroll at lower left 'Dante Gabriel Rossetti ritrasse 1873', (8 1/2 x 4 1/4 in) Kelmscott Manor Sale 1939, Lot 312. (Credit: Ashmolean Museum, University of Oxford)

to Surtees, it was in the possession of Lord Sherfield in 1969.³⁰ Rossetti worked on *La Ghirlandata* alongside *Dis Manibus* or *The Roman Widow*, a painting conceived and entirely executed at the Manor. Janey's pen and ink study for this was hung alongside her *La Ghirlandata*.

No. 5/ Lot 336 'Roman Widow, pen and ink study' (£9), Ashmolean³¹

Both drawings were apparently intended as gifts for Janey upon her arrival at the

Manor on 18 July 1873, although they were initially conceived as a ploy to lure his patron Frederick Leyland: '[i]f the little designs I send you should convince you of the certainty of the two pictures pleasing you (and without feeling such certainty, by experience of your tastes, I should not have offered them)'.³² The drawings were sent to Charles Augustus Howell (1849-90), Rossetti's 'general factotum', who had them mounted and ordered frames for them; in a letter to Howell dated 5 July, Rossetti responded: 'thanks for the frames for the 2 sketches which are beautifully mounted'.³³ In his letter to Howell dated 16 July, on the eve of Janey's arrival, Rossetti confirmed 'the frame for the new *Proserpine* has just come from F [Foord] and D [Dickenson] and also the 2 charming little frames for the pen & ink sketches'.³⁴

La Ghirlandata and *Dis Manibus* (Figure 4) both feature Alexa Wilding as the principle figure. Wilding's status at the Manor was strictly that of professional model; as *La Ghirlandata* and *The Roman Widow* were intended to appeal to Leyland she may have been deemed the more tempting choice. William Michael Rossetti claimed that Wilding, lauded as the most beautiful of Rossetti's models, 'sat at least as often as Mrs Morris for coloured, and barely less often for uncoloured works'.³⁵ Leyland already owned *Veronica Veronese* or 'Lady with Violin' (1872, Delaware) and *Lilith* (1872-73, Delaware), which featured Wilding. *Veronica Veronese* was intended as a pictorial allegory linking sight with sound. A female musician, lost in a trance-like state, is absorbed by the melody of a songbird, while absentmindedly plucking the strings of a violin; Rossetti referred to this as a 'musical picture'.

With Leyland seeking complimentary subjects, *La Ghirlandata* and *The Roman Widow* were conceived as pendants. Rossetti wrote to Howell on 7 March: 'I have got those two instruments you bought for me down here, Dunn has strung them & set them to rights, & I am going soon to paint two pictures from Miss Wilding with them, about the size of the fiddle one [*Veronica Veronese*], as Leyland wants others of that kind for his drawing rooms, & a series of musical pictures would look splendid together'.³⁶ Her service secured by a regular retainer, Miss Wilding was summoned to Kelmscott in April to pose with 'a queer old harp' from Rossetti's stock of studio properties.³⁷ Wilding was in residence again from 27 June till 16 July, leaving as planned just before Janey's arrival.³⁸ According to Allan and Page Life, in their biography of Wilding, 'Alexa was banned from Kelmscott when Jane was in residence'.³⁹ However, May Morris, who stayed at Kelmscott without her mother or sister, shared Rossetti's company with Miss Wilding.⁴⁰ 'A light-hearted model who lacked excitement', according to May, Alexa was no substitute for her mother, being unable to 'minister to the needs of lonely Mr Rossetti'.⁴¹ Apparently this was a 'role young May would gladly have assumed [...] for she was infatuated with this strange friend of her mother for whom she herself was modeling – until the stately Miss Wilding arrived to spoil

everything'.⁴² According to the artist and author W. Graham Robertson (1866-1948), Miss Wilding 'fluttered about a good deal at Kelmscott and May Morris hated her'.⁴³ Evidently May indulged in 'anti-Wilding diatribes', as she cherished an 'early formed but sustained dislike of the lady'.⁴⁴ Allan and Page Life conjecture that May's anxieties stemmed from mixed loyalties, uneasy when Rossetti and her mother were together and equally uneasy when they were apart. This may go some way to explaining why May did not include *La Ghirlandata* or *Dis Manibus* in the Oxford Memorandum.

The finished chalk drawing of *La Ghirlandata*, a 'stunning study', was given to Howell in payment for a £70 bill the artist owed. The oil painting *La Ghirlandata* was offered to Leyland, who objected to 'three heads in it rather than one'.⁴⁵ It was sold to William Graham, Rossetti's most loyal patron. Rossetti used the sale to Graham as leverage with Leyland, offering him *Dis Manibus* or *The Roman Widow* (1874, Museo de Arte de Ponce, Puerto Rico). In this 'musical picture' a white-clad Roman widow laments the loss of her husband; the cinerary urn seen in the background, based on one he owned, is draped with a silver marriage girdle. Her reverie has been induced by 'a dirge upon two citherns', one lying at her side, the other in her arm, and 'fulfilling the appointed mourning rites'.⁴⁶ Rossetti intended a 'lovely effect', the feeling to be beautiful and elevated rather than maudlin, although he feared 'the picture is too severe and tragic for his [Leyland's] taste'.⁴⁷ The inscription, which provides the context, reads:

DIS MANIBUS
L. AELIO AQUINO
MARITO CARISSIMO
PAPIRIA GEMINA
FECIT
AVE DOMINE. VALE DOMINE

[To the deities of the underworld: Papiria Gemina has made this for her dearest husband Lucius Aelius Aquinas: hail master; and farewell, master.]

This painting was a double work of art, conjoining not only painting with music but also image with text; both are intertwined, encouraging a myriad of interpretations. As D. M. R. Bentley argues, this *Pictura Poesis* can be read on many levels, as a beautiful work of art, valued for its effect rather than its meaning, and intended to form part of a decorative scheme within Leyland's home, or homage to the antiquity of marital love and an ennoblement of the ideals of marriage and wifely devotion beyond the grave.⁴⁸ As a reflection of Rossetti's state of mind following his attempted suicide, the

Roman Widow could even be musing on the ultimate question: what lies beyond the grave? Drawing on post-Roman Christian beliefs, the *Roman Widow* might be hoping for a reunion with her beloved in Paradise. Bentley argues the *Roman Widow* is ‘a reflection on both the psychological and physical circumstances of its conception and creation that provides unique and important insights into the content and meaning of the work of Rossetti’s final decade’.⁴⁹

Does this work go beyond ‘mere beauty of form and decoration’?⁵⁰ As he gifted the study to Janey, can the image be read as an expression of his feelings for her? Reinstalled at Kelmscott, Rossetti may have been determined to prove their relationship was honorable; Marsh contends that ‘his breakdown had yoked her anew to Topsy’.⁵¹ Perhaps sensing that it would be wise to repair their marriage, the Morrises reprised their honeymoon *en famille*, touring Belgium in July 1874. As chance would have it, in Bruges they were given the same rooms they had occupied on their ‘wedding trip’.⁵² Jane’s attention would refocus on her children, especially after Jenny developed epilepsy aged sixteen; she appears to return to the fold as dutiful wife and mother. The *Roman Widow* could memorialise Jane’s loyalty as a wife or recognise that Rossetti’s love for her could never be consummated in marriage.

Rossetti remained firmly ensconced at the Manor until July 1874, infuriating Morris, who was now denied access to the property. Their rivalry for Janey was apparently displaced by a contest for mastery of the Manor. Rossetti was finally ousted when Morris refused to renew the joint lease. Without the fiction of the shared tenancy, Rossetti was denied the ‘one necessary person’; Janey spent a final week at the Manor alone with Rossetti at Whitsun. Henceforth, Kelmscott ceased to be a haven.

Janey and Rossetti: after Kelmscott

In July 1874 Rossetti suffered another psychotic breakdown, abruptly leaving the Manor, never to return.⁵³ Back in London, it was actually easier for him to see Janey; soon after her return from Belgium she sat for him. Nevertheless, the so-called *Kelmscott Love Sonnets* (Bodleian Library), a copied manuscript gifted by Rossetti to Jane in 1874, can be read as marking a watershed in their relationship. This collection includes thirty works, twenty-eight sonnets and two songs (or lyrics), all ‘love poems’. They number ‘Heart’s Hope’, ‘Love Enthroned’, ‘My Lady’s Gifts’ and ‘Without Her’. These poems, which form part of his *House of Life* project, would eventually be published as *Ballads and Sonnets* in 1881. Many of these poems were composed in the summer and autumn of 1871, presumably memorialising those idyllic months enjoyed by Rossetti and Janey at the Manor. The manuscript may have been copied in August 1874, shortly after his rapid departure from the Manor and the realisation that he and Janey might never enjoy such prolonged intimacy again.⁵⁴



Figure 6: Dante Gabriel Rossetti, *Study for The Blessed Damozel (First Sketch for Background)*, 1876. Black, red, and white chalk on green wove paper, two sheets joined; 39.9 x 93 cm (15 ¹¹/₁₆ x 36 ⁵/₈ in) (Credit: Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop, 1943.750 Photo: Imaging Department © President and Fellows of Harvard College)

Janey was still hoping for a cure but it was clear that even her presence could not lift the artist's spirits. In 1875 she appears to have brought the 'affair' to an end. Marsh concludes the break was 'made firmly and gently' and that henceforth she saw Rossetti only occasionally.⁵⁵ However, it is clear from the letters that have survived that both parties still harboured affectionate feelings for one another. She still sat for him; Janey visited Rossetti at Aldwich Lodge, near Bognor, for a fortnight at the end of 1875 and again in March 1876. A letter dated June 1878 enquires: 'when shall I have the chance of another visit from you?'. Rossetti needed her in order to 'do something – even a very little – towards the hands in the drawing I spoke of'.⁵⁶ The drawing in question was *The Day Dream*.⁵⁷ Moreover, these letters chronicle a succession of gifts from Rossetti to Janey, a series of auto-types including *Silence* and *Perlascura*, a study for the *Blessed Damozel* and the two 'Dante drawings', which were sent in August 1879. These gifts, like the *Kelmscott Love Sonnets*, could be seen as a form of 'closure'.

No. 6/ Lot 309 'Blessed Damozel, chalk drawing 1879' (£15), Grenville L. Winthrop bequest, Harvard Art Museum⁵⁸

This drawing is considered to be the *First Sketch for Background*, dating to 1876 (Figure 6). As a 'double work of art' the *Blessed Damozel* is unique in Rossetti's oeuvre, in that it was a poem before it was a painting. First conceived in 1847, the poem constantly evolved. The painting was commissioned in February 1871 by William Graham, who requested the predella on 31 December 1877, after the main part of the picture was complete.⁵⁹ Although from the outset Alexa Wilding was the explicit model for the *Blessed Damozel*, Janey literally stands behind her; in the background lovers in a transcendental realm are locked in an eternal embrace. They are based on the



Figure 7: Dante Gabriel Rossetti, *Study for Predella No. 1, for Dante's Dream: Dante Dreaming*, 1879. Black chalk, charcoal, and touches of red chalk on green wove paper; 43.7 x 100.9 cm (17 ³/₁₆ x 39 ³/₄ in) (Credit: Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop, 1943.741 Photo: Imaging Department © President and Fellows of Harvard College)



Figure 8: Dante Gabriel Rossetti, *Study for Predella No. 2, for Dante's Dream: Dante Awakening from His Dream*, 1879. Black and red chalk on green wove paper; 44 x 100.7 cm (17 ⁵/₁₆ x 39 ⁵/₈ in) (Credit: Harvard Art Museums/Fogg Museum, Bequest of Grenville L. Winthrop, 1943.742 Photo: Imaging Department © President and Fellows of Harvard College)

foreground figures, angels joyfully embracing virtuous men, in Botticelli's *Mystic Nativity* (1500), which entered the National Gallery in 1878 following the death of its then owner William Fuller Maitland of Stansted (1813-76). The painting had already achieved notoriety, being lent by Maitland to the Art Treasures Exhibition, Manchester, in 1857. Viewing the painting at the Royal Academy's Winter Exhibition of Old Masters in 1871, John Ruskin revised his opinion of the artist. He now admired Botticelli's 'mystic symbolism'; referring to the twelve angels who half float, half dance in a circle, he wrote that 'you feel the whirlwind of their motion'.⁶⁰ Rossetti, one of Botticelli's earliest admirers among the Victorians, was undoubtedly familiar with his works through photographic reproductions. Echoes of Botticelli's embracing

couples can be seen in his title-page illustration to his sister Christina Rossetti's *Goblin Market* (1862). Laura and Lizzie are locked in an embrace that is 'more like that of lovers than of sisters'.⁶¹

The lovers in the *Blessed Damozel* frame an inscription:

Around her, lovers newly met
Mid deathless love's acclaims
Spoke evermore among themselves
Their rapturous new names.

The embracing couples express a 'longed for fulfilment'; in this eroticised paradise the highest spiritual state is reserved for lovers. Emblematically the Damozel may embody an idealised love that transcended the often painful conflicts within the artist's own love-life.

Rossetti wanted Janey to have the 'Damozel groups'; the drawing was in her possession by 2 June 1879. He mentions the work in passing with reference to the predellas for *Dante's Dream*, which he also proposed to give to Janey.⁶² The 'Damozel groups' can be seen hanging over the mantelpiece in Janey's room at Kelmscott House in a photograph of May taken by Emery Walker.⁶³

No. 7 and No. 8/ Lot 308 'Dante's Dream, two chalk drawings dated 1879', Grenville L. Winthrop bequest, Harvard Art Museum⁶⁴

Was Rossetti trying to curry favour with these gifts, perhaps even attempting to woo Janey back as a model? He wrote to her on 5 June 1879: 'I am so glad you care to have the Dante sketches. I hope to write again immediately & try for an appointment' (Figure 7 and Figure 8).⁶⁵ He needed her to complete *The Day Dream*: '[s]o the old studies of you may go on being useful yet. Best of all if I could manage to paint one again from life in an easy position & by short stages.'⁶⁶ Janey invariably cited her bad back as the reason for not sitting: 'as to sitting again, I should be but happy to feel myself of use to any human being, but it is scarcely likely, that my back will improve with age. Still I will not despair yet, and you may be quite sure that if at all possible, I shall let you know.'⁶⁷

An earlier missive had gone unanswered, a 'Jeremiad', a mournful list of woes, in which Rossetti dwelt on his depression; he had 'been thinking troublesomely and did not duly reflect that it is one thing unbosoming oneself in words and another putting it in ridiculous black-on-white'.⁶⁸ Janey failed to respond as she 'did not know what to say to such a very sad letter', ending her reply: '[n]o more Jeramiads I beg'.⁶⁹ This 'Jeramiad' also mentions the predella designs; 'ere long the two must get painted &

then the sketches will reach you, such as they are. Your sweet faithfulness in the value you set on what I do is most touching to me [...] you are always faithful, & always will be, I know'.⁷⁰ In the letters exchanged between 4 March and 2 August 1879, Rossetti addressed her as 'My Dearest Janey', perhaps reflecting a 'feeling of special thankfulness for her loyalty'.⁷¹

Rossetti tempted Janey by sending her a copious description of the Dante sketches:

I am making drawings for the 2 Predellas for Graham's picture. When done I shall give the drawings to you. They will be very pretty & full of full-length figures – each drawing nearly as big as the drawing of the Damozel groups you have, & done in the same way. The first [...] represents the lady at the head of Dante's couch watching his troubled sleep while the dream hovers over his head – on the other side of the composition is a sort of loggia with 4 ladies, one of whom is perceiving the grief of her friend and beckoning to the others to go to her.

In the 2nd Predella Dante will be sitting up on his couch and relating the dream to the group of ladies. In the loggia (which is parted by a curtain from the rest) I shall show the figure of Love standing by himself while a sort of tabernacle cloud full of wing-points hovers in the midst. I know you will think them nice compositions – they embody as it were the first and last lines of the Canzone 'Donna pictosa e di novella estate' / &/ 'Voi mi chiamaste allor, vostra mercede'.⁷²

Jane was very pleased with her gift, writing to Rossetti:

I unpacked them myself and carried them carefully to my own room, where I have finally decided to arrange them over my bed, so that I may always have the pleasure of feeling them near me in bed, and seeing them when dressing and undressing, I think them more lovely than ever; you have finished them so delightfully, they are really more beautiful than I expected to see, even Top got enraptured with them, especially No. 2. Thank you so much for thinking me still worthy of making so lovely a present to, it is a great pleasure once more in this life.⁷³

The previous year Rossetti sent an inscribed copy of the *Vita Nuova* to Janey, demonstrating a renewed interest in Dante. Scholars have identified Janey with *La Donna Della Finestra* or 'Lady of Pity', the lady who looked compassionately upon Dante from a window after the death of Beatrice. Janey may be said to have consoled

Rossetti after the death of his 'Beatrice', his wife Elizabeth Siddal. However, the predella panels allude to Dante's curious dream that opens the *Vita Nuova*, in which Amor (Love) commands Beatrice to eat Dante's burning heart. Rossetti transformed this imagery into an allegorical figure, *La Donna della Fiamma* (1870, Manchester), one of his most beautiful and mystical images of Janey. Her uplifted right hand holds a blazing flame from which a tiny winged figure of Eros rises. Here Janey confronts the command 'to eat that thing which flamed in his hand'. In Dante's sonnet she obeys but in Rossetti's imagery she appears poised on the brink, an enigmatic and ambiguous figure, analogous to a Sybil or an oracle that holds the fate of the two lovers; Marsh suggests this work relates to his 'sudden passion' for Janey.⁷⁴ It dates to 1870, a time when Rossetti experimented with many compositions that cast Janey in mythological and symbolic roles. As a source of inspiration, his need for her, as model and muse, never waned. Her response to his last gift betrays a range of emotions; was she still 'worthy' of such a present?

Reuniting Janey's collection

This careful mapping of Rossetti's gifts to Janey reveals a pattern of gift-giving often related to specific projects or to periods when they were most intimate. The inception of their relationship was marked with a gift; the drawing dated October 1857, still at the Manor, commemorates her earliest sitting to the artist. Two drawings relate to Rossetti's altarpiece *The Seed of David*, Llandaff Cathedral (1858-64) for which Janey sat for the Virgin. It was drawn around Christmas 1860, when Janey was within one month of giving birth to her first daughter, Jenny. Alongside these three drawings, cited in the 1926 Oxford Memorandum, May probably deemed the 'couch' drawing dated 12 August 1870 also 'particularly valuable as portraiture' in its 'freedom from type-exaggeration'.⁷⁵ Janey appears to have possessed at least five 'couch' drawings.⁷⁶ These intimate studies relate to an intense period in their relationship; several are inscribed 'Scalands', where Janey and Rossetti were able to enjoy a few weeks of seclusion.

Several works dispersed at the Kelmscott sale relate to Rossetti's sojourn at the Manor; the sketch for *Bower Meadow* probably dates to their first summer together, while the ink drawings of *La Ghirlandata*, the *Roman Widow* and *Proserpine* all date to 1873. These modest 'replicas' were perhaps gifted to Janey in recognition of her faithfulness and his gratitude. However, alongside his Christmas present to Janey, Burton's *Anatomy of Melancholy*, they also suggest his state of mind at the time. Was he sending her a message? The pen and ink *Proserpina* looked back to happier times, being a replica of the chalk version dated 1871. Rossetti never gave this up; it was still in his studio at his death. Given the opportunity to select three works from

Rossetti's estate, Janey chose this chalk version of *Proserpine*. She also chose *Reverie* (1868) and *Perlascura* (1871); Rossetti sent her the autotype of *Perlascura* in 1878. Rossetti also stipulated in his will that Janey be granted the *Day Dream* or *Monna Primavera*, which hung over the mantelpiece in his studio: this was the last work for which Janey modelled.⁷⁷ Writing to her on 18 July 1880, Rossetti commented: 'I feel as if I did not get nearly enough of you last visit [...]. Won't you come again[?]'.⁷⁸

During the late 1870s Janey was sent a flurry of works that may be seen as the artist's final attempt to express his 'deep regard' for her.⁷⁹ These include autotypes of *Perlascura* and *Silence*, both sent in 1878, and *La Donna Della Finestra* or *Lady of the Window*, sent the following year. *Perlascura Twelve Coins for One Queen, twelve autotypes accompanied by a sonnet*, was conceived in August 1878 as the ultimate homage to his muse. Whether Janey was the 'Lady of Pity', *La Pia de' Tolomei*, *Pandora*, *Proserpine*, *Mariana*, *Astarte Syriaca* or *Mnemosyne*, she was central to his work; his need for her, as model and muse, never waned. In a letter dated 19 November 1880, Rossetti made it clear that the model for 'True Woman: Herself' (1880) was Janey:

How strange a thing to be what Man can know
But as a sacred secret! Heaven's own screen
Hides her soul's purest depth and loveliest glow [...].⁸⁰

Despite the passage of time, Rossetti declared that the 'deep-seated basis of feeling' was as 'fresh and unchanged in me towards you as ever; though all else is withered and gone'; if only 'life and fate had willed to link us together'.⁸¹ For her part Janey enjoyed receiving Rossetti's sonnets and poems, reassuring him: 'you must feel sure how welcome your work always is to me – there is little pleasure left one in this world'.⁸² Although Janey claimed, in a letter to Crom Price dated 28 April 1882, that she had 'mourned him [Rossetti] as dead 6 or 7 years ago, when I gave up seeing much of him owing to chloral drinking', their relationship continued until his death.⁸³ The works gifted to Janey can be read as carrying a personal significance for both parties; they are a complex mix of allegory and private associations. It is this mix of the personal and the abstract that has ensured our lasting fascination with 'Rossetti's obsession'.

Kelmscott Manor has itself become emblematic of the intertwined lives of Janey, Rossetti and Morris. It holds a unique position, being a repository of works of art and memorabilia relating to all three protagonists. Referring to the 1934 Morris Memorial exhibition, held at the Victoria and Albert Museum, Robertson observed 'it is merely a present from Kelmscott':

But if you do not know the Kelmscott treasures, there are many things worth seeing, certainly not among the least being a series of photographs of the Lovely Lady and many Rossetti drawings of her. In fact it is more an exhibition of Mrs Morris than of Morris.⁸⁴

Visiting Kelmscott in June 1932, Robertson was delighted to 'find everything there quite unchanged':

Rossetti and Morris might have been out for a walk and one expected them to return at any minute [...]. Morris' books and manuscripts are all about, and old boxes are full of Rossetti's comic drawings and caricatures – gloriously funny, not always beautiful.⁸⁵

However, writing just after the Kelmscott sale, Robertson lamented:

Did you hear of the fall of lovely Kelmscott? [...] The sale seems to have been a clean sweep, even including Mrs Morris's old clothes, and was conducted in the village hall, like a jumble [...] the fate of Kelmscott is heartbreaking. I should have thought that la Lobb might have done something to avert it but she merely goes and dies – a thing that anybody can do and which most people seem to be doing. Oh well, I suppose the world of today does not deserve to have so beautiful a thing on its unpleasant surface, so it has been taken away.⁸⁶

Despite the losses of the 1939 sale, thankfully Kelmscott has not been entirely 'taken away'.

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NOTES

1. The residue of May's estate passed to her companion Miss Mary Vivian Lobb, who was granted a life-interest in the Manor. Further information about Miss Lobb was presented by Simon Evans in a public lecture, 'Unravelling Miss Lobb', delivered at Kelmscott Memorial Hall on 26 September 2015. See also Simon Evans, 'The farmer, the artist, the Princess and the Tsar', The National Museum of Wales, available online: <www.llgc.org.uk/blog/201405> [last accessed 24 March 2019].

Under the terms of Miss Lobb's will, her property was to be sold to create a Trust Fund for her brother George Leopold Vivian Lobb. Upon his death, the income from the Trust Fund was to be paid to her sister Arabella Vivian Lobb during her life. Upon her death Doctor Rhys Morgan of St. John's House, Lechlade, Gloucestershire was to be the recipient.

Her estate was valued at £3495 7/6. Copy of Miss Lobb's will, Kelmscott Manor archives. Upon Miss Lobb's death in March 1939, the property and 'furniture, chattels and effects' designated in May's Memorandum passed to Oxford University. Consequently the residual contents of the Manor came under the hammer, being sold by local auctioneers Hobbs and Chambers on 19 and 20 July 1939.

2. See Anne Anderson, "'I thank you so much for thinking me still worthy of making so lovely a present to": Gifts from Dante Gabriel Rossetti to Jane Morris', *JWMS*, 21: 3 (2015), 4-21. (Afterwards Anderson).
3. *Kelmscott, Oxfordshire, Catalogue of a considerable portion of the furnishing and effects removed from Kelmscott Manor, the Home of William Morris... Hobbs and Chambers, Weds & Thurs 19th and 20th 1939*, not paginated. Kelmscott Manor archives, Lechlade, Oxon. (Afterwards *Kelmscott Sale*). The catalogue annotated by Mary Ann Sloane is in the William Morris Gallery, Walthamstow. (Afterwards *Kelmscott Sale, Walthamstow*). The catalogue annotated by John Bryson is in the Ashmolean Museum, Oxford. (Afterwards *Kelmscott Sale, Bryson*).
4. May's will and memorandum, dated 10 July 1929, is reproduced in A.R. Dufty, 'William Morris and the Kelmscott Estate', *The Antiquaries Journal*, 43: 1 (March 1963), 97-115 (110-15). A copy of the 1926 Memorandum, including all May's bequests, is at Kelmscott Manor; it is not paginated. Acceptance of the bequest was confirmed by a letter dated 16 March 1926 from J. Wells, Vice Chancellor, to May Morris, attached to the will.

Further information can be gleaned from the *Inventory and Valuation of the furnishing contents of the residence, oil paintings, books, manuscripts, silver, plate, jewellery, personal and miscellaneous effects at Kelmscott Manor, near Lechlade, Gloucestershire, the property of the late Miss Mary Morris, taken and made between October 31st and December 8th 1938, by W.N. Chambers, chartered surveyor of the firm of Hobbs & Chambers, Valuers & etc. of Faringdon, Berks and Cirencester, Glos for the information of the trustees and for probate purposes, held at the William Morris Gallery, Walthamstow. (Afterwards Hobbs and Chambers, Inventory and Valuation, Walthamstow)*. The *Inventory and Valuation* conforms to the sections stipulated in May's will, dealing in turn with specific bequests, those items set aside to stay at the Manor and the 'residue'. Fortunately the inventory of the 'residue' itemises the contents room by room.

May's attitude to Rossetti's presence at the Manor appears ambivalent. The Memorandum includes several items that had belonged to him while in residence. As these were eventually given to her mother she may have viewed them as simply 'fixtures and fitting'. They include, located by room: Tapestry Room: Satin wood Sheraton table (DGR's writing table); William Morris' Room: Oval Mirror (DGR), One pair small 'Webb' candlesticks (DGR); Cheese Room: DGR design for 'Pomegranate and Lily' cushion in Panelled room; Staircase: Large Candelabra gilt, two pictures of scenes in a city, a small portrait of a gentleman, a Saint's death, Parliament clock by Godfrey Poy; Books: Keats inscribed DGR 1859, Burton's *Anatomy of Melancholy* containing pen and ink drawing of Mrs Morris by DGR, *Vita Nuova* 1829 inscribed DGR to JM.

The 'picture by Brueghel (the younger) Tulip Garden', listed in the Tapestry room is known to have been Rossetti's. For more on Rossetti's Old Master paintings, see Anne Anderson, 'The Pre-Raphaelite Lovejoy: Dante Gabriel Rossetti and Charles Augustus Howell, the eponymous "dodgy dealer"', *The Review of the Pre-Raphaelite Society*, 28: 1 (Spring 2010), 21-29. See also Julia Dudkiewicz, 'Dante Gabriel Rossetti's Collection of Old Masters at Kelmscott Manor', *The British Art Journal*, 26: 2 (2015), 89-100.

5. Hobbs and Chambers, *Inventory and Valuation*, pp. 31-32. May, rather than her mother, is now thought to be the subject of an oil sketch by Edward Burne-Jones sold as Lot 321 'Rossetti (after) *Head of Mrs Morris*, oil sketch' (£3 15/-). This work, dating to the 1880s, was donated to the Manor by John Bryson.
6. *Ibid.*, p. 32. By comparison very few works were located in her sister's room, just two framed photographs of William Morris and an engraving of Jane Morris (p. 36).

7. Virginia Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882): A Catalogue Raisonné*, 2 vols (Oxford: Clarendon Press, 1971), I, p. 177, no. 378. (Afterwards Surtees). Other 'couch' drawings dated July 1870: '26th July 1870', Surtees, I, p. 177, no. 379 (given to Mrs. William Stillman, thence by descent); '27th July 1870', Surtees, I, p. 177, no. 380 (Cecil French, from the Watts-Dunton Sale [1939], British Museum). Two are dated to August: 'August 12th 1870', Surtees, I, p. 177, no. 381 (Society of Antiquaries); 'August 12th 1870', Surtees, I, p. 177, no. 382 (sold at the Rossetti sale, Private Collection). Janey gifted 'July 27th 1870' to Mr. and Mrs. Watts Dunton on their marriage in 1905.
8. MFA, Boston: Accession number 58.735.
9. Jan Marsh, *Dante Gabriel Rossetti, Painter and Poet* (London: Weidenfeld and Nicholson, 1999), p. 389. (Afterwards Marsh, *Dante Gabriel Rossetti*).
10. The large cane Regency couch from 'Queen Square with embroidered fittings' has been relocated to Burlington House, London.
11. Wendy Parkins, 'Jane Morris's Invalidism Reconsidered', *Nineteenth-Century Gender Studies*, 4: 2 (Summer 2008), 1-24.
12. See Surtees, I, p. 177, no. 381, Society of Antiquaries. See also *Kelmscott Manor: An Illustrated Guide* (London: Society of Antiquaries, 2004), p. 21. This drawing was discussed in Anderson, pp. 12-13.
13. Surtees, I, p. 129, no. 229B.
14. *The Correspondence of Dante Gabriel Rossetti*, ed. by William E. Fredeman et al., 10 vols (Cambridge: D.S. Brewer, 2006), V, p. 83. (Afterwards Fredeman). For a full account of Rossetti's response to Kelmscott and the surrounding landscape see Peter Faulkner, 'A "desert in solitude & an Eden in beauty": Rossetti at Kelmscott', *JWMS*, 18: 1 (Winter 2008), 35-64.
15. Oswald Doughty, *A Victorian Romantic: Dante Gabriel Rossetti* (London: Frederick Muller, 1949), pp. 470-71.
16. Marsh, *Dante Gabriel Rossetti*, p. 430.
17. Valentine Cameron Prinsep, 'A Collector's Correspondence', *The Art Journal*, 54 (August 1892), 249-52 (249).
18. The study for this figure, dated 1871-72, was sold; *Fine Victorian Pictures, Drawings and Watercolours*, Christie's, 11 June 1993.
19. Surtees, I, p. 133, no. 233 R I.
20. Dante Gabriel Rossetti, *Ballads and Sonnets* (London: Ellis and White, 1881), p. 333. (Afterwards Rossetti, *Ballads and Sonnets*).
21. W. Sharp, *Dante Gabriel Rossetti: A Record and Study* (London: Macmillan & Co., 1882), p. 236.
22. Dante Gabriel Rossetti, *Poems* (London: F.S. Ellis, 1870), p. 1.
23. Marsh, *Dante Gabriel Rossetti*, p. 459.
24. Rossetti, *Ballads and Sonnets*, p. 334.
25. Surtees dates no. 233 R I to 1874. It is signed and dated on the bottom left hand corner 1873; this date is confirmed in the Ashmolean register.
26. Marsh, *Dante Gabriel Rossetti*, p. 458.
27. *Ibid.*, p. 450.
28. *Ibid.*, p. 477. Rossetti also probably used a sequence of photographs now in the National Portrait Gallery; information kindly supplied by Jan Marsh.
29. Fredeman, VI, p. 258
30. Surtees, I, p. 132, no. 232B; owned in 1969 by Lord Sherfield. See Gale Frederick, *No Peacocks Allowed: Dante Gabriel Rossetti and His Circle* (London: Macdonald & Co., 1970) p. 140.
31. Surtees, I, p. 135, no. 236A.
32. Fredeman, VI, p. 161.
33. *Ibid.*, p. 181.
34. *Ibid.*, p. 209.

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35. William Michael Rossetti, *Dante Gabriel Rossetti: His Family Letters with a Memoir*, 2 vols (London: Ellis and Elvey, 1895), I, p. 244.
 36. Fredeman, VI, p. 83.
 37. *Ibid.*, p. 239.
 38. *Ibid.*, p. 11.
 39. Allan and Page Life, 'Monna Innominata: Alexa Wilding', Appendix 3, in *ibid.*, pp. 605-645 (622). (Afterwards Life).
 40. *Ibid.*, p. 627. A 'local parson', alarmed by the arrival of two models, was provoked to write a warning letter 'on the subject of the nude'; it was not right that May had stayed on unchaperoned 'to be painted'. See Marsh, *Dante Gabriel Rossetti*, p. 482.
 41. *Ibid.*
 42. *Ibid.*
 43. *Letters from Graham Robertson*, ed. by Kerrison Preston (London: Hamish Hamilton, 1953), p. 398. (Afterwards Preston).
 44. *Ibid.*, p. 276.
 45. Francis L. Fennell, *The Rossetti-Leyland Letters: The Correspondence of an Artist and His Patron* (Athens, OH: Ohio University Press, 1978), pp. 52, 56.
 46. H.C. Marillier, *Dante Gabriel Rossetti: An Illustrated Memorial of his Art and Life* (London: George Bell & Sons, 1899), p. 176. (Afterwards Marillier).
 47. *Ibid.* The painting would be purchased by Thomas Brocklebank of Chester.
 48. D.M.R. Bentley, 'Intellectual, spiritual, super-subtle, aesthetically pleasing, Dante Gabriel Rossetti's Roman Widow', *The British Art Journal*, 10: 2 (Winter 2009), 60-64.
 49. *Ibid.*, p. 60.
 50. Marillier, p. 175.
 51. Marsh, *Dante Gabriel Rossetti*, p. 458.
 52. Jan Marsh, *Jane and May Morris: A Biographical Story, 1839-1938* (London: Pandora, 1986), p. 135. (Afterwards Marsh, *Jane and May Morris*).
 53. For a full discussion regarding Rossetti's abrupt departure, see Roger C. Lewis, 'Rossetti's Relations with the Morris 1868-75', Appendix I, in Fredeman, VI, pp. 583-87.
 54. See John Robert Wahl, *The Kelmscott Love Sonnets of Dante Gabriel Rossetti* (Cape Town: A.A. Balkema, 1954).
 55. Marsh, *Jane and May Morris*, p. 131.
 56. Fredeman, VIII, p. 112.
 57. *Ibid.*, p. 353.
 58. Surtees, I, p. 143, no. 244G. Mrs. William Morris; May Morris; Kelmscott Manor sale 1939 (Lot 309); Grenville L. Winthrop Bequest (1943); Fogg Museum of Art, Harvard University.
 59. Surtees, I, p. 141, no. 244. Grenville L. Winthrop Bequest (1943); Fogg Museum of Art, Harvard University.
 60. John Ruskin, 'Ariadne Florentina', in *The Complete Works of John Ruskin*, ed. by E.T. Cook and Alexander Wedderburn, 39 vols (London: George Allen, 1903-1912), XXII, p. 47.
 61. See Simon Cooke, 'Brotherly Hands: Dante Rossetti's Artwork for his Sister Christina', *The Review of the Pre-Raphaelite Society*, 14: 3 (Autumn 2006), 15-26.
 62. Fredeman, VIII, p. 288.
 63. Emery Walker, *May Morris*, half-plate glass negative, circa 1880s-1890s, given by Emery Walker Ltd., 1956, NPG x19692.
 64. Mrs. William Morris; May Morris; Kelmscott Manor sale 1939 (Lot 308); Grenville L. Winthrop Bequest (1943); Fogg Museum of Art, Harvard University. The Dante drawings were studies for *Dante's Dream: Predella 1* and 2 (Surtees, I, pp. 46-47, no. 81 R 2A and no. 82 R 2B) for *Dante's Dream at the Time of the Death of Beatrice* (1880, Dundee Museum) commissioned by William Graham

- (Surtees, I, p. 46, no. 81 R 2).
65. Fredeman, VIII, p. 288.
66. *Ibid.*, pp. 297-98. He also relied on the services of Marie Stillman. With his 'mounting paranoia', Rossetti preferred to use sitters drawn from his intimate circle. See Life, 'Monna Innominata', p. 613.
67. Fredeman, VIII, p. 298.
68. *Ibid.*, p. 297.
69. *Dante Gabriel Rossetti and Jane Morris: Their Correspondence*, ed. by John Bryson and Janet Camp Troxell (Oxford: Clarendon Press, 1976), p. 64. (Afterward Bryson and Troxell).
70. Fredeman, VIII, p. 294.
71. R.C.H. Briggs, 'Letters to Janey', *JWMS*, I: 4 (Summer 1964), 2-22 (18).
72. Fredeman, VIII, p. 288.
73. Bryson and Troxell, p. 108.
74. Jan Marsh, *Rossetti's Obsession: Images of Jane Morris*, Exhibition Catalogue (Bradford: Bradford Museum and Art Galleries, 2014), p. 32.
75. *Kelmscott Manor: An Illustrated Guide*, p. 21.
76. Anderson, p. 13.
77. At Rossetti's Memorial exhibition held at Burlington House in 1883 Morris is named as lending *Portrait of Mrs Morris* (59), *Head of Miss Jane Morris* (62) and *Head of Miss May Morris* (63) while Mrs. William Morris is given as lending *The Day Dream* (76) and *Proserpina* (81). See *Pictures, Drawings, Designs and Studies by the Late Dante Gabriel Rossetti*, Burlington Fine Arts Club, London, 1883 (London: Burlington Fine Arts Club, 1883).
78. Fredeman, IX, p. 232. The oil version, commissioned by Constantine Ionides, was completed in September 1880.
79. *Ibid.*, p. 316.
80. *Ibid.*, p. 311; Rossetti, 'True Woman Herself', in *Ballads and Sonnets*, p. 218. The 'True Woman' trio of sonnets were published in the *House of Life* (1870-1881).
81. Fredeman, IX, p. 317.
82. *The Collected Letters of Jane Morris*, ed. by Jan Marsh and Frank Sharp (Woodbridge: The Boydell Press, 2012), p. 106.
83. *Ibid.*, p. 122.
84. Preston, p. 306.
85. *Ibid.*, p. 272. These caricatures, which include *Rupes Topseiana* (1874), *The Ms at Ems* (1869) and *The Bard and the Petty Tradesman* (1868) were not 'lost' at the sale; they were deposited in the British Museum through May's literary executor, Robert Steele.
86. *Ibid.*, p. 426.