



The Rossettis
& their Circle

Quaritch mmxxvi

1464

menech - La Verité sur
 - Virgile au Moyen Age
 - Le Poete Pantheiste de l'Angleterre (Shelley)
 and - Catherine 2 et ses Correspondants Francais (m.
 est)
 et - Les Poisons de l'Intelligence
 gel - Glémore de Roye, Princepe de Londé
 ene Taillandier - Obsèques de François Bulog
 r - Poetry of The Rossettis & others
 myson - Frater Ave atque vale - from Catullus
 eodre Watts - The Truth about Rossetti
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 midie J. Barrington - The Painted Poetry of Watts & Rossetti
 H. Schütz Wilson - Wallenstein
 Herbert Spencer - The Americans
 Franklin Leifchild - Hamlet, a new Reading
 G. T. Stokes - The Hollandists
 17 Sibree - England, France, & Madagascar
 18 a German - Gambetta
 19 Quilter - The Art of Rossetti
 20 H. Brougham Leech - Ancient International
 21 Lansdell - a Russian Prison
 22 - The Purgatorio of Dante
 23 - Sea-Stories
 24 - Shelley

W. A. Rossetti
 from Gabriel
 1869.

HAND AND SOUL.

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 & their ircle

A catalogue by Bernard
 Quaritch Ltd mmxxvi

BERNARD QUARITCH LTD
36 Bedford Row, London, WC1R 4JH

tel.: +44 (0)20 7297 4888

fax: +44 (0)20 7297 4866

email: rarebooks@quaritch.com; d.rees@quaritch.com

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Front cover image: DGR, *Dante's Dream on the Day of the Death of Beatrice* (1880),
Dundee Art Galleries and Museums Collections

Inside front cover image from item 25 (WMR's index)

Title-page image from item 32 (DGR, *Hand and Soul*, 1869)

Current spread left from item 26 (Frederick Sandys, illustration to 'If' by CGR)

Current spread right from item 48 (Whitman, *Leaves of Grass*, 1886)

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Catalogue 1464

Mrs M Rossetti
from the author
with affectionate esteem

1876.

I
Books from the library of William Michael,
Dante Gabriel, and Christina Rossetti
Items 1–50

II
Autograph Letters and Manuscripts
Items 51–83

Family Trees and Index

I

Books from the libraries of William Michael, Dante Gabriel, and Christina Rossetti

In William Michael Rossetti's autobiography, *Some Reminiscences* (1906), there is a striking photograph of his daughter Helen Rossetti Angeli reading on a sofa at 3 St Edmund's Terrace, Regent's Park, the house (later destroyed in WWII) in which William Michael (henceforth WMR) lived from 1894 until his death, and which played host to early meetings of the Shelley Society. Helen's reading seat is the famous 'Shelley sofa' obtained by WMR from Edward Trelawny; arrayed behind her on the shelves is WMR's library, fifty volumes from which we are proud to present here.

Son of the émigré poet and Dante scholar Gabriele Rossetti (GR), and now largely overshadowed by his siblings Dante Gabriel (DGR) and Christina (CGR), WMR was 'an inheritor of greatness ... [who] seems from his youth to have been conscious of posterity. His family's literary heritage was scrupulously preserved, as were the records of his own involvement with the famous men and movements of his time. Neither poet nor artist himself he assumed the role of amanuensis, garnerer, and editor. In these areas he was indefatigable ...

'He maintained scrapbooks of newspaper cuttings and had bound into now invaluable "Miscellanies" the more important printed ephemera – subscription lists, exhibition and sales catalogues, periodical articles, pamphlets, and fugitive publications by any of the Rossettis ... He prepared a thorough catalogue of his library, including the "Miscellanies," all of which are fully indexed ... [and] he regularly inserted into his volumes signed annotations detailing the provenance, history, or significance of a particular book' (William Fredeman, in his introduction to the Bertram Rota catalogue of 'Books from the Libraries of Christina, Dante Gabriel, and William Michael Rossetti' (1973)).

It is to an extraordinary collection of these annotated and indexed 'Miscellanies' that this catalogue is largely devoted. Of the fifty items listed here, thirty-nine are tract volumes of works by the Rossettis and their friends, or on subjects dear to WMR – the Romantics, women's suffrage, art, Dante. Nearly all have been indexed, and often annotated, by WMR, and sometimes by other members of the family. **Notable highlights include WMR's annotated copy of *The Germ* (1850, item 31); DGR's very rare *Hand and Soul* (1869, item 32), the 'manifesto' of the Pre-Raphaelite movement, inscribed to WMR; the first appearance in print of *The Vampyre* (item 26) by WMR's uncle John Polidori; and Walt Whitman's *Leaves of Grass* (1876, item 48), inscribed to WMR.** A number of works, including presentation copies, passed to WMR from DGR after his death in 1882. Of the books that belonged to CGR two inscribed 'from Christina' were given to WMR in 1887 when she was in very fragile health and rewrote her will to make WMR sole beneficiary, and another is marked posthumously as 'from Christina's

books' in 1894. From the wider family we find books owned, annotated or presented by Maria Francesca Rossetti, Gabriele Rossetti, his wife Frances Rossetti (née Polidori), her father the émigré printer Gaetano Polidori, and her brother Henry Polydore.

Presentation copies and gifts from members of the wider Rossetti circle also abound – as well as Whitman, there are works given by **George Cruikshank, Walter Savage Landor (via Swinburne), James McNeill Whistler, Jessie White Mario, Edward Trelawny, T. J. Wise, C. B. Cayley, William North, Sydney Dobell, Whitley Stokes, etc.**

WMR left books and manuscripts to all of his children. From Helen Rossetti Angeli's portion 45 lots were sold at Sotheby's in 1921 (5 April, lots 214–243), including the private proofs of DGR's *Poems* (1871), another copy of *Hand and Soul* (misdated 1850), and Whitman's *Leaves of Grass* (1855). There were also three lots of 'Tracts', i.e. 'Miscellanies', like those which appear here. Another portion passed to Olivia Rossetti Agresti (some of which appeared in sale rooms in the 1960s), and 'the residue ... passed to his granddaughter, Imogene Dennis' (Fredeman). The Rota catalogue of 1973 contained 193 items, mostly derived from Dennis, but no 'Miscellanies'. The fifty items presented here, all of which bear WMR's ownership inscriptions, include many items either retained by Helen Rossetti Angeli and not sold in 1921 (signed by her 'HRA 1919'), or inherited by her sister Mary Elizabeth Madox Rossetti. They passed first to Dennis and thence to her daughter Helen Guglielmi.



BYRONIANA

1. [ARMENIAN PRINTING.] Turkish Proverbs translated into English. *Venice, Armenian Monastery of S. Lazarus, 1860.*

[bound with:]

- [SONGS.] The Northern Minstrel: or, Gateshead Songster ... *Gateshead, J. Marshall, [n.d.]*

[and with:]

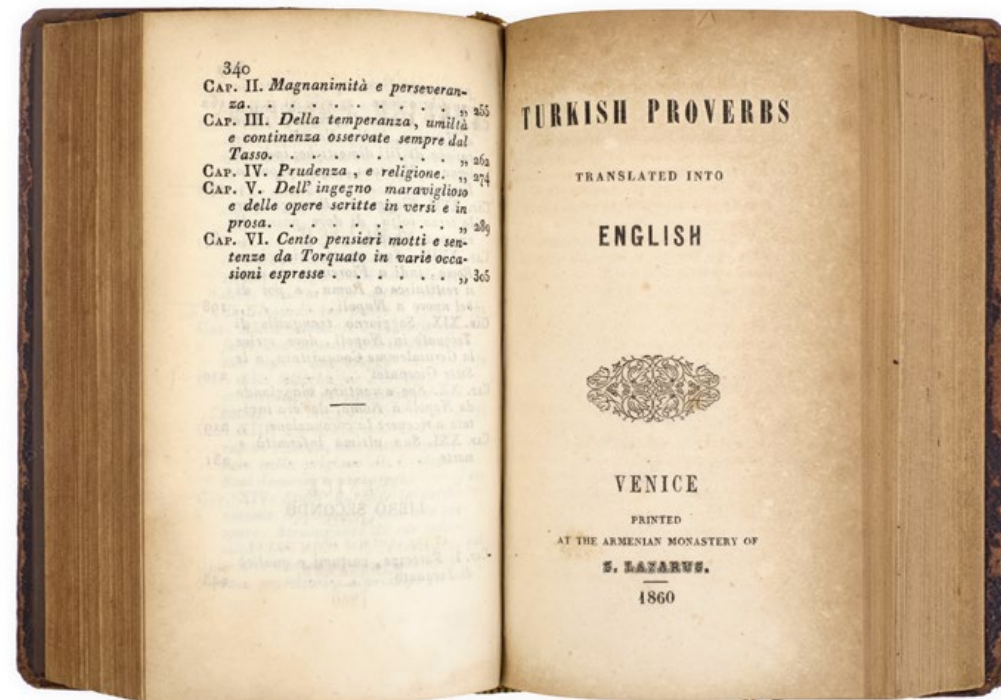
- [ASTROLOGY.] L'ancien et le nouvel oracle des dames et des demoiselles ... *Paris, Lebaillly, [1874?]*

[and two others.]

Five works, 12mo, Armenian: pp. 35, [1]; Songs: pp. [3]–74; Astrology: pp. xii, 5–100; bound with two other works including Manso *Vita di Tasso* (Bologna, 1832), in late nineteenth-century maroon roan, old tape repairs to spine; ownership inscription and manuscript index of WMR; numbered 'LIX'. £750

Second edition (first 1844) of a collection of Turkish proverbs, in Armenian type with English translations, printed on the island of San Lazzaro near Venice; bound with a Gateshead-published chapbook (bought by WMR in 1866, not in Library Hub or OCLC); and several very rare examples of French popular printing.

The Armenian Monastery of San Lazzaro has a celebrated connection with Byron, who spent time there in 1816–7, and contributed to an Armenian grammar published in 1819 (see Quaritch 1461, *English Books and Manuscripts 1500–1840*, item 16). *Turkish Proverbs* was likely collected by WMR for this reason – he published his edition of Byron in 1870. The English translations are sometimes archaic, sometimes nonsensical.



WITH A MANUSCRIPT NOTE BY WMR ON BROWNING

2. AUSTIN, Alfred. 'The Poetry of the Period: Mr Browning' [and] 'The Poetry of the Future', from *Temple Bar*, October 1869.

[bound with:]

- BLIND, Mathilde. Review of WMR's *The Poetical Works of Percy Bysshe Shelley* (1870).

[and with:]

- [BYRON.] Light at Last! The Byron Mystery! Mrs. Beecher Stowe and her true History of Lady Byron's Life ... *London, Elliot, [1869.]*

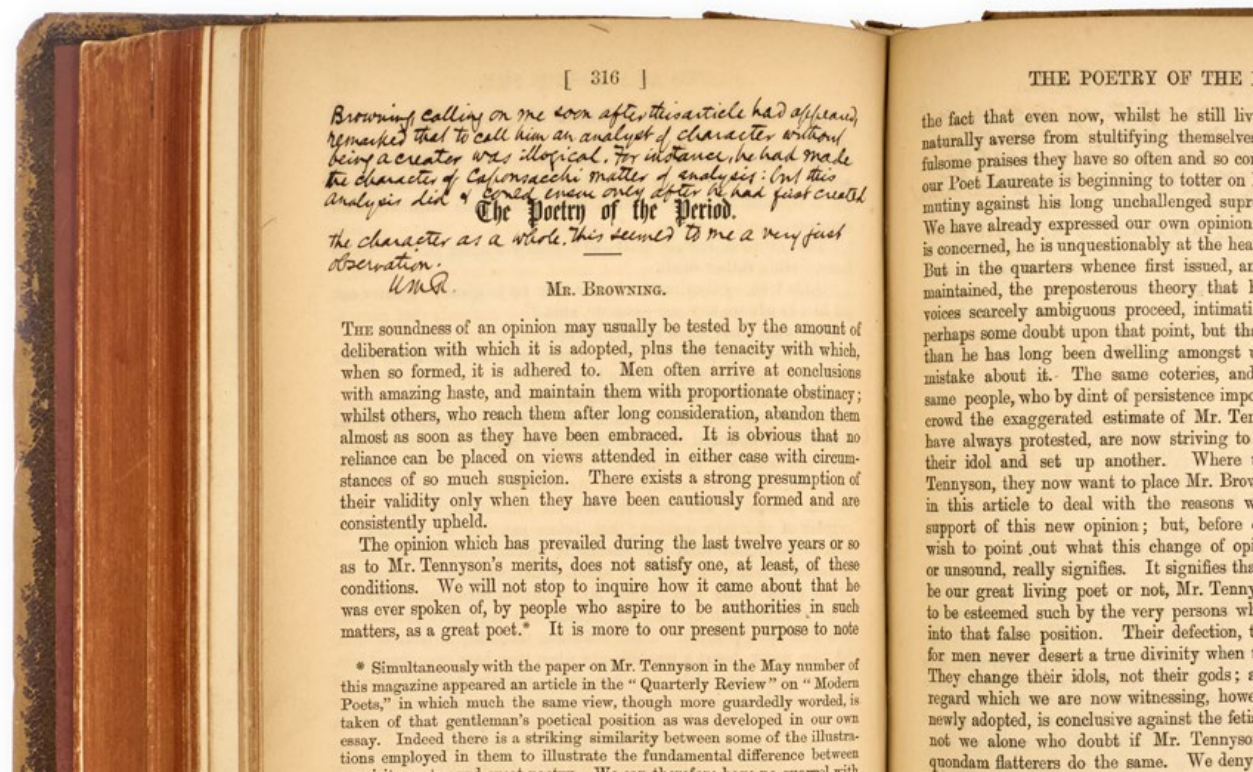
[and with:]

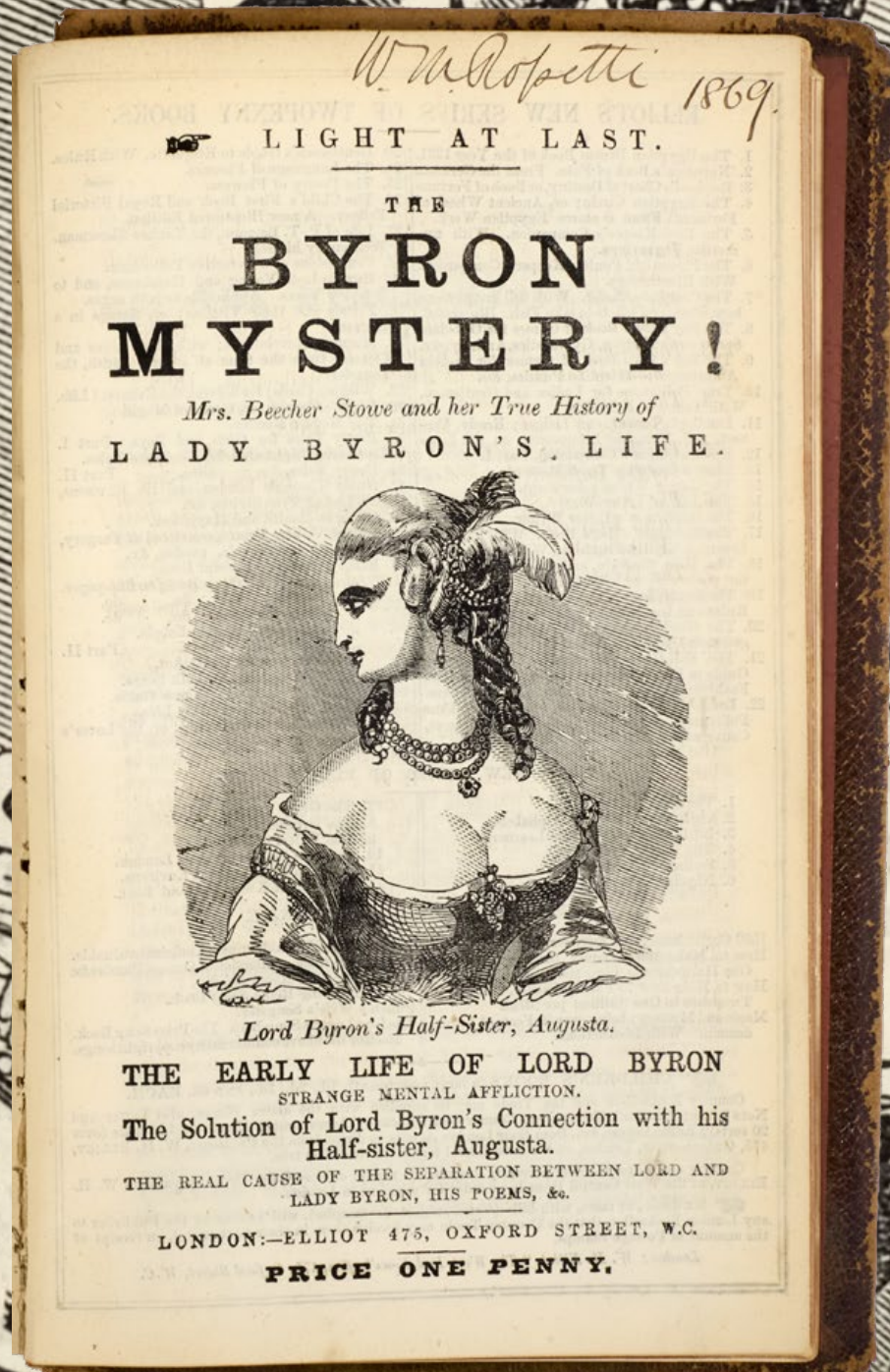
- SWINBURNE, Algernon Charles. Ode on the Proclamation of the French Republic. *London, F. S. Ellis, 1870.*

[and with:]

- HERAUD, John Abraham. The Descent into Hell: a Poem. *London, J. Murray, 1830.*

[and twenty other works.]





Twenty-five works, 8vo, including pamphlets and periodical extracts; Austin: pp. 315–334, 313–328; Blind: pp. 75–98; Byron: pp. 16, with a portrait on the title-page (ownership inscription of WMR 1869); Swinburne: pp. [3]–23, [1], wanting half-title; Heraud: pp. [6], 228, [2], wanting half-title; bound together in green morocco, worn, front hinge detached; manuscript index and ownership inscription of WMR to front endpapers; numbered 'III'. £1500

In *Poetry of the Period* (published in book form in 1870) the conservative poet Alfred Austin (1835–1913) launched a sustained satirical attack on, among others, Tennyson, Morris, Swinburne, Whitman, and Browning, whose 'detestable gibberish' received a particular castigation. WMR has annotated the head here: 'Browning calling on me soon after this article had appeared, remarked that to call him an analyst of character without being a creator was illogical ... This seemed to be a very just observation'. Browning was much admired by the Rossettis ('We found more deep and wellnigh unmixed satisfaction in Browning than in any other living British poet', *Some Reminiscences*), and WMR met him a number of times, most significantly in Italy in 1860. The chapter 'Poetry of the Future' dealt with Whitman, and quoted WMR frequently and disparagingly, critical of his support for the American (see items 47–49).

The German-born poet, critic, and political activist Mathilde Blind (1841–1896) had emigrated with her mother and stepfather to London in 1852 where their house was frequented by the likes of Marx and Mazzini. A 'wild Shelleyan' just emerging as a force in London's literary Bohemia, she was introduced by Swinburne to WMR when he was at work on his 1870 edition of Shelley's poems, and published this important review after it was published.

Harriet Beecher Stowe's 'Story of Lady Byron's Married Life' had appeared in *Macmillan's* in September 1869, printing for the first time information about Byron's incest with his half-sister. WMR, who was then at work on edition of Byron's poems, was angry, saying that her statements had 'no authority'. *Light at Last!* (NLS only in Library Hub), quotes some of Stowe's article and similarly decries the accusation.

Swinburne's *Ode* on the Paris Commune appeared in September 1870, just as WMR was about to depart for Germany (*Some Reminiscences*, pp. 355–6). Swinburne's moderate position was closely modelled after that of Mazzini, but WMR afterwards declared himself an 'ultrarepublican', in favour of the communards.

John Abraham Heraud (1799–1887) was a founder of the Syncretic society, an important if much ridiculed predecessor of the Aesthetic movement. He was impressed by *The Germ*, inviting WMR to dinner, but his own *Descent into Hell* cannot have made much of an impression on his guest – 'I have not read it' says WMR in *Some Reminiscences*.

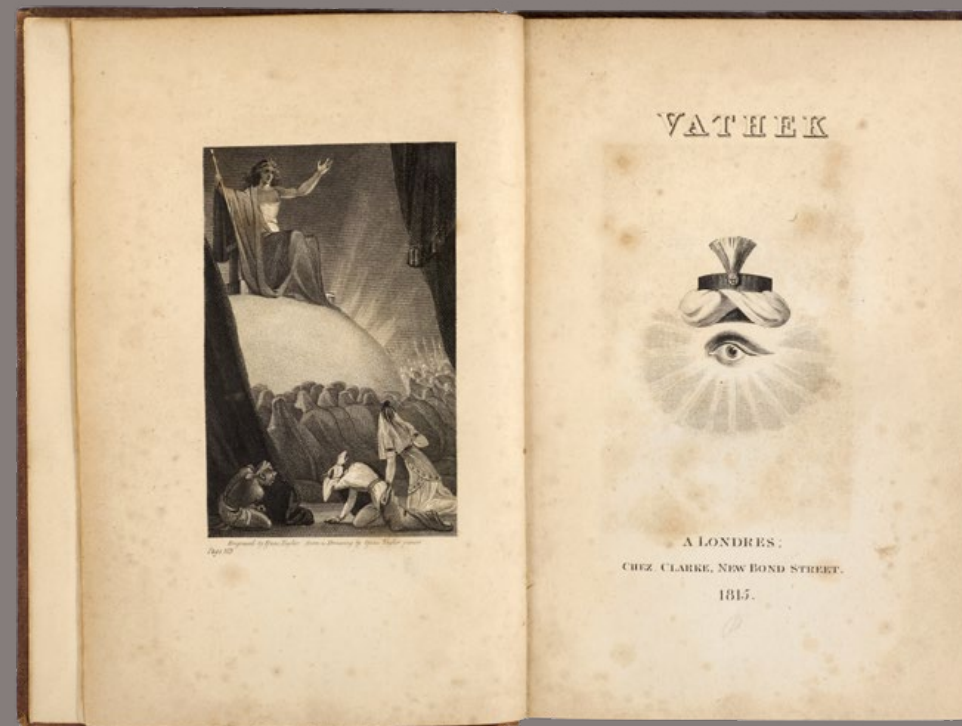
Among the other contents in the volume are WMR's 'Mrs Holmes Grey' from *Broadway Annual* I (February 1868) (without the illustration, see item 29 for a copy *with* it); and William Ralston's translation of a story, 'The Idiot', by Turgenev (as published in *Temple Bar*, May 1870) – Ralston introduced Turgenev to the Rossettis in person at Cheyne Walk in 1871: 'I never saw a man more impressive than Turguénief in person, and in tone of conversation' (*Some Reminiscences*).

3. BECKFORD, William. *Vathek*. London, Clarke, 1815.

8vo, pp. [4], 218, with an engraved title-page and an engraved frontispiece (slightly foxed), but wanting the initial and terminal blanks and the errata slip; a good copy in later mauve cloth, front board detached; ownership inscriptions of WMR dated 1866, and Helen Rossetti Angeli dated 1919. £500

First illustrated (and first London) edition of Beckford's Gothic masterpiece in the original French. 'Les éditions de Paris et de Lausanne, étant devenu extrêmement rare', Beckford consented to this reprint, with a short new introduction, and some minor revisions. Despite the strong family interest in the Gothic, *Vathek* seems to have passed notice for a long time. In September 1868, Sir Frederick Burton wrote to DGR 'I am glad you have read *Vathek* [presumably this copy?] – only surprised it never came across you before'.

Chapman & Hodgkin 3.b.iii.

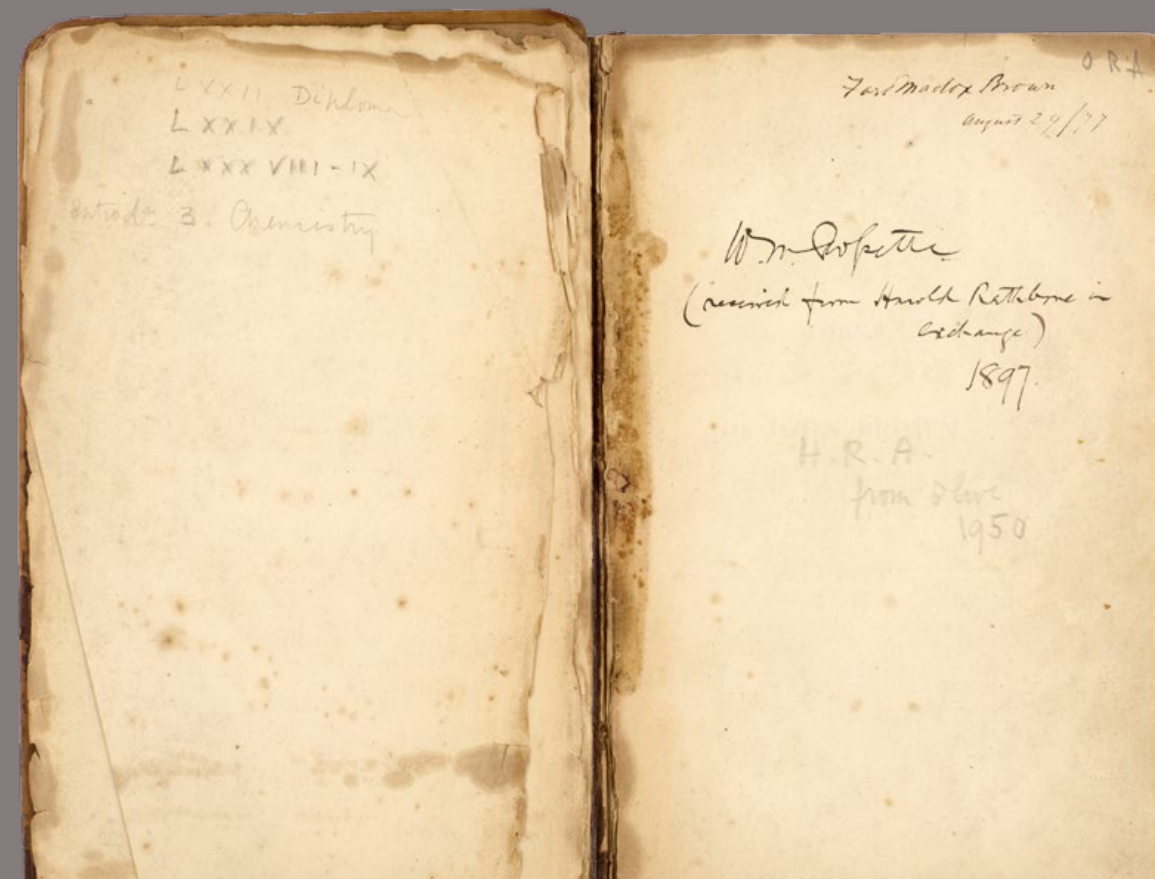


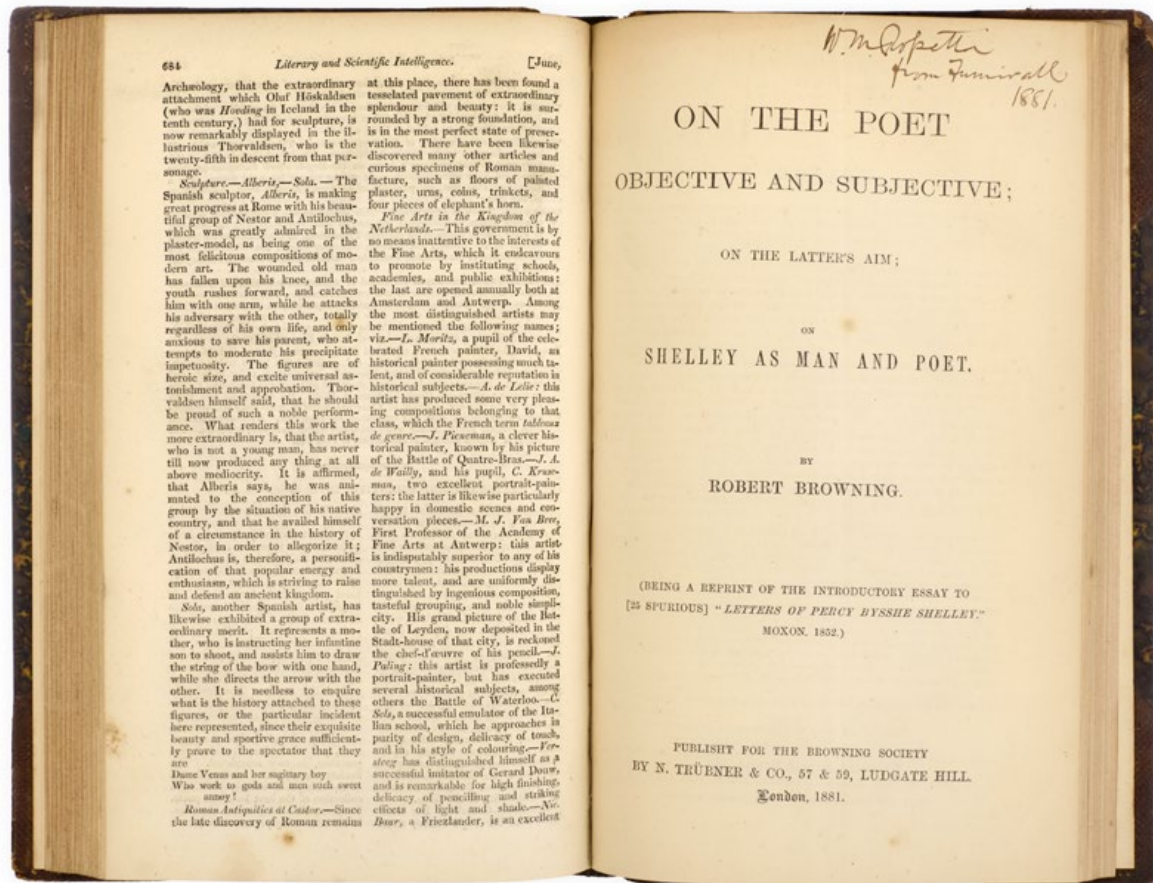
FROM THE LIBRARY OF FORD MADOX BROWN

4. BROWN, John. *The Works ... to which is prefixed a biographical Account of the Author by William Cullen Brown, M. D. ...* London, J. Johnson, 1804.

Three vols, 8vo, pp. [8], ccxxxi, [3], 191, [1]; [6], 421, [1]; [4], 332, [20 (Index)], with a folding table in vol. I; some browning and foxing, bound in contemporary tree calf, very worn, covers detached, spines largely defective; ownership inscription to each volume of Ford Madox Brown dated 29 August 1877, note by WMR in vol. I recording its acquisition from Harold Rathbone in 1897. £600

Ford Madox Brown's copy of the *Works* of his paternal grandfather Dr. John Brown, though evidently a late acquisition, not an inherited one. After Ford Madox Brown's death in 1893 the books evidently passed to his pupil Harold Rathbone, and then were 'received' from Rathbone by Brown's son-in-law WMR 'in exchange' in 1897. Rathbone had an 'at home' at the Waring galleries on Oxford Street in July 1897 which was attended by WMR along with Sarah Bernhardt – perhaps the exchange happened then but they were in any case good friends: 'we saw a great deal of Mr. Rathbone and appreciated the frank and vivacious tone of his character' (*Some Reminiscences*).





5. **BROWNING, Robert.** On the Poet objective and subjective; on the latter's Aim; on Shelley as Man and poet ... *London, N. Trübner for the Browning Society, 1881.*

[bound with:]

COLVIN, Sidney. 'The Poetical Writings of Mr. Dante Gabriel Rossetti' from *The Westminster Review*. January 1871.

[and with:]

[LONDON MAGAZINE.] 26 articles and poems extracted from Vol. III. *London, Baldwin, Cradock and Joy, 1821.*

Three items, 8vo, Browning: pp. 20; Colvin: pp. 55-92 (plus one other article extract); *London Magazine*: various; bound together in late nineteenth century quarter green diced morocco, spine worn and defective; manuscript index in WMR's hand to front endpapers; numbered 'X'. £800

First separate edition of Browning's essay, originally written as an introduction to an edition of 25 spurious Shelley letters; this is a presentation copy from the editor F. J. Furnivall to WMR. Browning, never greatly favoured by the British public, was an especial favourite of the Rossettis, though the admiration was not generally mutual.

The young Cambridge academic Sidney Colvin was a new member of the Rossetti circle when he was asked to review DGR's *Poems* 1870, contributing articles to both the *Westminster Review* and the *Pall Mall Gazette*. Fredeman 29.14.

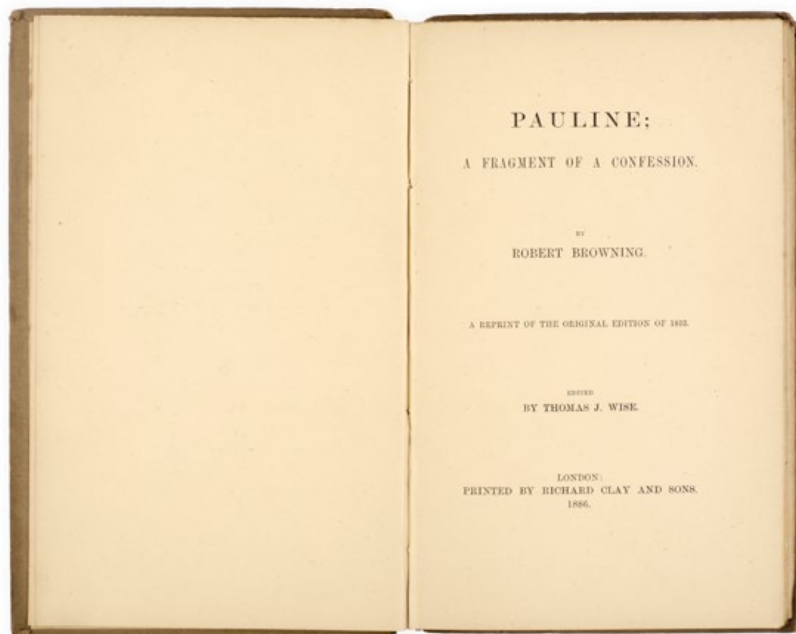
The *London Magazine* extracts here include many contributions by Charles Lamb. DGR's library included two loose volumes of this periodical (9 and 11) (see WMR's catalogue of 1866) – perhaps from the same set that WMR culled for this selection?

FROM T. J. WISE

6. **BROWNING, Robert.** Pauline; a Fragment of a Confession ... A Reprint of the original Edition of 1833. Edited by Thomas J. Wise. *London, Richard Clay and Sons, 1886.*

8vo, pp. xi, [1], 71, [3], with a half-title; a very good copy, untrimmed, in the original boards; spine defective; pencil note to front endpaper 'Given by T. J. Wise to WMR', ownership inscription of Helen Rossetti Angeli dated 1919. £650

Second edition, one of 400 copies, apparently given by the editor to WMR. The bibliographer and forger Thomas James Wise had recently produced a spurious edition of poems by DGR under the title *Verses* ('Privately printed, 1881', but actually printed no earlier than 1884). WMR does not seem to have been aware of Wise's infringements, as he periodically sold material to or through Wise, who was also the last secretary of WMR's Shelley Society. It was Wise's ability to offer legitimate and dubious material alongside each other (such as *Verses* with *Hand and Soul*, as he did in 1888) that helped him escape detection.



PRESENTATION VERSE

7. BUNAND, Antonin. *Plein air. Poésies ... Paris, Alphonse Lemerre, 1887.*

[bound with:]

ROSSETTI, Gabriele. *Roma verso la metà del secolo decimonono. Considerazioni ... London, Richard and John Taylor, 1840.*

[and with:]

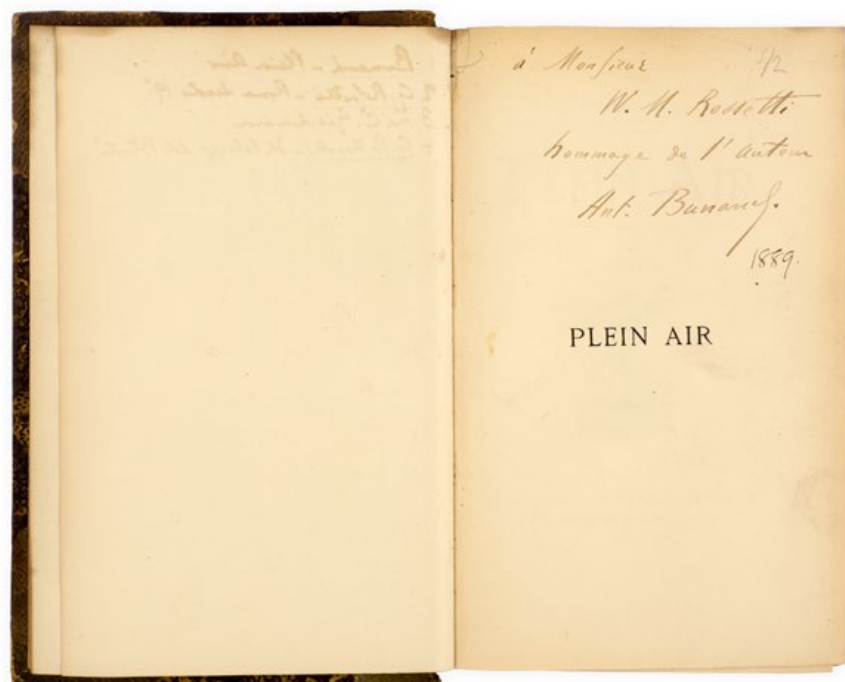
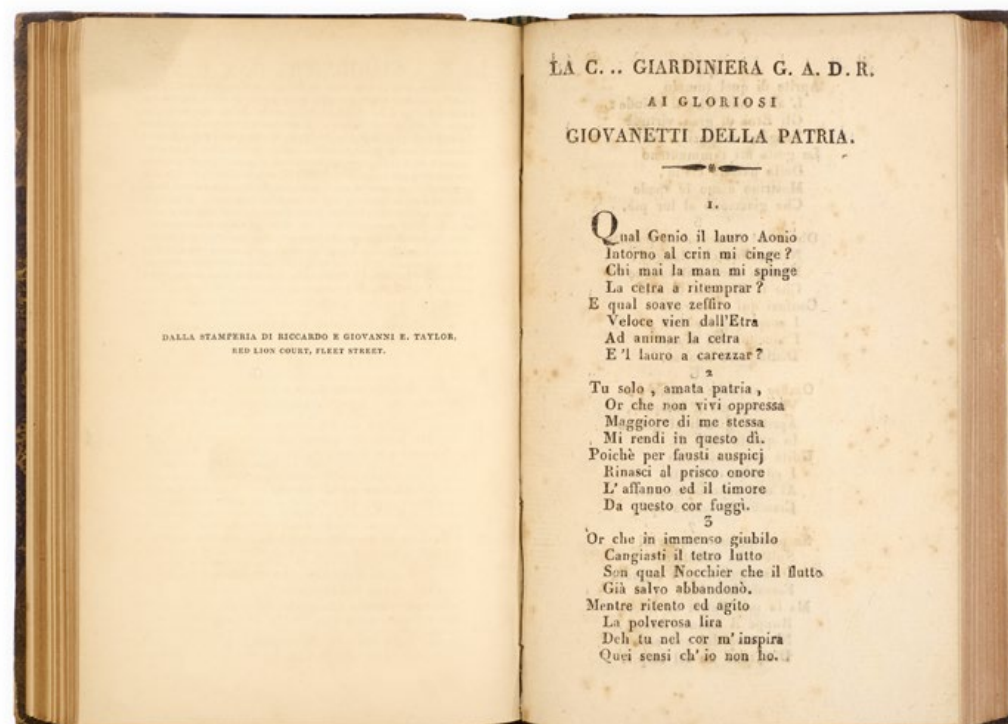
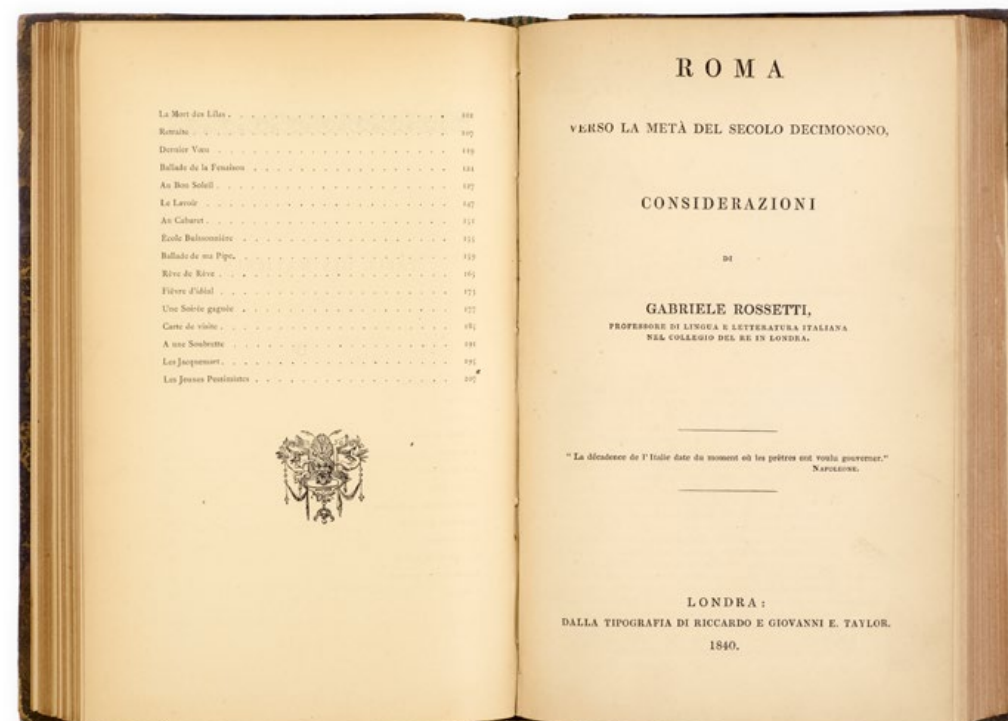
[AFAN DE RIVERA, Maria Giuseppa.] *La C[ittadina] Giardiniera G. A. D. R. ai gloriosi Giovannetti della patria [and] L'invito e i voti ... [Naples, 1820.]*

[and one other].

Four works 8vo, Bunand: pp. 213, [3]; Rossetti: pp. xiii, [1]; Rivera: pp. [4]; [4]; bound in half green morocco, rubbed; manuscript index in WMR's hand to front endpaper, ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £750

Presentation copy, inscribed to WMR in 1889, of Bunand's *Plein air*, an uncommon collection of verse dedicated to Prudhomme and others. Bunand was in London in 1889, when he lunched with Mathilde Blind, Arthur Symons, and William Sharp.

It is bound here with the scarce dated London edition of Gabriele Rossetti's essay on contemporary Rome (Giannantonio 64; copies at BL, Lambeth, Harvard, Princeton, and Huntington only; see also item 33), and with two very rare patriotic poems by Maria Giuseppa Afan de Rivera, published during the Neapolitan Revolution of 1820. The Giardiniera were a female equivalent of the Carbonari. BL only in OCLC and Library Hub.



PATRIOTIC SONGS, POPULAR GOTHICS, LIBRETTI

8. [CHAPBOOKS.] Thirteen very rare chapbooks, songsters, sixpenny shockers, and libretti. 1816 to 1840s.

Thirteen works, 12mo, bound together, several with hand-coloured folding frontispieces; ownership inscriptions of WMR on several items, dating from the 1860s; bound in worn blue roan, spine defective, rear cover wanting; manuscript index in WMR's hand to front endpaper; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £2000

The contents comprise:

The Life and surprising Adventures of Frederick Baron Trenck ... *Derby, Henry Mozley, 1816.* pp. 96, with a frontispiece. **Library Hub lists BL only.**

The Trial of Jonathan Martin, at the Castle of York ... for setting Fire to York Minster ... Second Edition. *York, R. Burdekin, [1829.]* pp. 36. **Library Hub lists one copy of a third edition only (Leeds);** see our catalogue of the Library of Geoffrey Bindman Part III, item 99, for a copy of the rare first edition.

Richardson's new London Songster ... *Derby, Thomas Richardson; London, Simpkin and Marshall, 1833.* pp. [3-]25, [1], with a hand-coloured folding frontispiece. **BL and Bodley only in Library Hub.**

Richardson's new modern Minstrel ... *Derby, Thomas Richardson, 1841.* pp. [3-]26, with a hand-coloured folding frontispiece. **Bodley only in Library Hub.**

Richardson's Songster's Companion: or, comical Budget ... *Derby, Thomas Richardson, 1841.* pp. [3-]26, with a hand-coloured folding frontispiece. **Not in Library Hub.**

The Wreath of Freedom, or Patriot's Song Book. Being a Collection of Songs in favour of public Liberty. *Newcastle, J. Marshall, 1820.* **BL and Bodley only in Library Hub.** pp. 40, frayed from old dampstain at head (minor loss).

The loyal Orangemen's Song Book ... *North Shields, Stanhope Press, [1816?].* pp. 36. **BL only in Library Hub.**

The Woodcutter's Daughter, or, the Forest of Lindensdorf. A Romance. To which is added, the Reward of Seduction, or, the Ruins of Brackenbury Hall. A modern Romance. *London, Orlando Hodgson, [c. 1830].* pp. 24, with a hand-coloured folding frontispiece. **BL only in Library Hub.**



The Remarkable Life of Dr. Faustus, a German Astrologer and Enchanter ... *Derby, London, and Dublin, Thomas Richardson, [1830?].* pp. 23, [1], with a hand-coloured folding frontispiece.

The Everlasting Circle of Fate, or Expounder of Things that are to be; being a new an original Mode of telling Fortunes. *Edinburgh, R. Martin, 1840.* pp. 12. **BL and NLS only in Library Hub.**

Church-Yard Gleanings, or a Collection of Epitaphs and monumental Inscriptions. *Derby, Thomas Richardson, [1830s].* pp. 24, wanting a frontispiece.

Don Juan: a comic Opera, in two Acts. In German and English. The Music by W. A. Mozart. Performed at the Royal Opera, Drury Lane. *London, G. Stuart, [1840s?].* pp. 72. **BL only in Library Hub.**

Fidelio: an Opera, in two Acts. In German and English. The Music by Beethoven. Performed at the Royal Opera, Drury Lane. *London, G. Stuart, [1840s?].* pp. 53, [1]. **Not in Library Hub.**

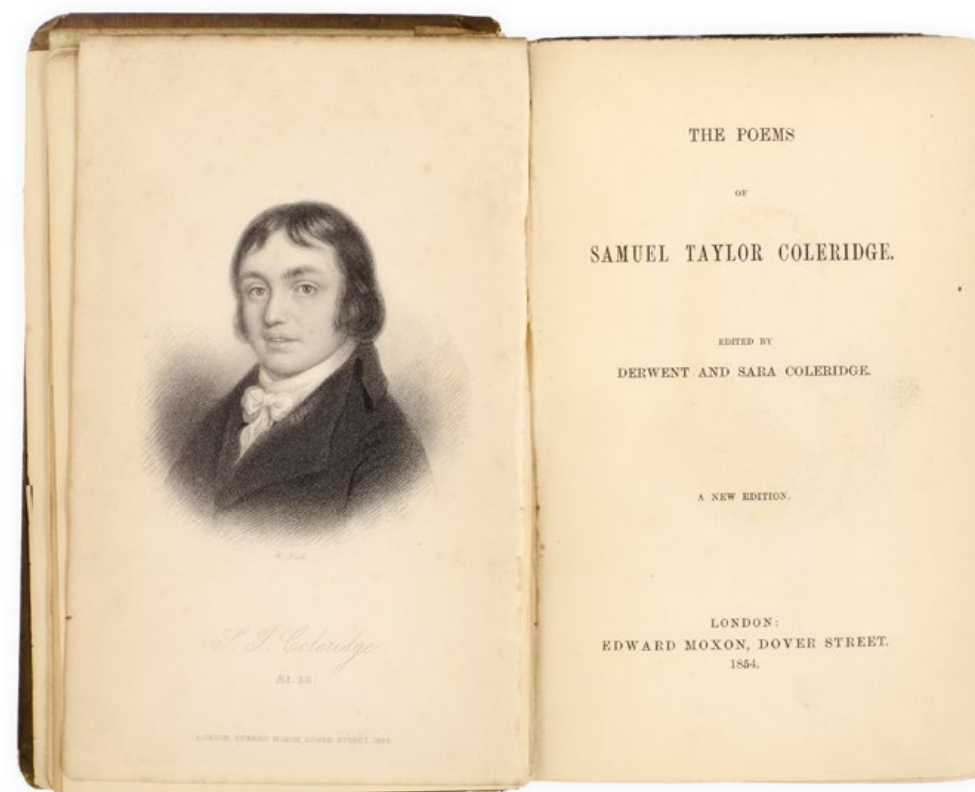


'BELOVED AMONG HIS BOOKS'

9. COLERIDGE, Samuel Taylor. *The Poems ...* edited by Derwent and Sara Coleridge. A new Edition. *London, Edward Moxon, 1854.*

8vo, pp. 8 (ads), xxvii, [1], 388, with a half-title and a portrait frontispiece; rather shaken and loose, in the original blind-stamped green cloth, spine very worn and sunned, old tape repair at head and to front hinge; ownership inscription of WMR to front pastedown dated 1865, later inscription of Helen Rossetti Angeli dated 1920, with her note 'Beloved among his books'; a few poems marked in pencil in the contents list, and one marginal note in pencil. **£350**

Second edition thus, first published 1852. Though perhaps not as important to WMR as Shelley, Coleridge did exert a long shadow – WMR edited his own critical edition of Coleridge's *Poems* in 1880. For DGR, Coleridge stood above the other Romantics: 'I worship him on the right side of idolatry'.



A PRESENTATION COPY TO DGR,
UNRECORDED WORKS, AND A PROOF POEM

10. [DOBELL, Sydney Thompson.] *England's Day. A War-Saga.* London, Strahan & Co., 1871.

[bound after:]

BUCHANAN, Robert. *The Fleshly School of Poetry and other Phenomena of the Day ...* London, Strahan & Co., 1872.

[and with:]

[ESSAYS.] *The Byron-Shelley-Keats memorial yearly Prizes for the best Essay in English written by a Woman ... Jubilee Edition.* *Cathedine, Breconshire, Rose Mary Crawshay*, [1886].

[and with:]

B[LACK], C[harles] I[ngham]. *Out of the Deep: an elegiac Hexachord.* 1881.

[and with:]

ROSSETTI, William Michael. [Proof?] 'In Spring I rambled through an Alpine land', April 1883.

[and with:]

G[URNEY], A[ndrew]. *A Dream of fair Women, a Study of some Pictures by Dante Gabriel Rossetti ...* London, Kegan Paul, Trench, & Co., 1883.

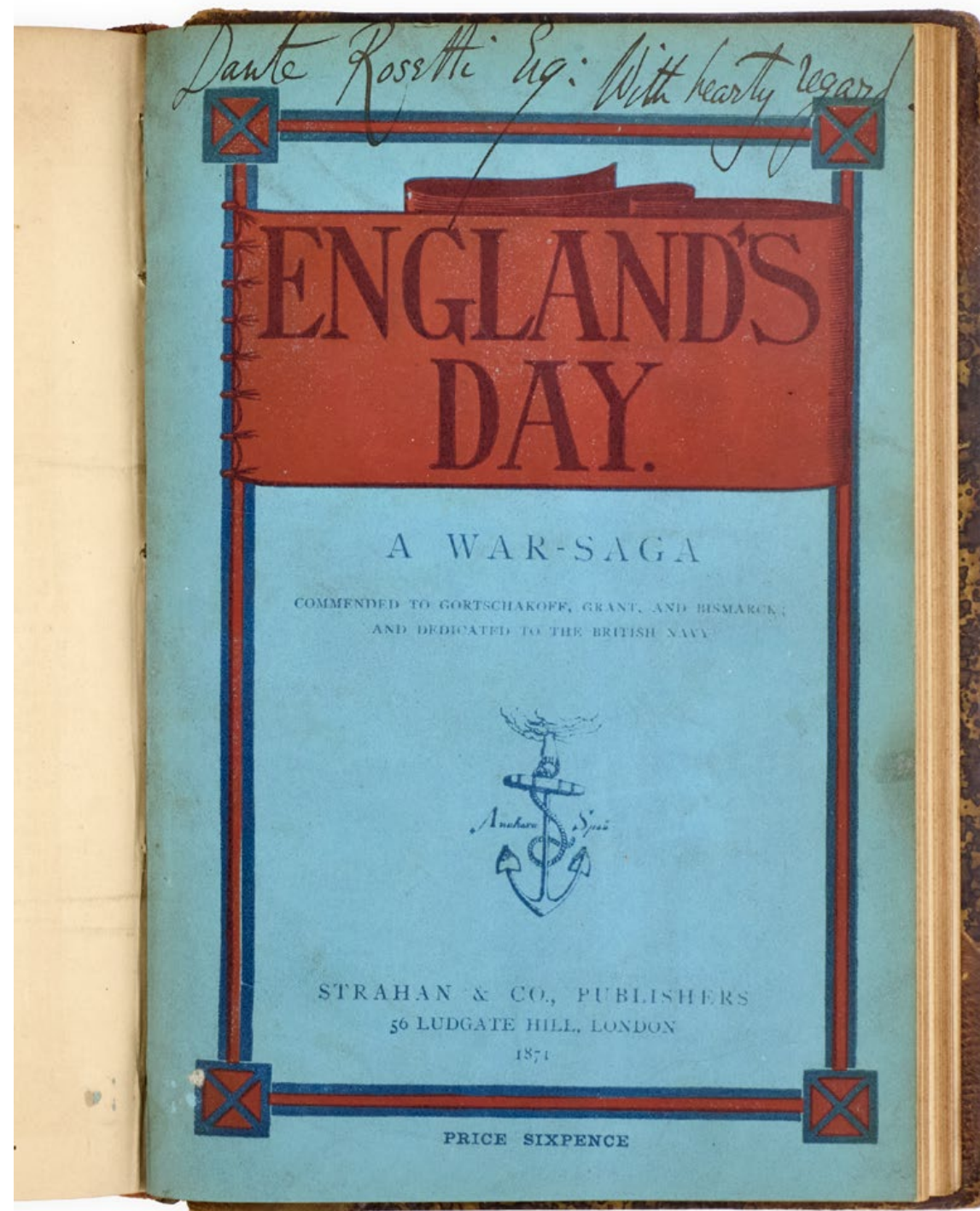
[and with two other works:]

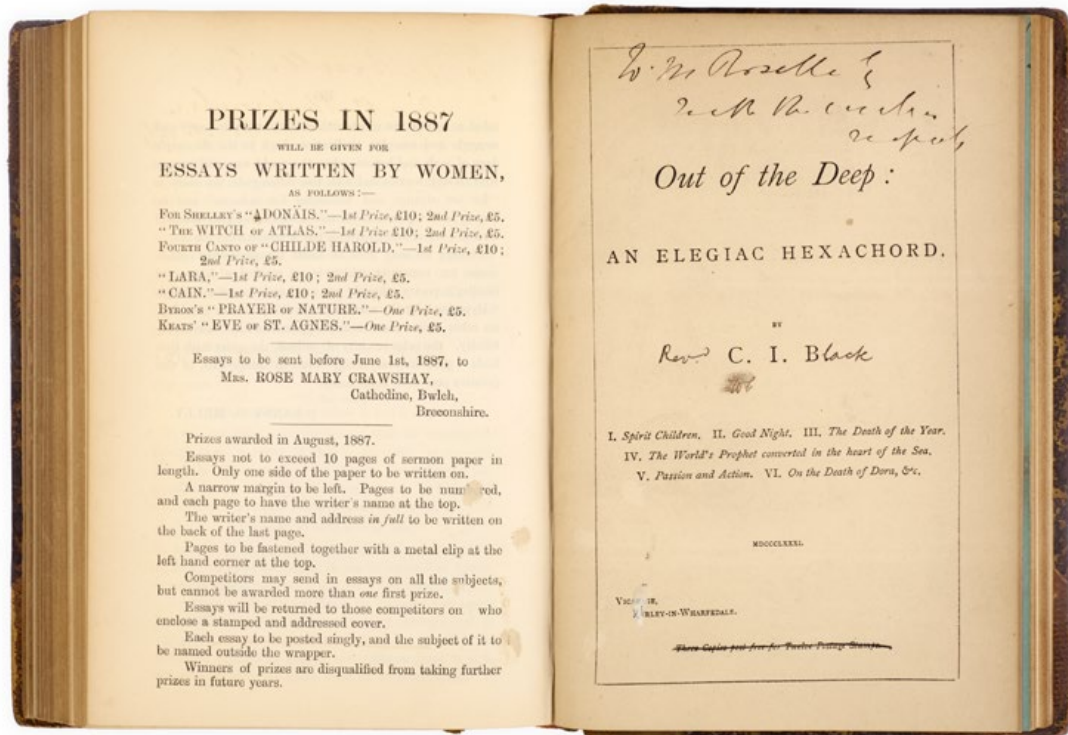
Eight works in one volume, 8vo, Dobell: pp. 15, [1], with the original blue front wrapper, printed in blue and red, inscribed to DGR; Buchanan: pp. ix, [1], 97, [1]; Essays: pp. 103, [1]; Black: pp. 8, inscribed to WMR on the title-page; WMR: 1 leaf, printed on one side only, creased where folded into a small packet; Gurney: pp. 46, with a half-title; bound with two other items; manuscript index in WMR's hand to front endpaper, with an additional note on *England's Day* at the foot; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £3500

Presentation copy of Dobell's scarce poem *England's Day*, inscribed on the wrapper 'Dante Rossetti Esq. With hearty regard', and noted by WMR on the verso as 'from Gabriel's books 1882'.

Dobell (1824–1874) published his first major poem, *The Roman*, in 1848, inspired by the Italian nationalist movement; it garnered him a wide circle of supporters including the Rossettis and Holman Hunt. Dobell had written a poem 'On receiving a book from Dante Rossetti' (*Poems* 1870), and here returned the gesture, inscribing to DGR a copy of his own martial epic on the Franco-Prussian War. WMR notes on the index leaf that he forgot (or never knew) the author but that presumably DGR did.

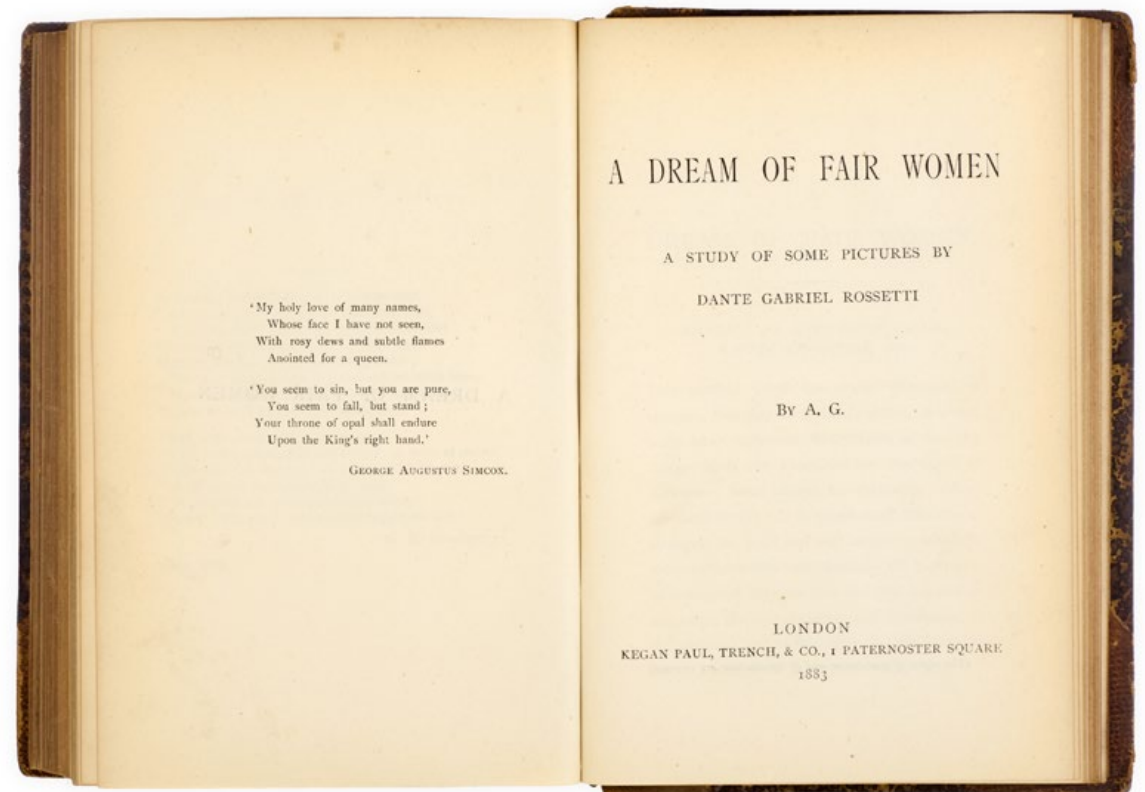
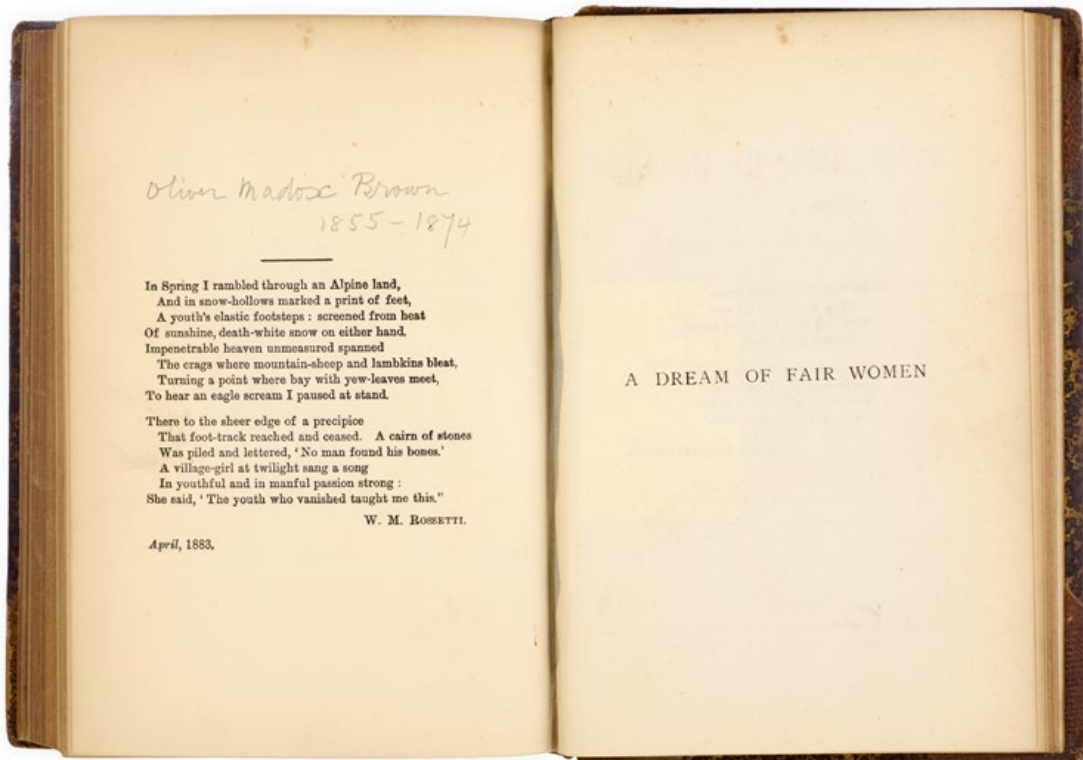
WMR's sonnet 'In Spring I rambled' was written in memory of his wife's half-brother Oliver Madox Brown (1855–74), and appeared under the title 'Defuit' in John Ingram's *Oliver Madox Brown: a Biographical Sketch* (1883). The proof printing here is in the same type but is untitled, and has several variant readings.





Buchanan's *Fleshy School* (1872), a pamphlet expansion of an earlier article, attacked the sensualism of Rossetti, Swinburne, and Morris; though he later withdrew his criticism, it elicited important responses from Rossetti (in a letter to the *Athenaeum*) and Swinburne (in *Under the Microscope*, 1872), and contributed not a little to DGR's severe depression in that year. Fredeman 82.6.

Three other very rare pieces feature in the volume. The philanthropist Rose Mary Crawshay had established the Byron-Keats-Shelley prizes as the UK's only literary prize for female scholars. This was the inaugural publication of the prize essays, and is apparently unrecorded. Also unrecorded is *Out of the Deep* (1881), a group of six poems by the Rev Charles Black, including several inspired by Shelley. Gurney's *A Dream of fair Woman* provided a guided tour to DGR's posthumous Royal Academy exhibition of 1883. Fredeman 31.12 (Senate House only in Library Hub).



A CHILDHOOD FAVOURITE OF THE ROSSETTIS

11. **GOEDART, Johannes.** *Metamorphosis naturalis, ofte historische beschryvinghe vanden oirspronk, aerd, eygenschappen ende vreemde veranderinghen der wormen rupsen, maeden [etc.] Middleburg, Jaques Fierens, [1662–7.]*

Two vols, small 8vo, pp. [30], 152, [8]; [20], 288, [16 (index)], with an additional hand-coloured engraved title-page in each volume (that in vol I supplied from the French edition published in Amsterdam in 1700), and numerous hand-coloured plates of insects and larvae; some browning and foxing, in worn and dry contemporary calf, rebaked, edges chipped; unidentified European armorial bookplate to front endpaper; ownership inscription of WMR dated 1868, with a note in his hand below dated 1905. £800

First edition of an important work of early entomology; a posthumous third volume appeared in 1669. WMR has noted that ‘This book (a different copy) was a great favourite with Gabriel + the rest of us at a very childish age – say when he was 6 years old’.



ON GABRIELE ROSSETTI, WOLLSTONECRAFT, AND WOMEN'S SUFFRAGE

12. [HALLAM, Arthur Henry.] *Remarks on Professor Rossetti's "Disquisizione sullo spirito antipapale."* London, Edward Moxon, 1832.

[bound with:]

BLIND, Mathilde. 'Mary Wollstonecraft' from *New Quarterly Magazine*, 1878.

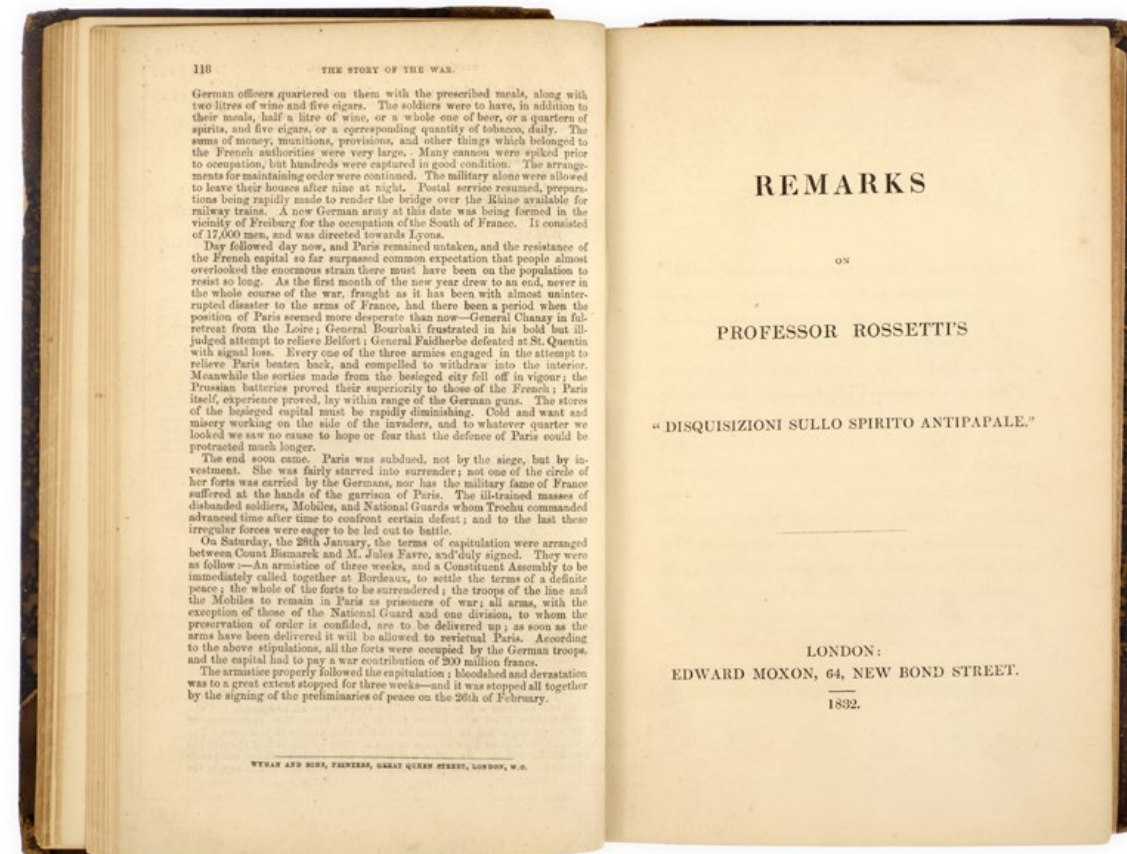
[and with:]

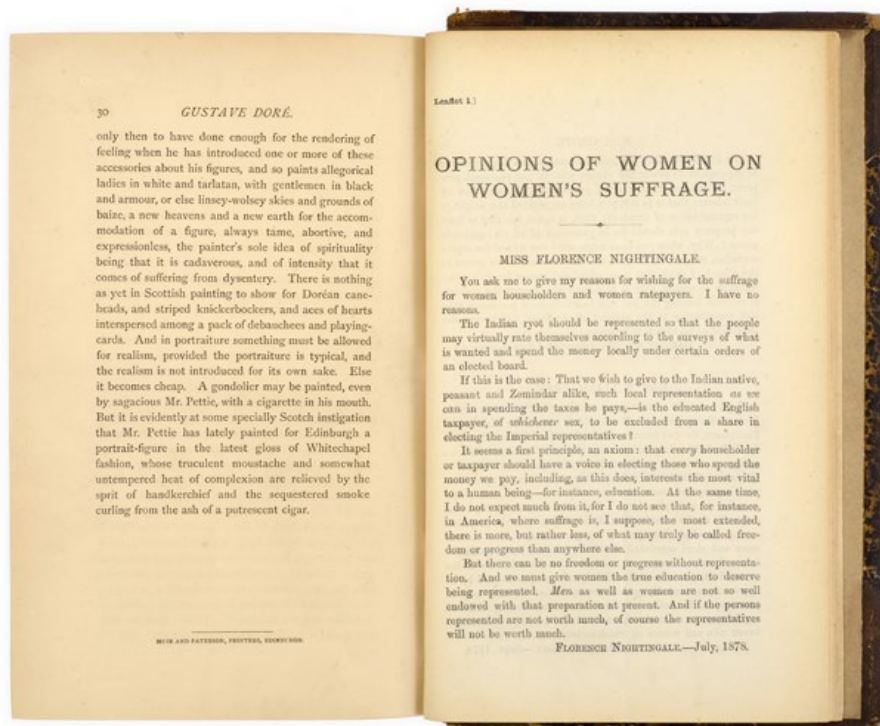
[NIGHTINGALE, Florence, et al.] *Opinions of Women on Women's Suffrage.* [Leaflets 1 to 5]. [Manchester, A. Ireland & Co., 1878].

[and with seventeen other pamphlets and periodical extracts.]

Nineteen works, 8vo, Hallam: pp. 76; Blind: pp. 390–412; Nightingale: pp. 4,4,4,4,4; bound with other works in late nineteenth century half green morocco, worn, front cover coming loose; manuscript index in WMR's hand to front endpaper, ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (1919). £2000

First edition of a comprehensive essay, with notes, on Gabriele Rossetti and Dante. Despite the title, GR's *Sullo spirito antipapale che produsse la Riforma* (1832) was devoted largely to Dante and to his belief in the existence of a hidden anti-papal sect across medieval Europe (see also item 74). Arthur Henry Hallam was the son of the historian Henry Hallam (who had been a subscriber to GR's edition of Dante in 1826–7), and is now best known for his tragic early death in 1833 and its commemoration in Wordsworth's *In Memoriam*. This essay is one of his only published works to stand on its own merits. A copy, possibly the present, is listed in the manuscript catalogue of DGR's books drawn up by WMR in 1866 (see *Rossetti Archive*).





Hallam's *Remarks* is bound here with Mathilde Blind's essay on Mary Wollstonecraft. Blind was one of the writers to rehabilitate Wollstonecraft's reputation in the 1870s, though her own feminism was more radical – she notes here that *A Vindication of the Rights of Woman* might more properly be titled *A Vindication of the Duties of Woman*.

The five very rare Manchester-printed leaflets of *Opinions of Women on Women's Suffrage* (1878) were printed on behalf of the National Society for Women's Suffrage; it was a cause which WMR held dear, as did his wife Lucy Madox Brown Rossetti (see item 23). Contributors here include Florence Nightingale, Rose Mary Crawshay, Frances Power Cobbe, Sophia Jex-Blake, and Barbara Bodichon. **Library Hub and OCLC record only Leaflet 1 (of 5).** Bishop and Goldie 116. A collected edition in 61pp. was published in 1879.

Other contents in the volume include *Beeton's Book of the War* (1871), William Renton's *Gustav Doré* (1877, 'with the publishers' compliments'), and periodical appearances of CGR's 'A Bride Song' and 'Amor Mundi'.

'AMERICA MAY BE PROUD OF HIM'

13. HARTE, Bret, and Joaquin MILLER. Stories of the Sierras and other Sketches. By Bret Harte ... with a Story of Wild Western Life by Joaquin Miller. *London, John Camden Hotten, [1872.]*

[bound with:]

CASEY, John K. The Rising of the Moon, and other Ballads, Songs, and Legends ... *Glasgow and London, Cameron and Ferguson, [1869?]*

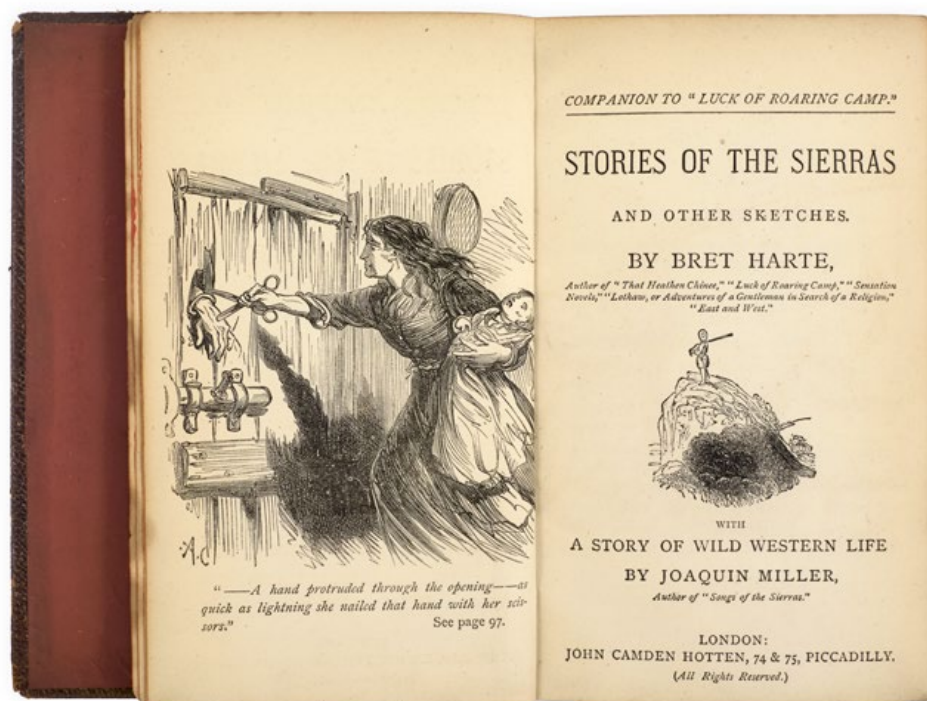
[and with:]

[ANTI-CATHOLICISM.] Roma papale svelata al popolo. Supplemento all'opuscolo III ... [Venice, Giacomo Stude, 1868?]

Three works, small 8vo, Harte: pp. 152, with a half-title and a frontispiece; Casey: pp. 116, with the original colour-printed front wrapper; Anti-Catholicism: pp. 31, [1]; ownership inscription to final title of WMR dated 1869. £1500

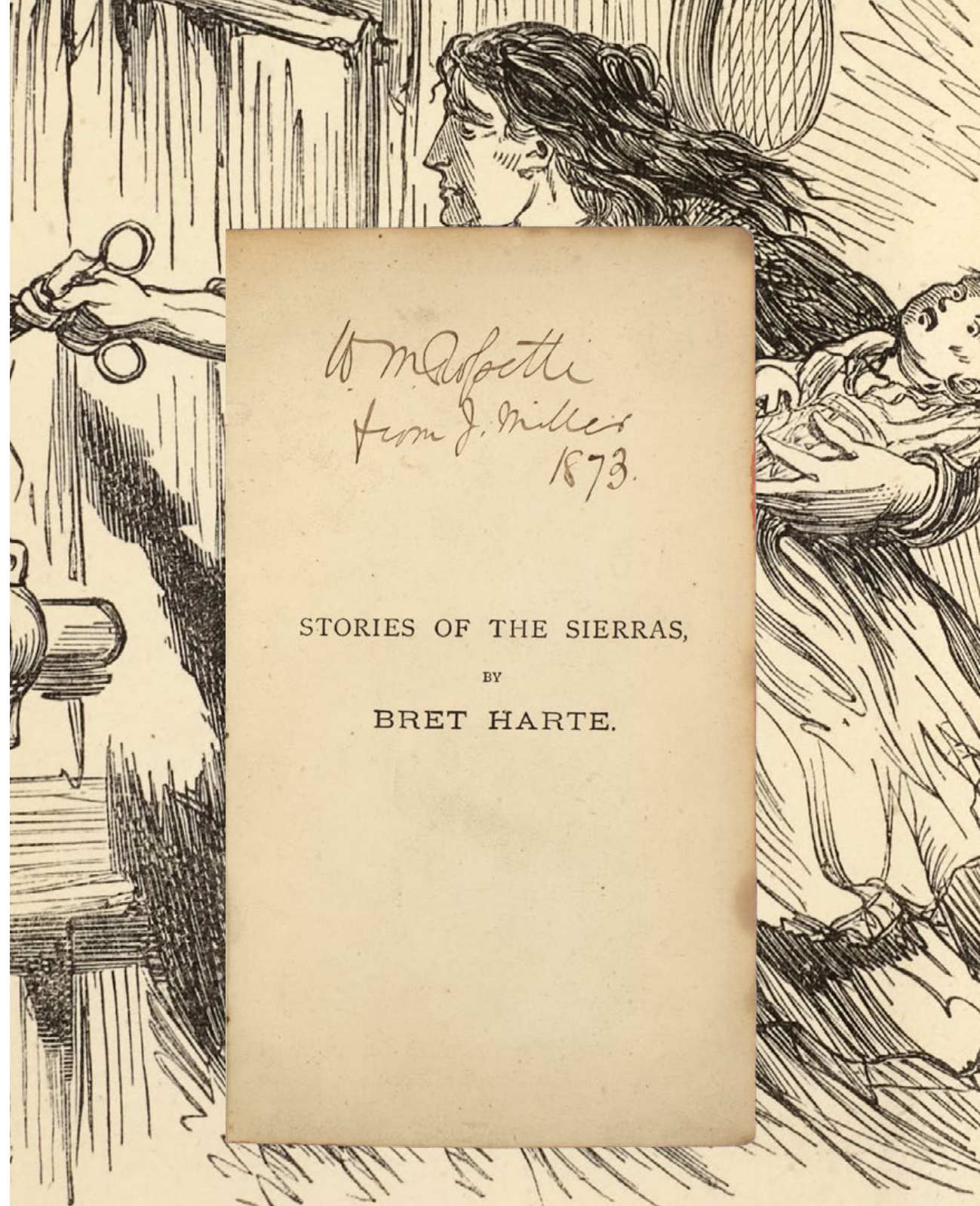
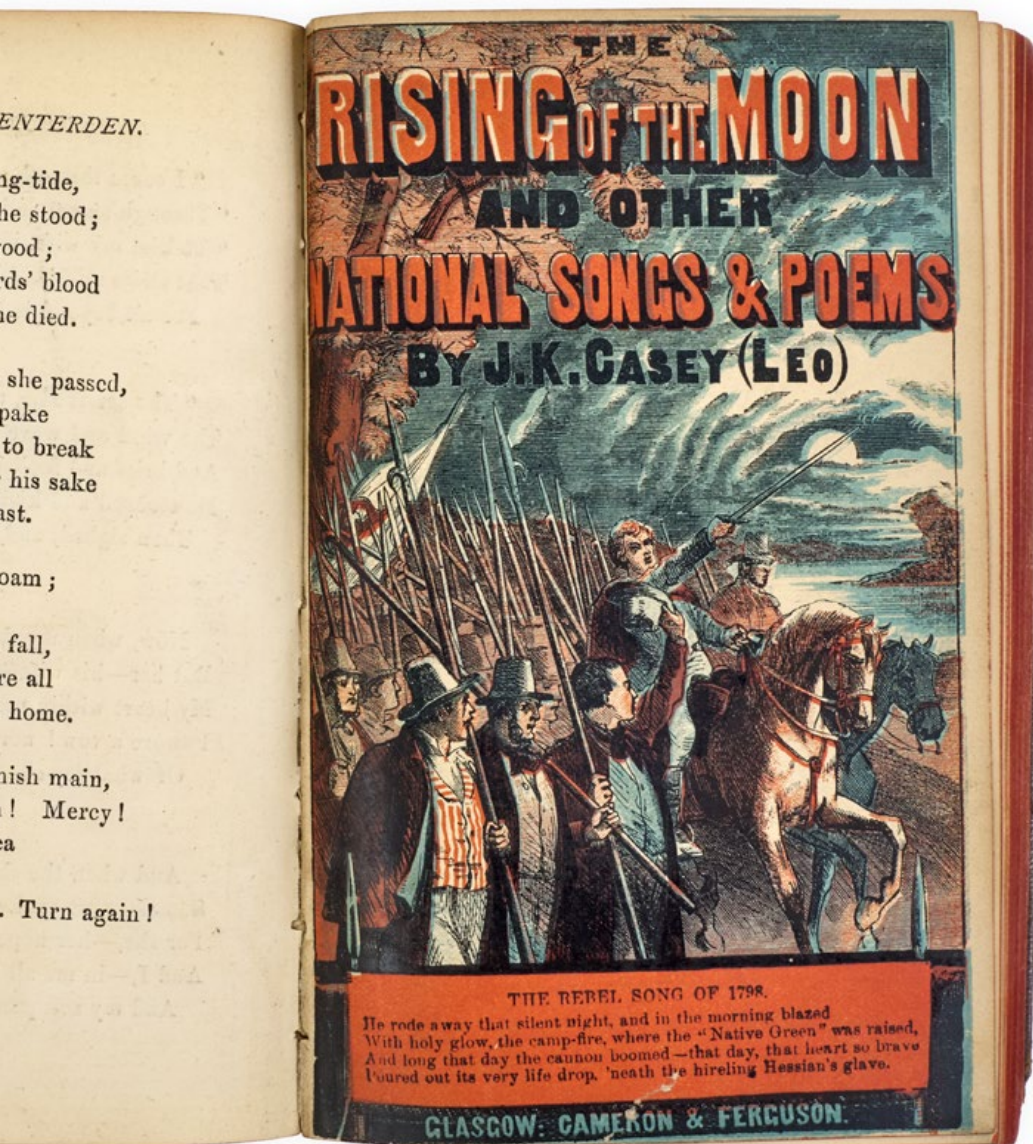
Presentation copy from Joaquin Miller (i.e. Cincinnatus Heine Miller) to WMR of this very rare short collection of Westerns, which opened with Miller's 'The Last Man of Mexican Camp'.

An American frontiersman poet, Miller had been encouraged into print by Harte; he emigrated to England in the late 1860s and published there his *Songs of the Sierras* (1871), which was well received by the Pre-Raphaelites, and was positively reviewed by WMR in the *Academy*: 'Excitement and ambition may be called the twin geniuses of Mr. Miller's poetical character ... America may be proud of him'. In 1873 Miller was to dedicate *Songs of the Sunlands* to the Rossettis. Miller's diary recorded a dinner with DGR before he returned to America: 'I cannot



forget that dinner ... nor can I hope to recall its shining and enduring glory. I am a better, larger man, because of it ... All London, or rather all the brain of London, the literary brain, was there. And the brain of all the world, I think, was in London'. **Library Hub** records one copy only, at NLS.

Stories of the Sierras is bound here with an uncommon collection of Irish national ballads by John Keegan Casey, inscribed by WMR on the inside wrapper as 'from Dr Dobbin 1872'. Rev. Orlando Thomas Dobbin was the only living non-American writer to be included in WMR's collection of *Humorous Poems* (1872). *Roma papale svelata al popolo* was a monthly periodical published 1868-9; this supplement is a virulent attack on Pius IX, bought by WMR when in Florence in 1869.



Wm. M. Dobbin
from J. Miller's
1873.

STORIES OF THE SIERRAS,
BY
BRET HARTE.

—A hand protruded through the opening—
lightning she nailed that hand with her scis-

14. HOME, John. Douglas: a Tragedy, in five Acts ... *London, Sabine and Son, 1800.*
[bound with two other works:]

8vo, pp. 44, [2]; rather soiled and stained, inscribed in WMR's hand on the title-page 'WMRossetti from Dixon 1869'; bound in contemporary half green diced roan, front hinge broken; ownership inscription and manuscript index of WMR; numbered 'LXXII'. £300

Very rare later edition of Home's popular tragedy. Not in ESTC; Library Hub shows NT (Stourhead) only. The Dixon who gave WMR this copy is likely Thomas Dixon, the Sunderland corkcutter, poet, Ruskin acolyte, and enthusiast of Whitman. It was Dixon who had first introduced William Bell Scott to *Leaves of Grass*, and Scott who sent it on to WMR.

'IN MEMORY OF LEIGH HUNT'

15. HUNT, Leigh. A Tale for a Chimney Corner, and other Essays ... Edited (with Introduction and Notes) by Edmund Ollier. *London, John Camden Hotten, [1869].*
[bound with two other works.]

12mo, pp. xxxiii, 350, with a frontispiece; bound with two other works published by Hotten in 1869, in contemporary green morocco, front cover detached, spine leather loose; ownership inscriptions dated 1869 and manuscript index of WMR; numbered 'XLVI'. £300

First edition thus, inscribed by one of the subscribers, the novelist and biographer Gertrude Townshend Mayer (*née* Dalby) 'W. M. Rossetti, Esq. In Memory of Leigh Hunt'. Mayer's father John Watson Dalby had been a friend of Hunt.

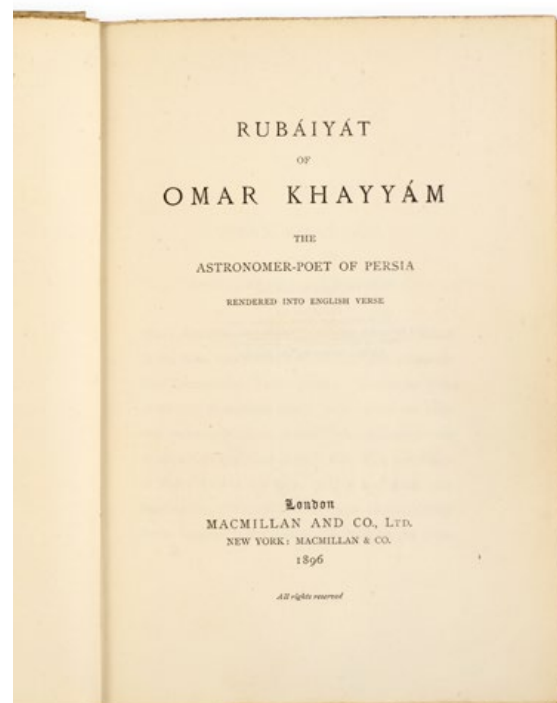
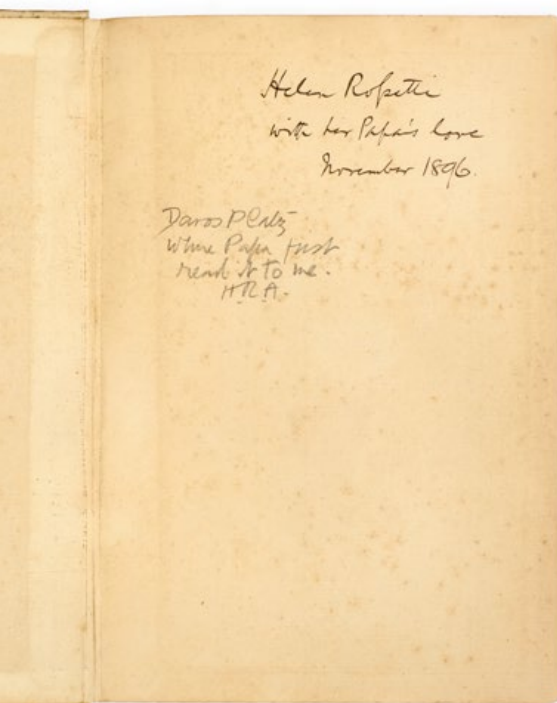
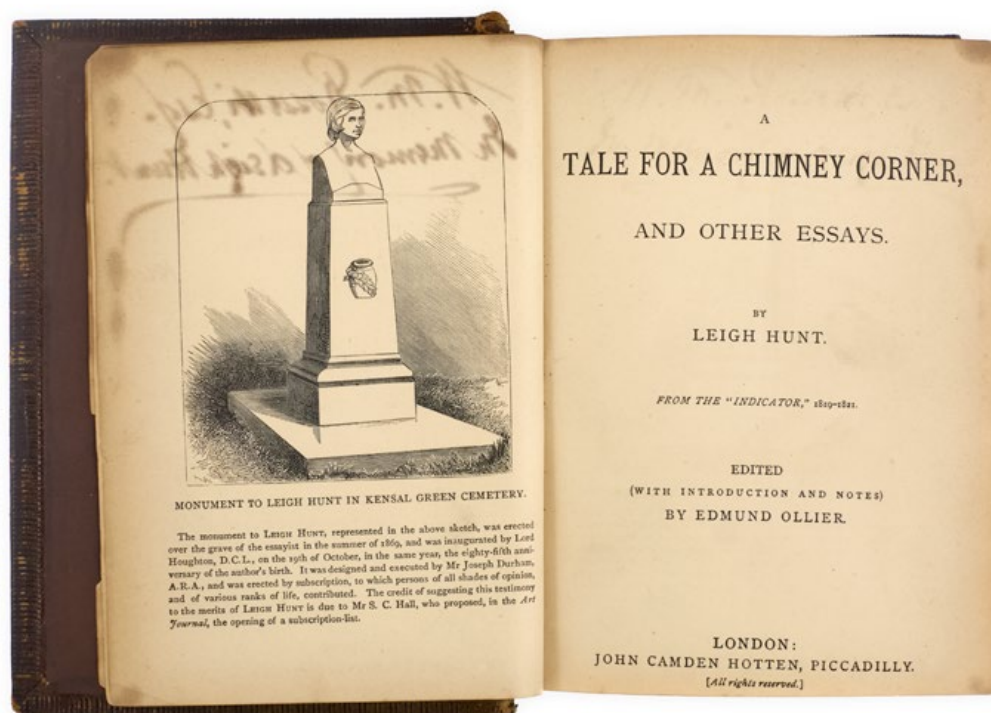
The other works are: *The True Story of Lord and Lady Byron ... in Answer to Harriet Beecher Stowe* (see also item 2); and *Passages from the Note-books of the late Nathaniel Hawthorne* (both 1869). John Camden Hotten had published WMR's edition of Whitman in 1868.

FROM WMR TO HIS DAUGHTER

16. KHAYYÁM, Omar. Rubáiyát ... rendered into English Verse. *London and New York, Macmillan, 1896.*

8vo, pp. [4], 112, with a half-title; a very good copy partly untrimmed, in the publisher's stiff vellum, Sotheran ticket to front endpaper; presentation inscription from WMR to free endpaper, ownership inscription of his daughter Helen Rossetti Angeli. £500

An attractive later edition of Fitzgerald's translation inscribed 'Helen Rossetti with her Papa's love November 1896', and subsequently by the recipient 'Davos Platz, where Papa first read it to me'.



DGR had played no small part in the success of the Fitzgerald's *Rubáiyát*, which fell 'absolutely dead at the published price' (1s.) when first issued by Quaritch in 1859, was offered at 4d, then 2d, and finally was consigned to the penny-box outside Quaritch's premises, where it was discovered by Swinburne and DGR in 1861. The pair passed it on to Browning, Ruskin, Morris, and Meredith, and ensured its lasting success.

In January to June 1896 WMR and his daughter Helen were in Davos Platz in Switzerland for their health (after she showed signs of the consumption that had killed her mother).

PRESENTATION COPY TO DGR

17. LAMARTINE, Alphonse de; William NORTH, *translator*. Poetic Meditations ...
London, H. G. Clarke, 1848.

[bound with:]

[HYMNS.] The People's Hymnal ... London, Joseph Masters, 1867.

[and with:]

[VALENTINES.] [*wrapper title*.] The Book of Love, or Cupid's Valentine Writer, for Gentlemen ... Glasgow, David Jack & Son, [n.d.]

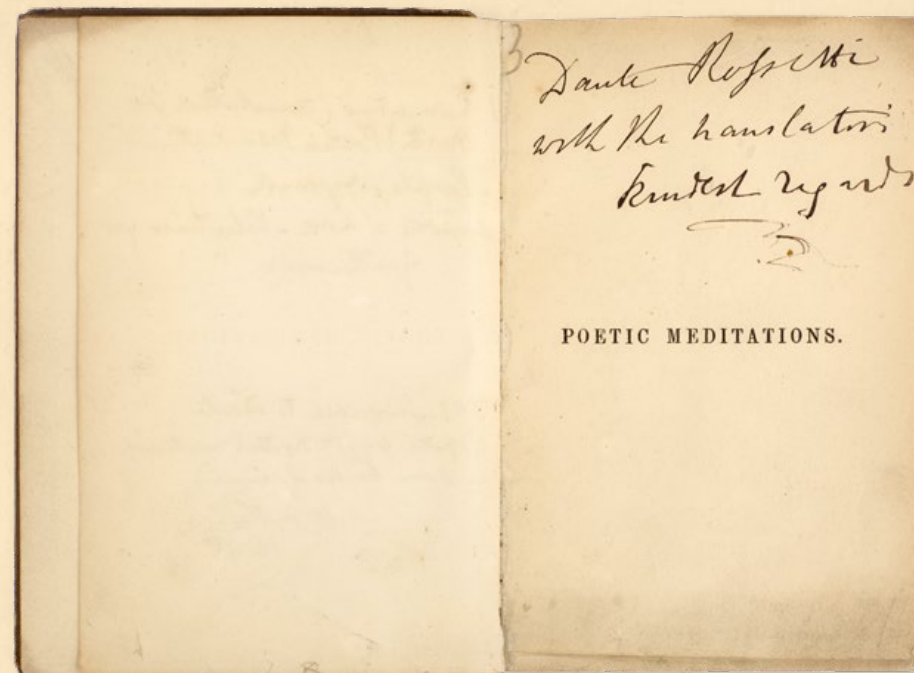
Three works, 12mo, Lamartine: pp. 159, [1], with a half-title; Hymns: pp. [4], 227, [1]; Valentines: pp. [25]-48, with a brown printed paper front wrapper; bound together in late nineteenth-century green morocco, sunned, and rubbed; ownership inscriptions of WMR to Hymns (dated 1869) and Valentines (dated 1866), manuscript index in WMR's hand to front endpaper, with an additional note in his hand dated 1904. £2000

Rare first edition of William North's translations from Lamartine, inscribed to 'Dante Rossetti with the translator's kindest regards'. A novelist, poet, and radical, North (1825-54) saw DGR regularly between August 1848 (the month his Lamartine was published) and 1852 when he emigrated suddenly to America; in 1854 he committed suicide by prussic acid (*i.e.* cyanide poisoning). WMR notes here that North is 'mentioned in some books of mine', and indeed later described him as 'an eccentric literary man, not without a spice of genius, of whom we then saw a goodish deal'. The character of Viridor in North's extraordinary novel *The City of the Jugglers* (1850) closely resembled Lamartine. Library Hub and OCLC record copies at Bodley, Cambridge, V&A, and Harvard only.

The *People's Hymnal* (1867) was compiled by Richard Frederick Littledale, who met CGR through William Bell Scott in 1864. He included sections from Christina's 'Martyr's Song' here, unattributed and without a title.

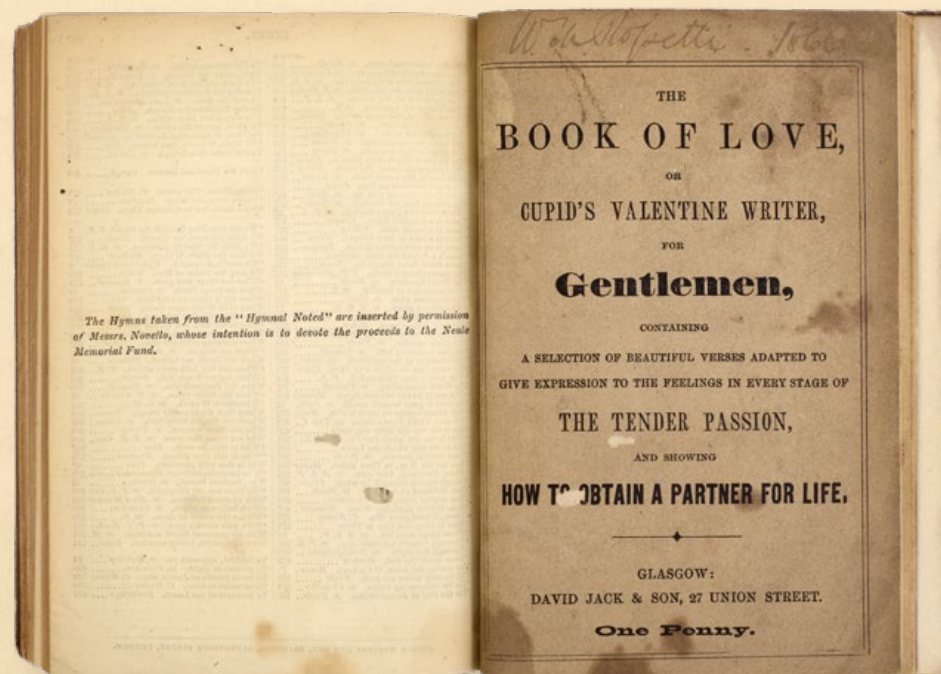
The Book of Love, a late Glasgow-printed example of a commercial 'Valentine writer', is apparently unrecorded.

POETIC MEDITATIONS.



TRANSLATED BY

WILLIAM NORTH.



W. M. Rossetti
from Swinburne
1864

SAVONAROLA

E

IL PRIORE DI SAN MARCO.

FROM LANDOR TO SWINBURNE TO WMR

18. [LANDOR, Walter Savage.] Savonarola e il priore di San Marco. [*Florence, Barbèra, 1860.*]

[bound with:]

CLARK, Richard. The Words of the most favourite Pieces performed at the Glee Club, the Catch Club and other public Societies ... *London, Philanthropic Society, 1814.*

[and with:]

[QUEEN CAROLINE.] The Proceedings and Correspondence upon the Subject of the Inquiry into the Conduct of her royal Highness the Princess of Wales ... *London, Richard Edwards for J. Cawthorn and W. Lindsell, 1807.*

[and two other works.]

Five works, 8vo, pp. Landor: pp. 7, [1] (inscription to title in WMR's hand); Clark: pp. [iii]–lv, [1], 435, [1]; Queen Caroline: pp. vii, [1], 246, [2], 108, [4]; bound together, covers wanting, spine very dry and defective; manuscript index in WMR's hand to front endpaper, ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £1800

First edition of a Landor rarity, given in the year of the author's death to William Michael Rossetti by their mutual friend Algernon Charles Swinburne. An 'imaginary conversation' in which the radical friar Savonarola (a popular icon of the Risorgimento, see also item 49) learns of his death sentence and defends his actions, *Savonarola* was printed in Florence, apparently in an edition of a thousand copies, sold very cheap, the proceeds to go to the relief of Garibaldi's injured followers.

Landor had been living in Florence when he wrote the earliest of his *Imaginary Conversations* in the 1820s, and it was to there he returned in 1858, dependent upon a family who were ill-disposed to help him. Browning came to his aid, and he settled into preparing new editions of his work, and promoting the unification of Italy with publications like the present. WMR visited him in 1860 in the company of Vernon Lushington, Browning making the introduction. Landor had been one of Swinburne's literary heroes since his Eton days, and was to be the dedicatee of *Atalanta in Calydon*. In the spring of 1864, Swinburne, who had spent the last two years living with DGR (and occasionally WMR) in Cheyne Walk, visited Florence specifically to see Landor. Landor gave a number of copies of *Savonarola* to Swinburne at the time of his visit – apart from the present, others were presented to his housekeeper Mrs Mason (later in the Spoor library), and Edmund Stedman.

If a thousand copies were indeed printed, its ephemerality has led to a high rate of attrition, and the work is now very uncommon. Wise and Wheeler 52.

Savonarola is bound here with a number of other works including an extensive collection of lyrics to glees, and the suppressed first edition of the work later known as 'The Book' after it was reissued in 1813, occasioned by Privy Council discussions over the separation of Princess Charlotte from Queen Caroline.

19. **LATINI, Brunetto.** *Il Tesoretto e il favoletto ... ridotti a miglior lezione col soccorso dei codici e illustrati dall'abate Gio. Batista Zannoni ... Florence, Giuseppe Molini, 1824.*

8vo, pp. [iii]–lxiii, [1], 259, [1]; scattered foxing, but a good copy in later stiff vellum, gilt; ownership inscription of WMR, with a marginal pencil note questioning some dates on p. ix. £300

An important edition of this verse treasury of knowledge by Brunetto Latini (c. 1220–1294), friend and 'teacher' of Dante, who nevertheless placed him his third ring of the Seventh Circle of Hell, along with the blasphemers, sodomites, and usurers.

THE ROMANTICS IN ROME, AND A REVIEW OF WHITMAN

20. **MARIO, Jessie White.** *Sepolcri inglesi in Roma. Rome, Tipografia Barbèra, 1879.*

[bound with:]

[WHITMAN.] **GILCHRIST, Anne.** 'A Confession of Faith' from *To-Day*, June 1885.

[and with:]

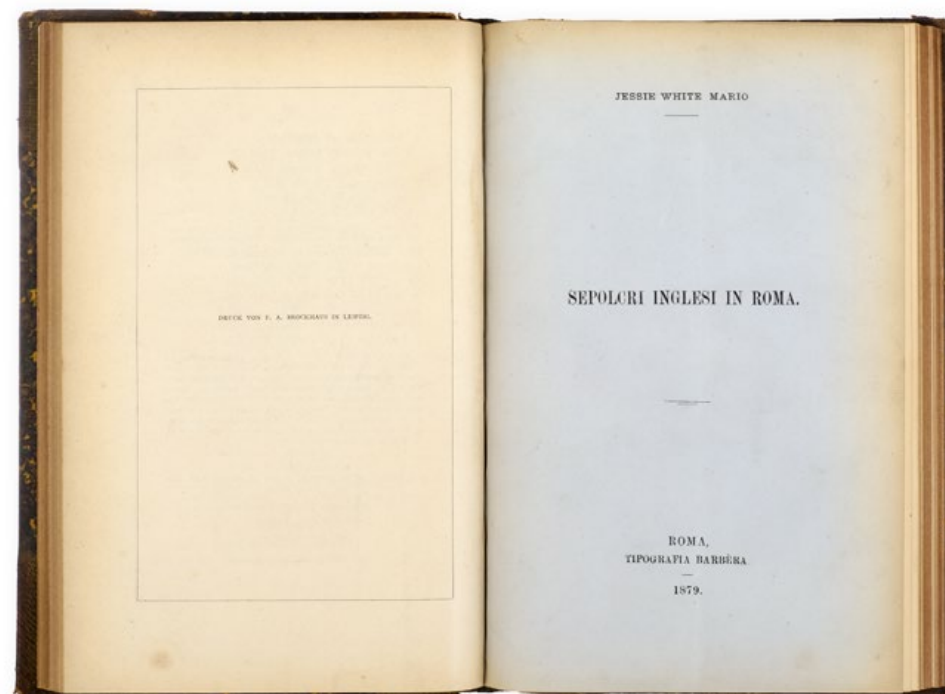
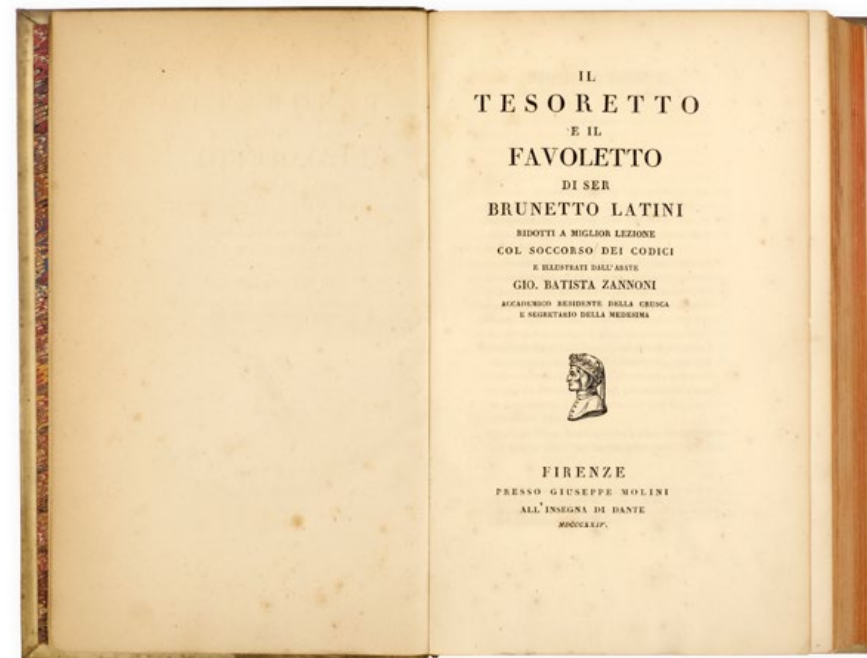
MERRIMAN, Helen Bigelow. 'The English Pre-Raphaelite and poetical school of painters' from *The Andover Review*, Boston 1884.

[and twelve other works in English, German and French.]

Fifteen works, 8vo, Mario: pp. [4], 21, [1], with two albumen photographs (of the tombs of Keats and Shelley) laid down and captioned in pen; title-page (or wrapper) on blue paper; Merriman: pp. iv, 593–612; Gilchrist: pp. 269–284; manuscript index in WMR's hand to front endpaper, ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919); numbered 'LII'. £1500

A presentation copy of this very rare essay (first printed in *Nuova Antologia* earlier in 1879) on the Romantics buried in Rome, inscribed 'To William Michael Rossetti with gratitude for the joy derived from the perusal of his beautiful editions of Shelley ... JWMario Rome 25th June 1879'. The photographic illustrations appear only in this separate edition. Jessie White Mario (also known as 'Hurricane Jessie') had started working with Mazzini in London in the cause of Italian unification, and was arrested in Genoa after accompanying him there in 1857. She was a nurse to Garibaldi's forces in the 1860s, and devoted herself to social issues and journalism in the '70s. WMR had first met 'this true heroine' just before her departure for Italy in 1857 (*Some Reminiscences*). **BL only in Library Hub.**

Anne Gilchrist's 'A Confession of Faith' (from *To-Day*, June 1885), summarises her views on Walt Whitman. Gilchrist had been introduced to Whitman's work by WMR and wrote the first important critical appreciation of him in 1870, later moving to America and establishing



Der Sturz des Tyrannen

le... e.



Fischer's Works



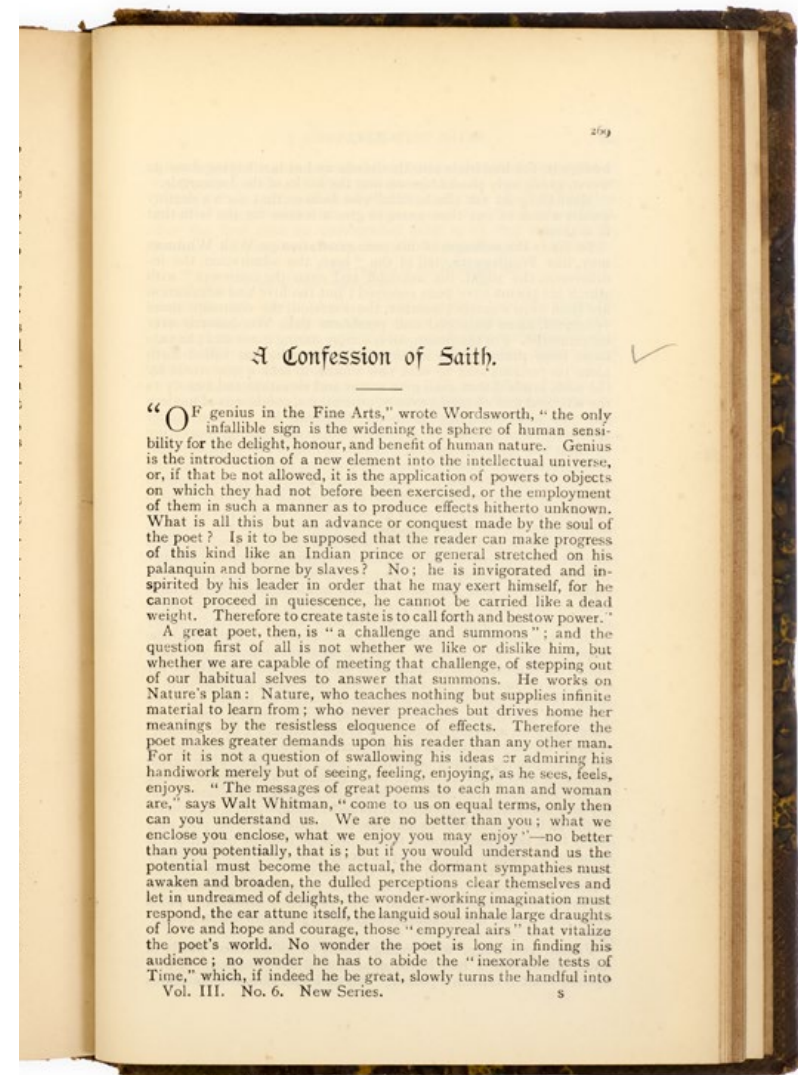
To William Michael Rossetti
with gratitude for the
joy derived from the
perusal of his beautiful
memoir & edition of
Shelley
Mainz
Nov. 25th June 1879

Ein

sferd!

a close friendship with the poet. Whitman asked her to send ten copies of the present article to him, and given her close connection to WMR, it is likely this came to him in the same manner. WMR called her 'a woman who has read and thought much, and whom to know is to respect and esteem in every relation, whether of character, intellect, or culture'.

Other works in the volume include a 'superficial' article on the Pre-Raphaelites by Helen Merriman (Fredeman 78.3), a group of six satirical, illustrated German magazines on Napoleon III (*O. Humburg's Humoristica* etc., bought by WMR in Nuremberg and Munich in October 1870), an undated edition of Washington Irving's *The History of New York, from the Beginning of the World to the End of the Dutch Dynasty ...* by Diederich Knickerbocker, and the libretto of Richard Wagner's *Parsifal* (Mainz, 1877).



A Confession of Saith.

"OF genius in the Fine Arts," wrote Wordsworth, "the only infallible sign is the widening the sphere of human sensibility for the delight, honour, and benefit of human nature. Genius is the introduction of a new element into the intellectual universe, or, if that be not allowed, it is the application of powers to objects on which they had not before been exercised, or the employment of them in such a manner as to produce effects hitherto unknown. What is all this but an advance or conquest made by the soul of the poet? Is it to be supposed that the reader can make progress of this kind like an Indian prince or general stretched on his palanquin and borne by slaves? No; he is invigorated and inspirited by his leader in order that he may exert himself, for he cannot proceed in quiescence, he cannot be carried like a dead weight. Therefore to create taste is to call forth and bestow power."

A great poet, then, is "a challenge and summons"; and the question first of all is not whether we like or dislike him, but whether we are capable of meeting that challenge, of stepping out of our habitual selves to answer that summons. He works on Nature's plan: Nature, who teaches nothing but supplies infinite material to learn from; who never preaches but drives home her meanings by the resistless eloquence of effects. Therefore the poet makes greater demands upon his reader than any other man. For it is not a question of swallowing his ideas or admiring his handiwork merely but of seeing, feeling, enjoying, as he sees, feels, enjoys. "The messages of great poems to each man and woman are," says Walt Whitman, "come to us on equal terms, only then can you understand us. We are no better than you; what we enclose you enclose, what we enjoy you may enjoy"—no better than you potentially, that is; but if you would understand us the potential must become the actual, the dormant sympathies must awaken and broaden, the dulled perceptions clear themselves and let in undreamed of delights, the wonder-working imagination must respond, the ear attune itself, the languid soul inhale large draughts of love and hope and courage, those "empyrean airs" that vitalize the poet's world. No wonder he has to abide the "inexorable tests of Time," which, if indeed he be great, slowly turns the handful into

HAND AND SOUL IN ITALIAN

21. [MARTIN, Arthur Patchett.] *The Tennyson Memoir. Shanklin (Isle of Wight), Silsbury Brothers, 1897.*

[Bound with:]

[ROSSETTIS.] A collection of periodical extracts on the Rossettis and other Pre-Raphaelites, including an Italian translation of *Hand and Soul* by WMR's daughter Olivia Rossetti Agresti. 1890–1901.

Large 8vo, *Martin*: pp. 23, [1], with numerous half-tone illustrations; Rossettis: variously paginated; bound together in late nineteenth-century half red pebbled morocco, wanting front cover; manuscript index in WMR's hand to front endpaper; numbered 'XX'. £1000

Very rare first edition of Martin's article on 'Tennyson and the Isle of Wight' published as a literary supplement to the periodical *Vectis* (1896–1903). This first edition is not in Library Hub or OCLC, which together list a single copy of a second edition at State Library of New South Wales, and reprints of 1898. Martin had commissioned a poem and an article from CGR in 1892 for *Literary Opinion*.

The other contents of the volume include:

ROSSETTI, Dante Gabriel. 'La Mano e l'anima (Hand and Soul)' translated by Olivia Rossetti Agresti, from *Flegrea*, Napoli 1901. DGR's niece Olivia (1875–1960) married the anarchist refugee Antonio Agresti in 1897, then followed an unconventional political trajectory which ended in Italian fascism; after she was widowed in 1926 she became a friend of Ezra Pound.

LOW, Frances H. 'Some Early Recollections of Sir John Everett Millais, Bart., P.R.A.', from *The Strand*, 1896. Fredeman 37.38.

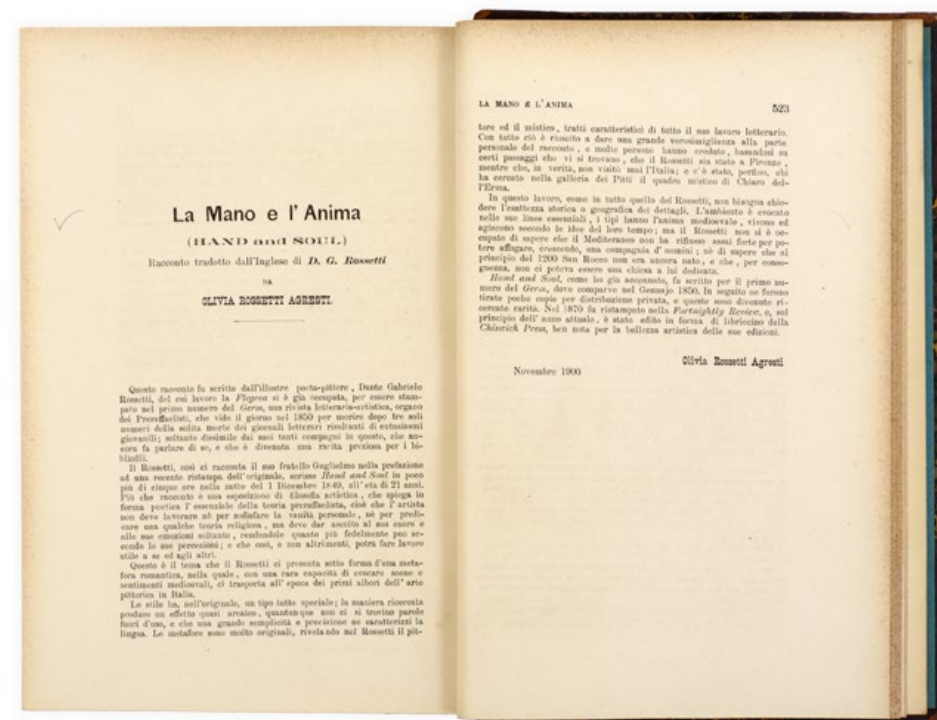
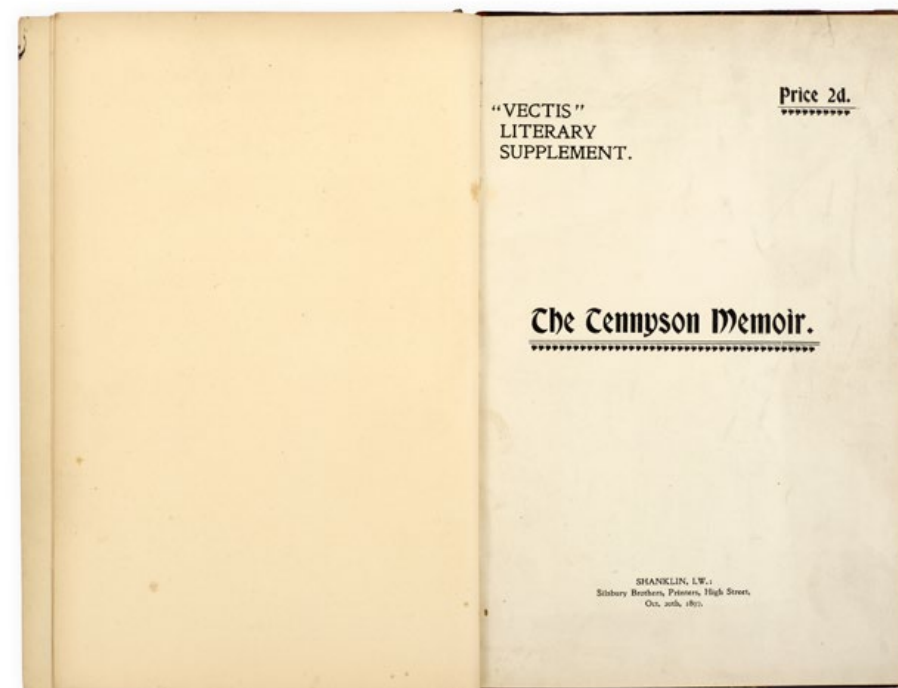
CAINE, Lily Hall. 'A Child's Recollections of Rossetti', from *New Review*, 1894. Fredeman 25.17

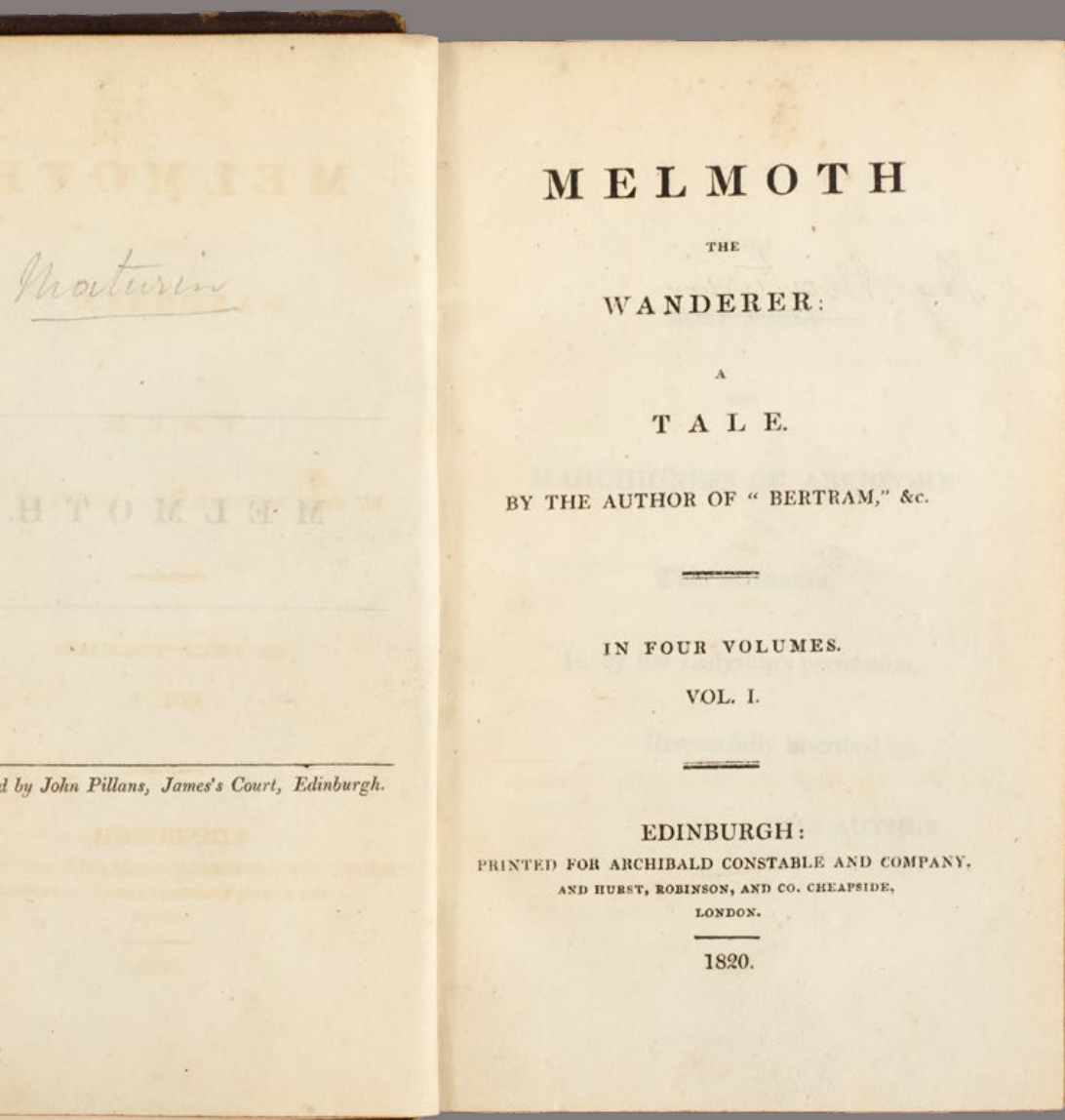
RADFORD, Ernest. 'The Life and Death of "The Germ."', from *Idler*, 1898. Fredeman 73.6

MEYNELL, Alice. 'Christina Rossetti', from *New Review*, 1895. Fredeman 44.29.

PARKES, Kinton. 'Ruskin and Pre-Raphaelitism', from *New Century Review*, 1900. Fredeman 77.40.

RADICE, Benedetto. *Gl'Ingesi nel Risorgimento Italiano. Livorno, 1901. Inscribed to WMR on the initial blank 'Al Signor Guglielmo Rossetti ... il Prof Benedetto Radice cordialmente offre'. 1902. Not in Library Hub or OCLC. Gabriele Rossetti is mentioned twice.*





A GOTHIC MASTERPIECE

22. MATURIN, Charles. *Melmoth the Wanderer: a Tale ... Edinburgh, Archibald Constable and Company; London, Hurst, Robinson, and Co., 1820.*

Four vols, 12mo, bound in three, pp. [iii]–xii, 341, 146; [4], 147–321, 310; [4], 311–368; 453, [1], bound with the half-titles and title-pages to vols I–III at the beginning of each of three volumes as bound, those to vol. IV not required and discarded, as were the terminal advertisements in vol. IV; some scattered foxing but a very good copy in nineteenth-century green morocco, gilt, edges rubbed, spines dry and sunned; ownership inscriptions in vol. I of WMR (dated 1872) and Helen Rossetti Angeli (dated 1919). **SOLD**

First edition of what is often considered alongside *Frankenstein* as the supreme masterpiece of the Gothic genre. Written some twenty-five years after *The Mysteries of Udolpho* and *The Monk*, this was the last of the great Gothic novels.

Maturin's epic tale follows the passage through time of a 'Wanderer' – who has mortgaged his soul to the Devil, for a period of immortality and the power to inflict undetected whatever harm he desires – searching for any sinner miserable enough in his extremity to exchange destinies, and so to grant Melmoth his release through natural death. Melmoth's descendent and namesake learns the story, and observes the last peregrinations of the Faustian victim-villain.

The power of this tale has captivated its readers from Goethe to Pushkin, to Byron and Scott, Baudelaire, Hawthorne, and Poe. Balzac, who wrote a sequel (*Melmoth Réconcilié à l'Église*) in 1835, spoke of a quartet of 'great images' by 'the greatest geniuses of Europe', in which *Melmoth the Wanderer* joins Byron's *Manfred*, Mozart's *Don Juan*, and Goethe's *Faust*, is 'no less powerful than [*Faust*], and is based on material perhaps even more dramatic'. Elsewhere Melville's Captain Ahab and Hawthorne's Rappaccini and Chillingworth have clear links with Maturin's archetypal hero, while Oscar Wilde expressed the misery of his exile by adopting the pen-name 'Sebastian Melmoth'.

The Polidori-Rossetti household was suffused with Gothic tendencies. Not only had uncle John Polidori written the first vampire story in English, but his father Gaetano had translated *The Castle of Otranto* into Italian. 'When Gabriel, Christina, and I were young we used to read Maturin's novels over and over again, and they took great hold of our imagination' (WMR, quoted by Mackenzie Bell); the influence of Maturin is felt particularly strongly in Christina's verse, with its struggles over dilemmas of love and religion. The early poems 'Isidora' and 'Immalee' (1847) were based directly on *Melmoth*; see Diane d'Amico, 'Christina Rossetti: the Maturin Poems' in *Victorian Poetry* 19:2 (1981).

Garside, Raven and Schowerling 1820:51; Sadleir 1667; Wolff 4650.

WOMEN'S RIGHTS AND COPYRIGHT

23. **MILL, John Stuart.** Speech ... at the great Meeting in favour of Woman's Suffrage, held in the Music Hall, Edinburgh, January 12, 1871 ... *Edinburgh, John Lindsay, 1873.*

[bound with:]

COBBE, Frances Power. Our Policy: an Address to Women concerning the Suffrage ... *London, W. Wilfred Head, [1870?]*

[and with:]

MAINE, Sir Henry Sumner. The Early History of Property of married Women ... A Lecture ... *Manchester, A. Ireland and Co., [1873].*

[and with:]

CRUIKSHANK, George. The Artist and the Author. A statement of Facts ... [second edition]. *London, Bell and Daldy, [1872]*

[and with:]

[COPYRIGHT.] Memoranda on international and colonial Copyright. March 1872. *London, Spottiswoode & Co., 1872.*

[and with:]

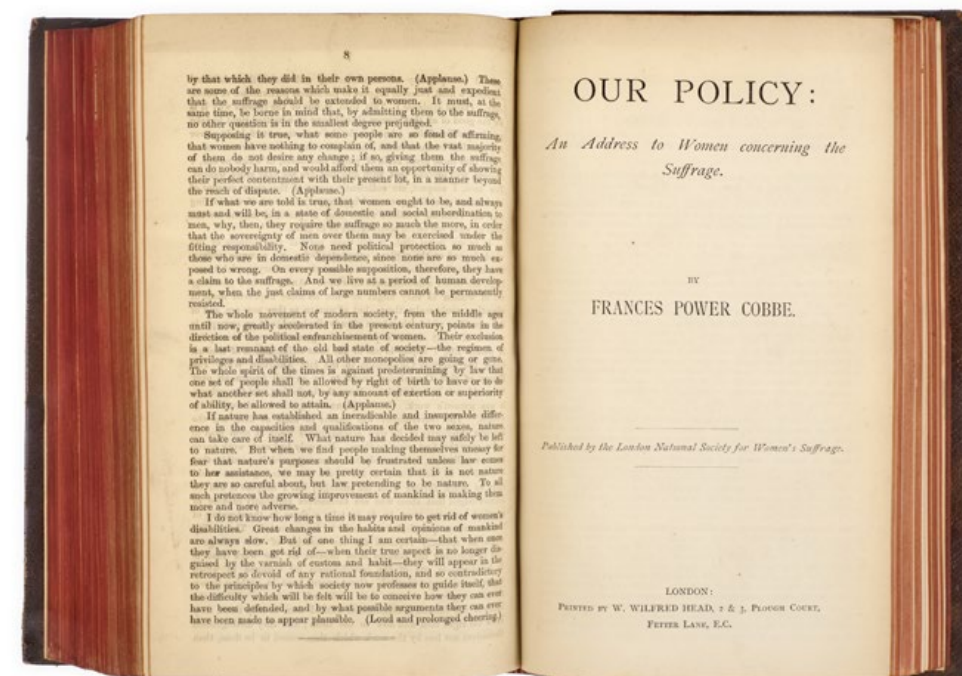
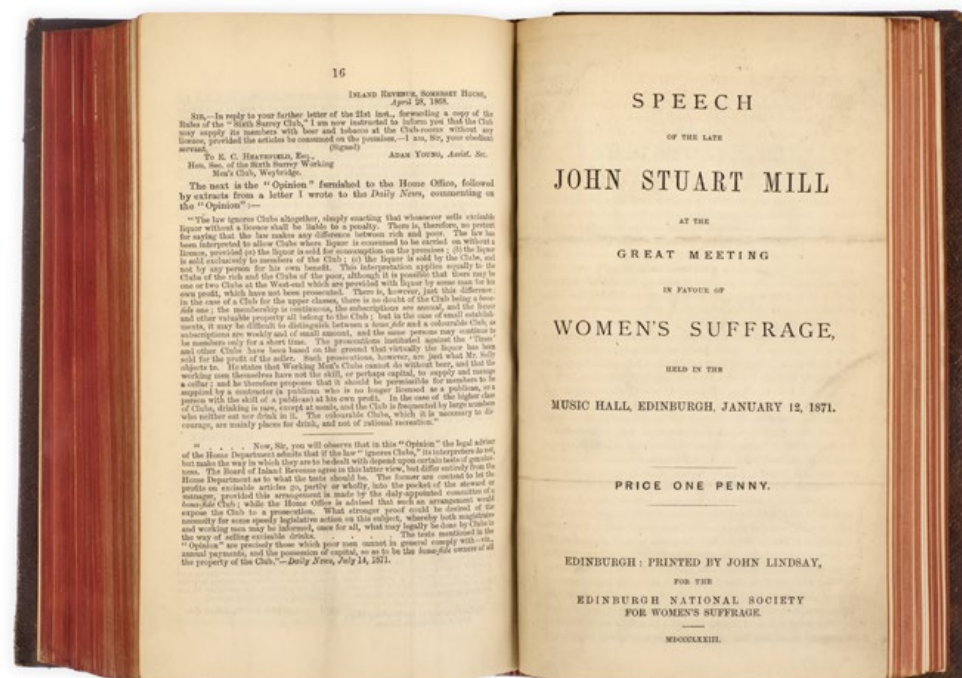
SOLLY, Henry. Working Men's Clubs and alcoholic Drinks: is the prohibitory Policy necessary or expedient? ... *London, Samuel Palmer, 1872.*

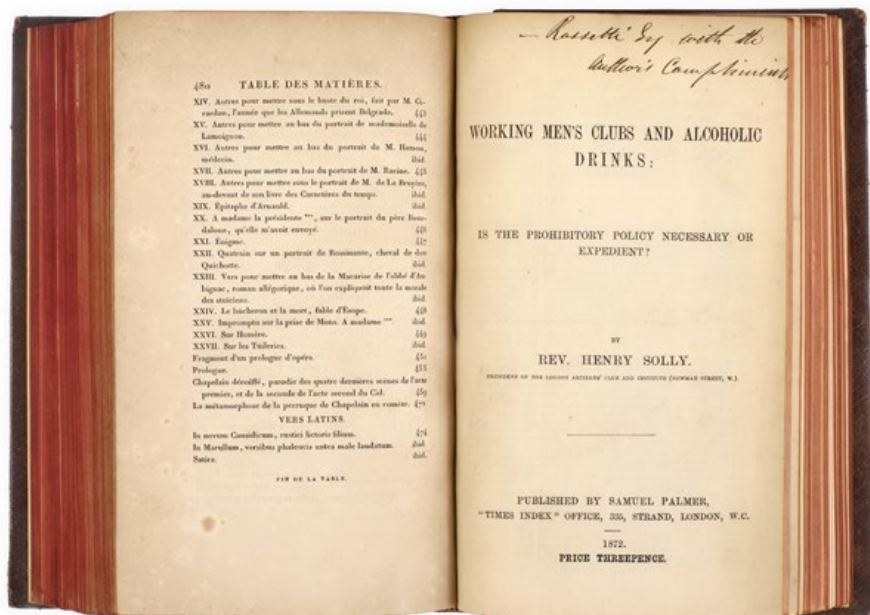
[and three others:]

Nine works, 8vo, Mill: pp. 8; Cobbe: p. 8; Maine: pp. 21, [3 (blank)]; Cruikshank, pp. 16, with a drop-head title (authorial presentation inscription to head partly cropped); Copyright: pp. 16; Solly: pp. 16 (presentation inscription to title-page); bound with Boileau, *Oeuvres politiques* (Paris, 1825), and two other works in late nineteenth-century green morocco, spine worn and dry; ownership inscription and manuscript index in WMR's hand to front endpaper; numbered 'LIII'. **£1500**

An interesting tract volume, with several uncommon works on suffrage and women's rights, followed by a presentation copy of Cruikshank's attack on his erstwhile collaborator William Harrison Ainsworth, in which he claimed to be the 'originator' of a number of Ainsworth's novels. Cruikshank's reputation suffered greatly by the publication. Earlier, in 1867, DGR and WMR had both signed an application for a civil-list pension for Cruikshank.

WMR was a firm supporter of women's rights, attending and speaking at meetings in the 1870s and '80s, supporting the formation of the Somerville Club, and celebrating the passing of the Married Women Property Bill. He even advocated militant action; and was later consulted by the National Society for Women's Suffrage for names of possible sympathisers (see Thirlwell). (see items 12 and 39 for related material). Also bound in a here is a pamphlet by Charles Bell Taylor, *The Contagious Diseases Act (Women,) from a sanitary point of view* (1870), on the subject of syphilis, prostitution, and the misogyny and classism of the Contagious Diseases Act (see also item 31).





The final two items listed above are a rare summary of copyright law (Reading and V&A only in Library Hub); and a presentation copy of a very rare pamphlet in favour of licensed bars at Working Men's Clubs (BL and LSE only in Library Hub). A radical clergyman, Solly (1813–1903) had founded the Working Men's Club and Institute Union in 1862; he was an ardent teetotaler but modified his position over time.

ROSSETTI REVIEWS AND REVIEWS OF THE ROSSETTIS

24. [PERIODICAL EXTRACTS.] A collection of thirty articles from *Bentley's Miscellany* and other periodicals. 1840–1870.

8vo, title-page of Bentley's *Miscellany* Vol. VII (1840) followed by miscellaneous extracts; bound together in contemporary green morocco, sunned, edges worn, spine brown and dry, manuscript index in WMR's hand to front endpaper; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £1200

A substantial collection of periodical extracts, compiled as per standard Rossetti family practice. The contents include:

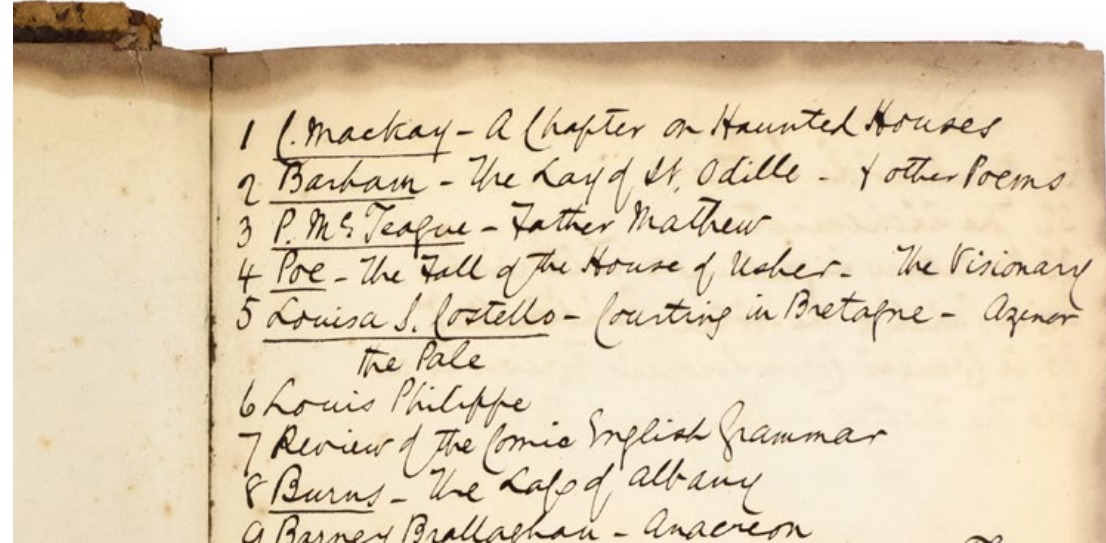
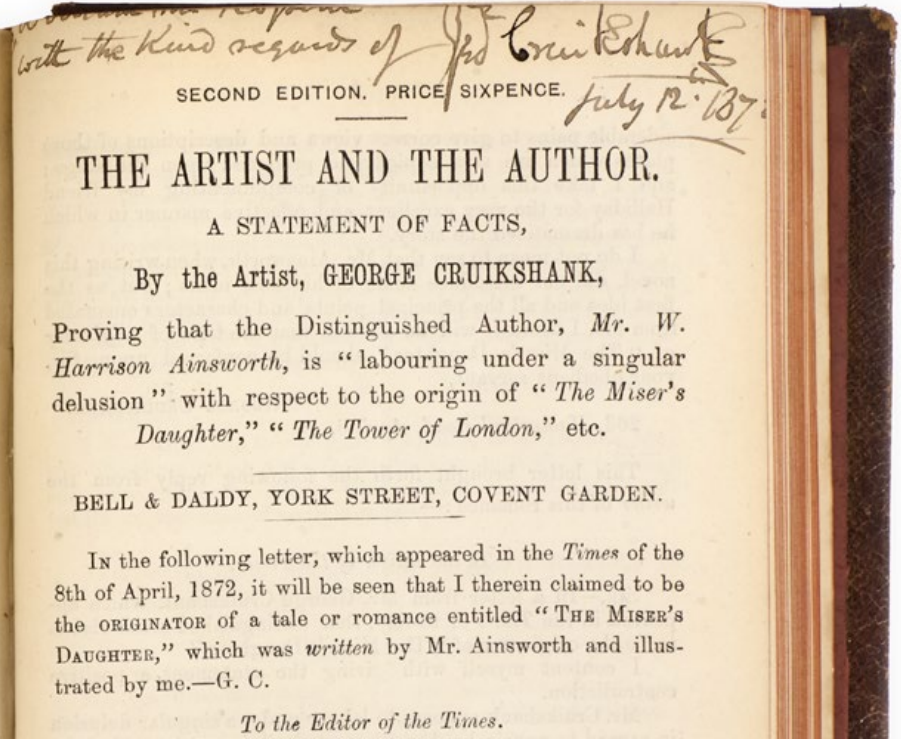
[BROWNING.] 'Mr Browning's latest poetry', from *North British Review* 1869. A review of *The Ring and the Book*, with a marginal note by WMR.

ROSSETTI, William Michael. Reviews of *Hiatus* by John Lucas Tupper and two other works. Source not identified, 1869? Tupper had contributed to *The Germ* (1850); WMR later edited his *Poems* (1897).

BUXTON FORMAN, Harry. 'Criticisms on Contemporaries', in three parts, from *Tinsley's Magazine* 1869. A series of articles on the Rossettis. Fredeman 27.1 (Part II), and 38.13 (Part III).

'SHIRLEY' i.e. John SKELTON. 'The Poems of Dante Gabriel Rossetti', from *Fraser's Magazine* 1870.

Skelton first made DGR's acquaintance in 1859 when he was in London on legal business. They would walk, dine, play cards, and read poetry together. Skelton encouraged him to publish his poems and in 1870 was one of the cohort of reviewers DGR enlisted to write on his *Poems*, but DGR was less than satisfied with Skelton's 'inane' article. Fredeman 29.4



ANNOTATED ARTICLES

25. [PERIODICAL EXTRACTS.] A collection of thirty items, mostly articles from periodicals including *Revue des deux mondes*, *The Nineteenth Century*, and *The Contemporary Review*, several annotated by WMR. 1860s to 1880s.

8vo, variously paginated, bound together in contemporary half green diced roan; ownership inscription and manuscript index of WMR to front endpapers; numbered 'LXIII'. £1800

The contents include:

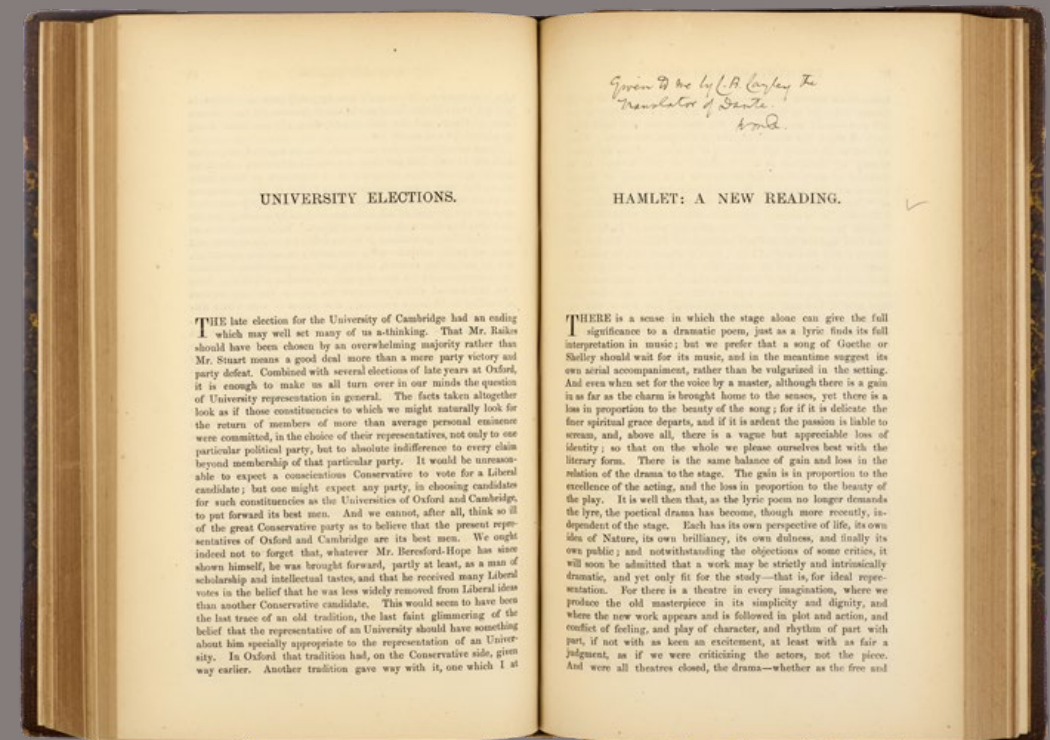
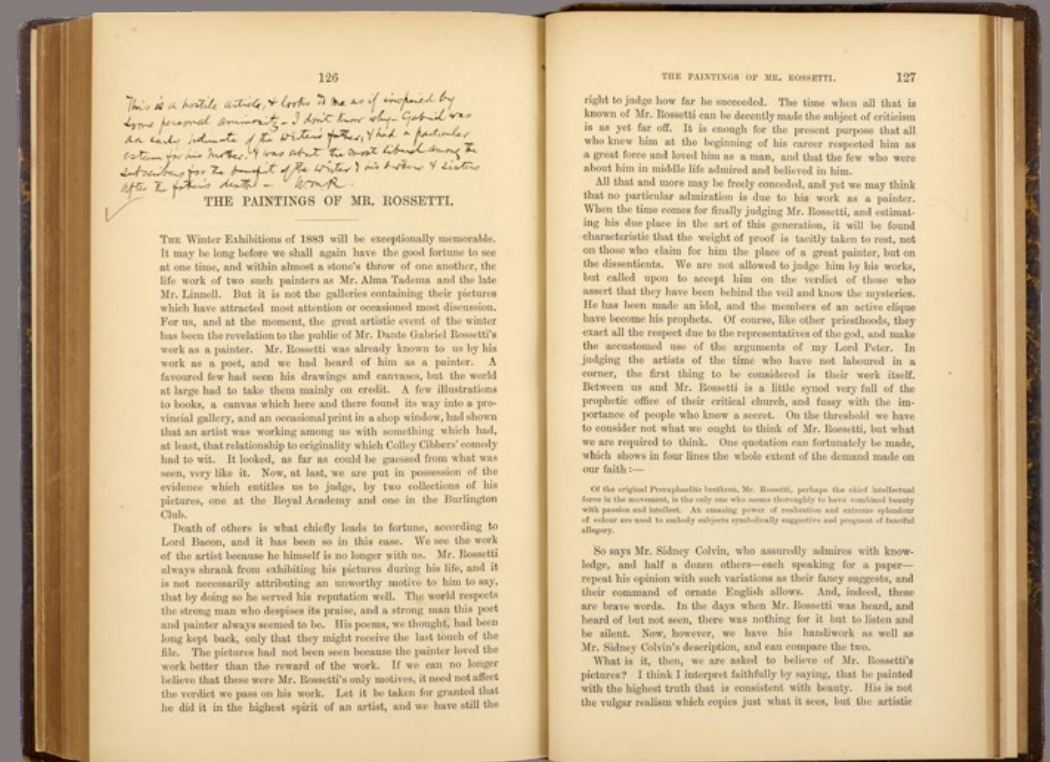
HANNAY, David. 'The Paintings of Mr. Rossetti', from *The National Review*, March 1883. Fredeman 21.14. In this aggressive review of the posthumous DGR exhibition of 1883, Hannay attacks his 'monotony' and 'bad drawing', but more particularly the coterie of followers who are trumpeting his importance. WMR has added a long note at the head: 'this is a hostile article, & looks to me as if inspired by some personal animosity – I don't know why – Gabriel was an early intimate of the writer's father [the novelist James Hannay, see item 61], & had a particular esteem for his mother, & was about the most liberal among the subscribers for the benefit of the writer & his brothers & sisters after the father's death – W.M.R.'

SCHURÉ, Édouard. 'Le poète panthéiste de l'Angleterre', I and II, from *Revue des deux mondes* 1877. An article on Shelley, annotated at the head 'Trelawny gave me this. W.M.R.' Shelley's intimate Edward John Trelawny, author of *Recollections of the last Days of Shelley and Byron* (1858), became a friend of WMR, who edited and reissued his memoir *Adventures of a younger Son as Records of Shelley, Byron and the Author* (1878).

LEIFCHILD, Franklin. 'Hamlet: a New Reading', from *The Contemporary Review* 1883. Annotated at the head 'Given to me by C. B. Cayley the translator of Dante W.M.R.' WMR know Leifchild through Cayley (see *Some Reminiscences*), CGR's suitor, for whom see item 30.

GUILLAUMET, Charles de. 'Rossetti', from *Tablettes biographiques* (Paris 1882), annotated 'founded to a large extent upon information given by WMR – paragraph marked X is mainly mine'. The said paragraph praises DGR's work for 'un sentiment de mysticisme tantôt sombre e navrante, qui porte l'esprit à une mélancolie qui tient à la fois de l'inquiétude et de la suavité'.

Other reviews of the Rossettis include Theodore Watts, 'The Truth about Rossetti' (March, 1883), Emilie Barrington, 'The Painted Poetry of Watts and Rossetti' (June, 1883), Harry Quilter, 'The Art of Rossetti', and Mary F. Robinson, 'Zur Geschichte der zeitgenössischen Poesie Englands ... III. Dante Gabriel Rossetti' (1879) – the first notice of DGR in Germany..



A POLIDORI-ROSSETTI FAMILY COMPENDIUM
WITH THE FIRST APPEARANCE OF *THE VAMPYRE*

1819.]

The Vampyre; a Tale by Lord Byron.

195

THE VAMPYRE;

A TALE BY LORD BYRON.

for extravagance of doctrine, and for his daring in their profession, even to sign himself with the title of *Atroc*; in the Album at Chamouny, having taken a house below, in which he resided with Miss M. W. Godwin and Miss Clermont, (the daughters of the celebrated Mr. Godwin) they were frequently visitors at Diodati, and were often seen upon the lake with his Lordship, which gave rise to the report, the truth of which is here positively denied.

Among other things which the lady, from whom I procured these anecdotes, related to me, she mentioned the outline of a ghost story by Lord Byron. It appears that one evening Lord B., Mr. P. B. Shelly, the two ladies and the gentleman before alluded to, after having perused a German work, which was entitled *Phantasmagoriana*, began relating ghost stories; when his lordship having recited the beginning of *Christabel*, then unpublished, the whole took so strong a hold of Mr. Shelly's mind, that he suddenly started up and ran out of the room. The physician and Lord Byron followed, and discovered him leaning against a mantle-piece, with cold drops of perspiration trickling down his face. After having given him something to refresh him, upon enquiring into the cause of his alarm, they found that his wild imagination having pictured to him the bosom of one of the ladies with eyes (which was reported of a lady in the neighbourhood where he lived) he was obliged to leave the room in order to destroy the impression. It was afterwards proposed, in the course of conversation, that each of the company present should write a tale depending upon some supernatural agency, which was undertaken by Lord B., the physician, and Miss M. W. Godwin. My friend, the lady above referred to, had in her possession the outline of each of these stories, I obtained them as a great favour, and herewith forward them to you, as I was assured you would feel as much curiosity as myself, to peruse the *ebauches* of so great a genius, and those immediately under his influence.*

* We have in our possession the Tale of Dr. ———, as well as the outline of that of Miss Godwin. The latter has already appeared under the title of "Frankenstein, or the modern Prometheus;" the former, however, upon consulting with its author, we may, probably, hereafter give to our readers.—ED.

[The superstition upon which this tale is founded is very general in the East. Among the Arabians it appears to be common: it did not, however, extend itself to the Greeks until after the establishment of Christianity; and it has only assumed its present form since the division of the Latin and Greek churches; at which time, the idea becoming prevalent, that a Latin body could not corrupt if buried in their territory, it gradually increased, and formed the subject of many wonderful stories, still extant, of the dead rising from their graves, and feeding upon the blood of the young and beautiful. In the West it spread, with some slight variation, all over Hungary, Poland, Austria, and Lorraine, where the belief existed, that vampyres nightly imbibed a certain portion of the blood of their victims, who became emaciated, lost their strength, and speedily died of consumptions; whilst these human blood-suckers fattened—and their veins became distended to such a state of repletion as to cause the blood to flow from all the passages of their bodies, and even from the very pores of their skins.

In the London Journal of March, 1782, is a curious, and of course *credible* account of a particular case of vampyrism, which is stated to have occurred at Madregya, in Hungary. It appears, that upon an examination of the commander in chief and magistrates of the place, they positively and unanimously affirmed that, about five years before, a certain Heyduke, named Arnold Paul, had been heard to say, that, at Cassovia, on the frontiers of the Turkish Servia, he had been tormented by a vampyre, but had found a way to rid himself of the evil, by eating some of the earth out of the vampyre's grave, and rubbing himself with his blood. This precaution, however, did not prevent him from becoming a vampyre* himself; for, about twenty or thirty days after his death and burial, many persons complained of having been tormented by him, and a deposition was made, that four persons had been deprived of life by his attacks. To prevent further mischief, the inhabitants having consulted their Hadagni †, took up the body, and found it (as is supposed to be usual in cases of vampyrism) fresh, and entirely free from corruption, and emitting at the mouth, nose, and ears, pure and florid blood. Proof having been thus obtained, they resorted to the accustomed remedy. A stake was driven entirely through the heart and body of Arnold Paul, at which he is reported to have cried out as dreadfully as if he had been alive. This done, they cut off his head, burned his body, and threw the ashes into his grave. The same

* The universal belief is, that a person sucked by a vampyre becomes a vampyre himself, and sucks in his turn.

† Chief bailiff.

26. [POLIDORI, John William.] 'The Vampyre; a tale by Lord Byron', from *The New Monthly Magazine*. London, Henry Colburn, 1 April 1819.

[bound with:]

ROSSETTI, Gabriele. 'Scelta di poesie liriche', from *Il Ricoglitore ... Quaderno XLV*. Milan, Bateli e Fanfani, [1820s]

[and with:]

ROSSETTI, Christina. 'If', from *The Argosy*, March 1866.

[and with:]

[ROSSETTIS.] A selection of other periodical extracts featuring poems by Gabriele and Christina Rossetti, reviews, etc.

[and with:]

[DRAMA.] Select British Drama, comprising the following popular Plays. Venice Preserved. — Otway [etc.]. London, for the Proprietors, and published by Sherwin & Co. [1823].

8vo, Polidori: pp. 193–206; GR: pp. 21–34, with the original front wrapper (printed on yellow-brown paper, presentation inscription on the verso); CR: pp. '336' with a facing illustration; Rossettis: various; *Select British Drama*: pp. [4], 152; bound together in late nineteenth-century half green morocco, rubbed, front board detached; manuscript index and ownership inscription of WMR, with an additional note dated 1904; numbered 'LXIII'. £25,000

A particularly delightful tract volume of association and presentation copies, including works inscribed to Frances Rossetti (*née* Polidori) by her father and her husband, and the rare first appearance in print of her brother John William Polidori's *The Vampyre*, the first published vampire story in the English language.

Frances Polidori's brother John William Polidori was Byron's physician and secretary and is now best known for his novella *The Vampyre*, written in reaction to the dominating presence of his employer. It was a product of the same ghost-story competition which resulted in Mary Shelley's *Frankenstein*, at the Villa Diodati on Lake Geneva in the summer of 1816. It lay unpublished until it came into the hands of Henry Colburn, who issued it in his *Monthly Magazine*, and cancelled a reference to Polidori as the author. The periodical appearance (as well as the first separate issue that followed) notoriously attributed the work to Byron, which the latter was quick to deny. 'The historical and mythological importance of Polidori's *The Vampyre* lies in its drastic correction of the folklore's shortcomings, and especially in his elevation of the nosferatu (undead) to the dignity of high social rank', setting in motion 'the glorious career of the aristocratic vampire, a figure later incarnated ... in Bram Stoker's *Dracula* (1872)' (Robert Morrison).

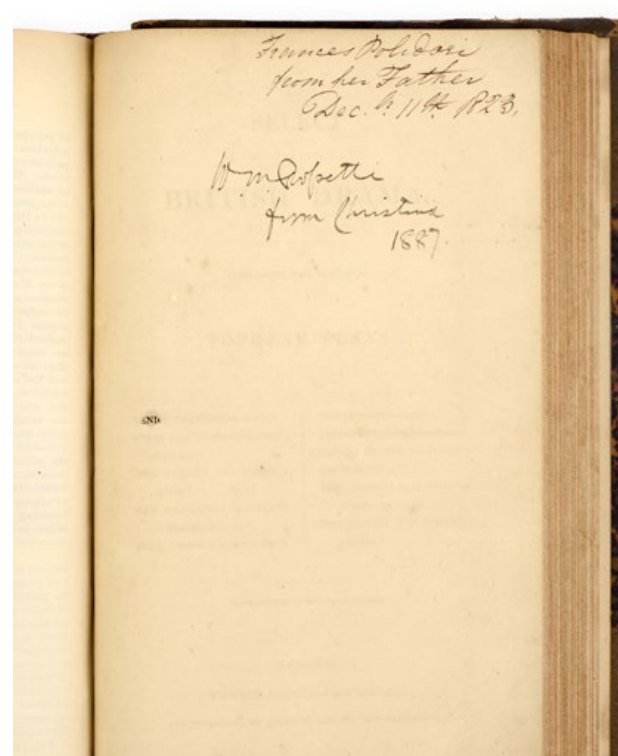
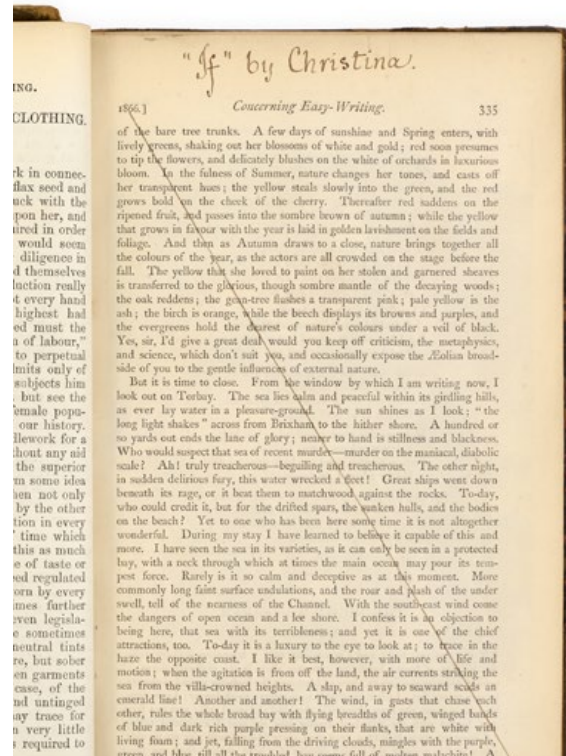
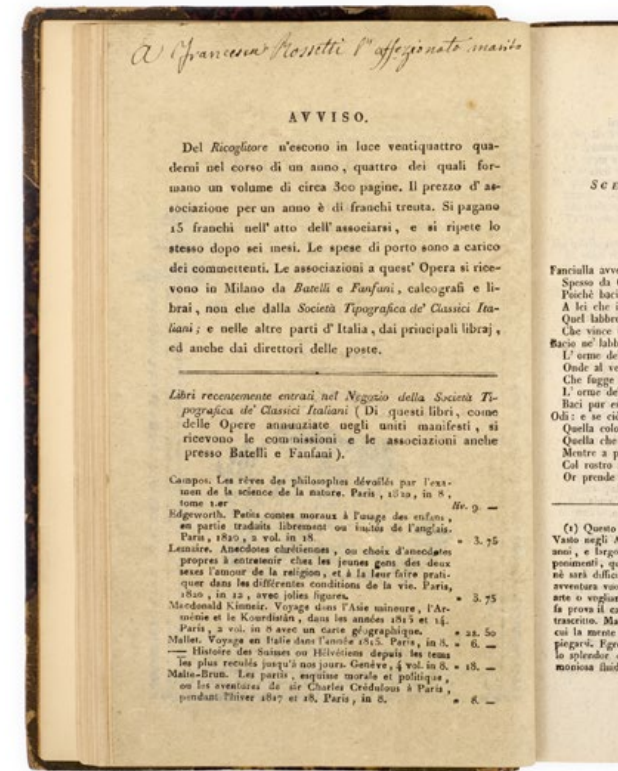
It is no coincidence that the Rossettis had an enduring fascination with the Gothic, and traces of *The Vampyre* can be found most obviously in CGR's *Goblin Market*. John Polidori's early death in 1821 deeply affected his sister Frances, and his portrait hung in the Rossetti household for many years; his almost certainly scandalous diary of his time with Byron was also in the

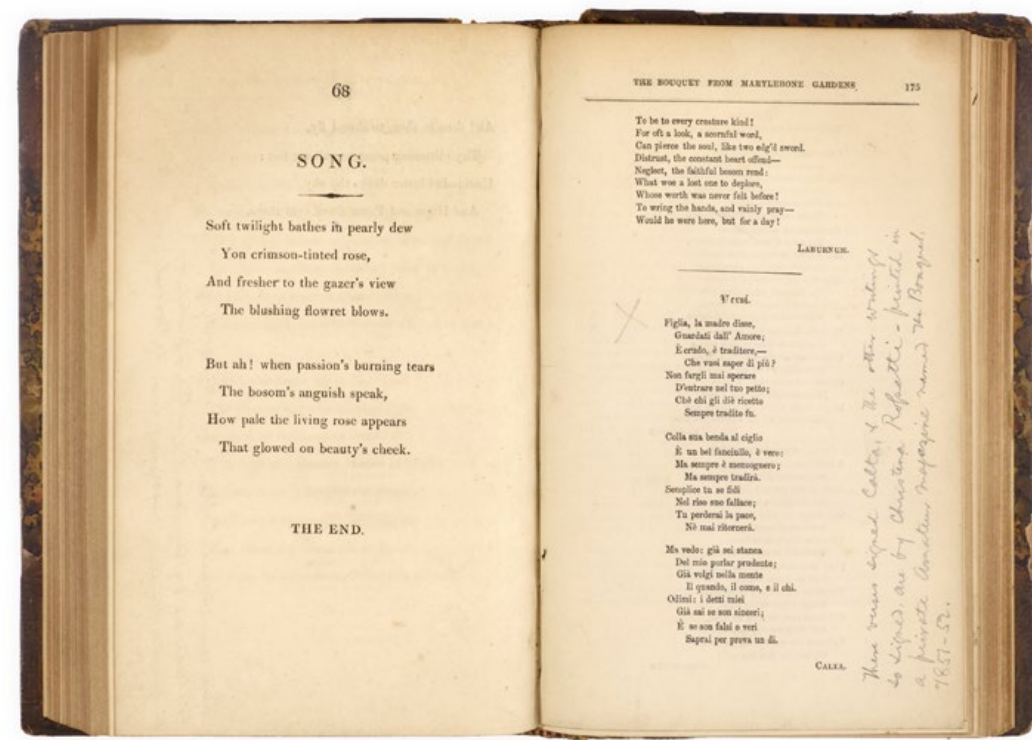
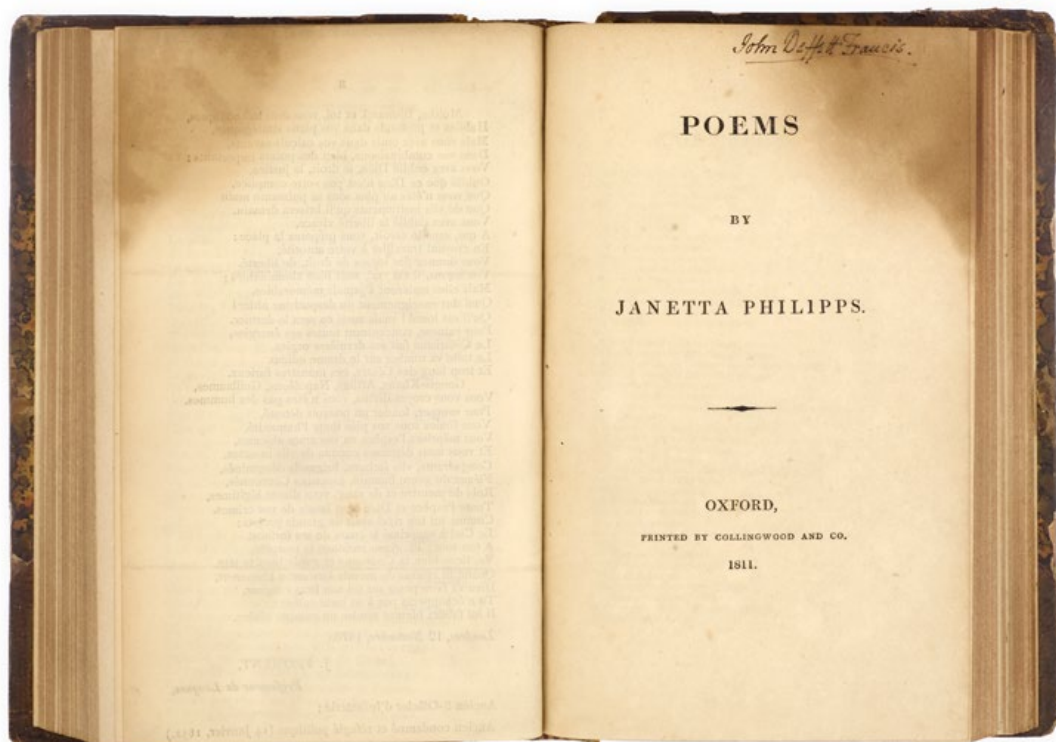
house, but Charlotte Polidori censored the peccant passages and destroyed the original. The surviving diary text was edited by WMR and published in 1911. The periodical publication of *The Vampyre* is very rare – we can trace only two copies in auction records (most recently Bonhams 29 October 2025, lot 13, £16,640).

The twelve-poem 'selection of lyric poetry' by Gabriele Rossetti printed in the rare Milan-printed periodical *Il Ricoglitore* has been inscribed by him 'A Francesca Rossetti suo affezionato marito', presumably shortly after their marriage in 1826. Gabriele's wife Frances (1800–1886) was the daughter of the émigré writer and printer Gaetano Polidori, and Gaetano has inscribed an apparently-unrecorded compilation of *Select British Drama* to 'Frances Polidori from her Father Dec^{br} 11th 1823'. A substantial work, with plays by Otway, Garrick, Massinger, Cary, Congreve, Vanbrugh, and O'Hara, it is nevertheless not listed in Library Hub or OCLC. From Frances Rossetti, the book passed to her daughter Christina, and was then given by CGR to WMR, inscribed 'W. M. Rossetti from Christina 1887.'

Of the periodical extracts, Christina Rossetti's poem 'If', as printed in *The Argosy*, with its fine facing illustration by Frederick Sandys, stands out. The extract has been labelled at the head "IF" by Christina, in her own hand, 'done no doubt for our mother' (says WMR's note). Other poems by her here include 'Behold, I stand at the door and knock', 'The Eleventh Hour', 'Books in the running brooks', and 'Gone before', each annotated with the date of composition and the title which it bears in the original manuscript.

Other contents in the volume include a periodical review of *Dante Gabriel Rossetti: his Family-Letters* (1895) edited by WMR, and other works; and Harry Buxton Forman, *A Few Words about the late Sir Arthur Blackwood*. London, 'Printed for Friends, New Year's Day, 1894' (one of 50 copies, BL and Leeds only in Library Hub).





A MARYLEBONE BOUQUET, A SHELLEY CURIOSITY, AND SOME PERFUMED PROSE

27. **ROSSETTI, Christina.** 'Versi', 'L'incognita', and 'Corrispondenza familiare', from *The Bouquet, culled from Marylebone Gardens*. [London, 'Bouquet Press', 1851–3].

[bound with:]

[SHELLEY.] **PHILIPPS, Janetta.** *Poems ... Oxford, Collingwood and Co., 1811.*

[and with:]

P[URCELL], E[dward]. *The Fresco Question. Remarks addressed to the Members of the Oxford Union Society.* [Oxford, 1871].

[and with:]

COLVIN, Sidney. *The Old Masters at the Royal Academy.* [London,] *Reprinted (privately) from the Pall-Mall Gazette.*

[and with:]

ROSS, Alex. *Second Sight: a spiritual Toilet Tale [+ The Nose Machine] [+ Robert Kennedy and his Toilet Eccentricities].* [London, Alex Ross, 1877?]

[and two others.]

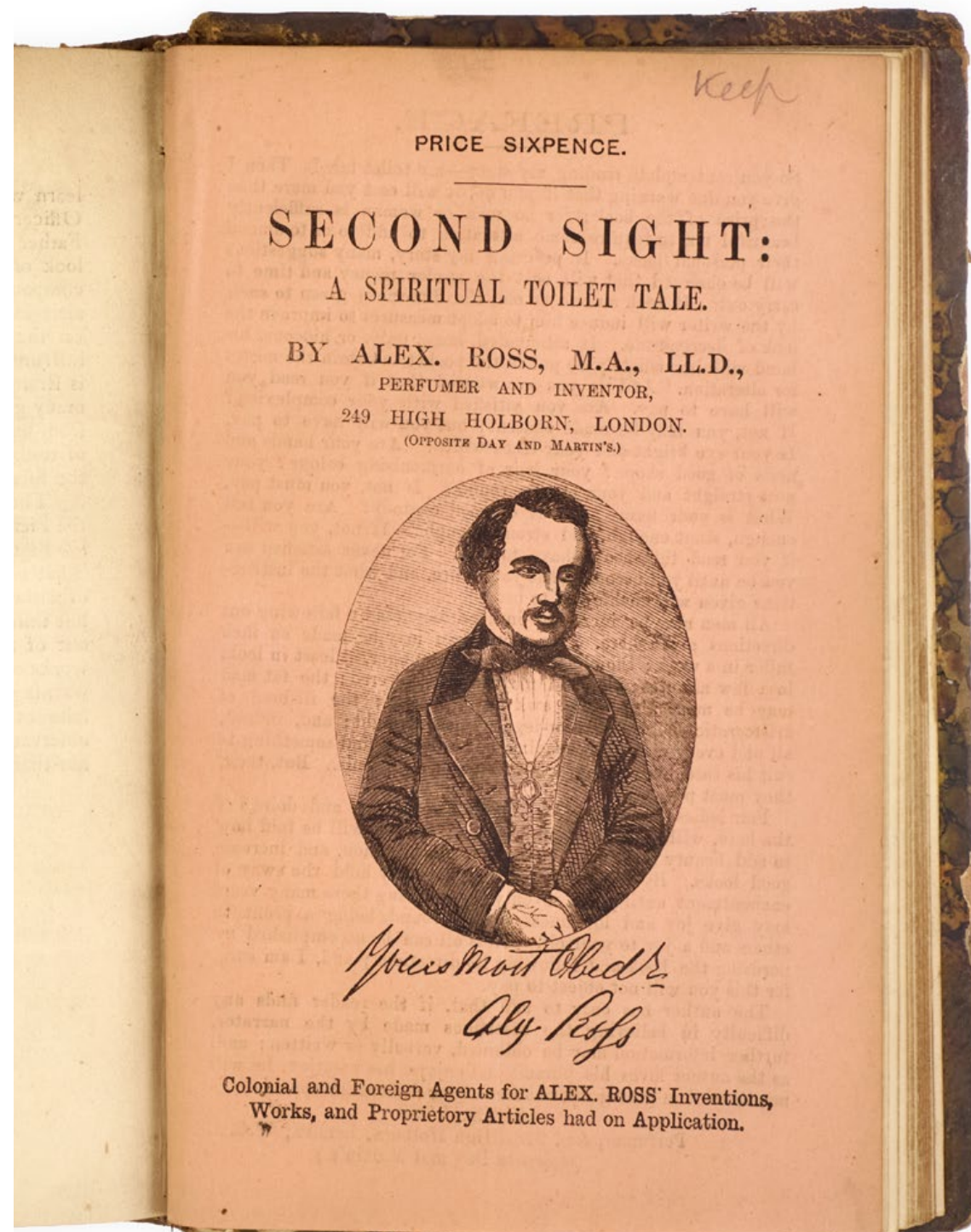
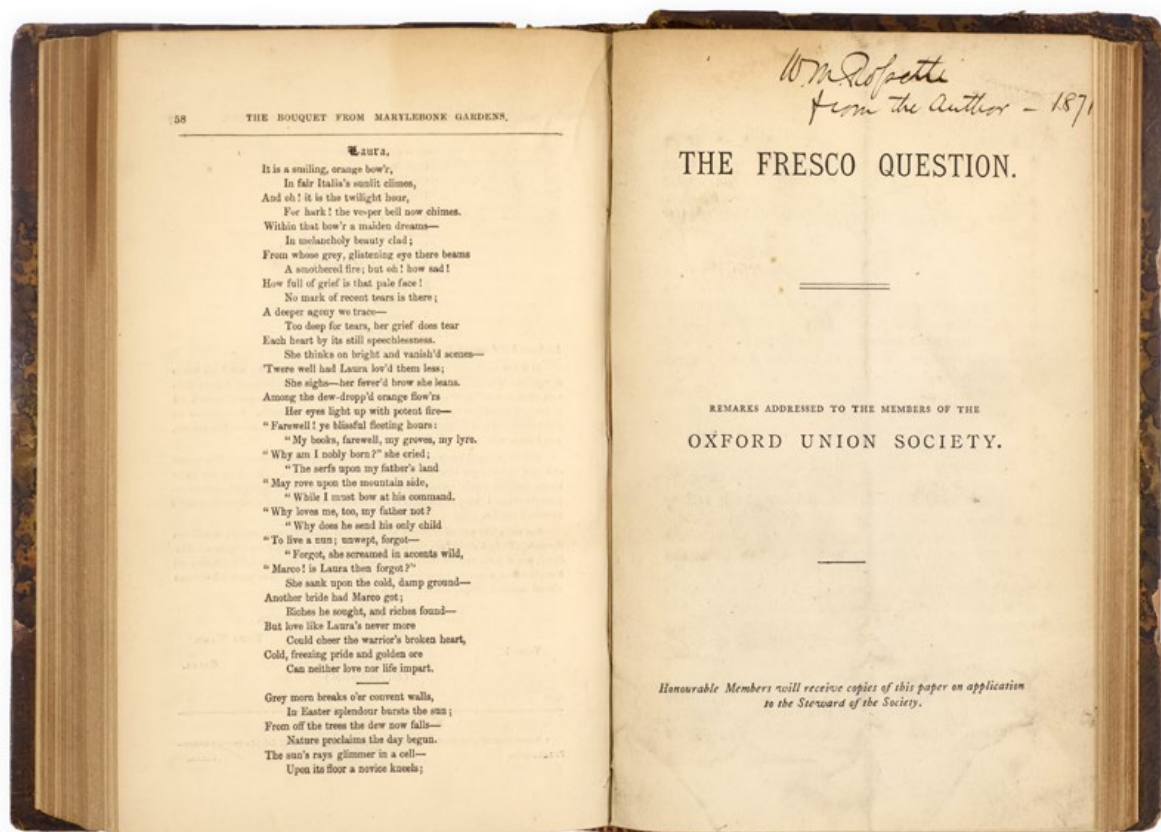
Seven works in one vol., 8vo, CR: pp. 175–6, 215–6, 119–122, 217–220, 13–16, 55–58; Philipps: pp. [12], 68 (upper corner browned throughout); Purcell: pp. 12; Colvin: pp. 43, [1]; Ross: pp. [2], 29, [3]; 16; 16, with a frontispiece and two further plates, title-page printed on pink paper; bound with De Mirecourt, *Les Femmes galantes de Napoléon I–III* (Berlin, 1862), and one other, in half green morocco, rubbed; ownership inscription of the painter John Deffett Francis to title of Philipps; manuscript index in WMR's hand to front endpaper, with an additional note at the foot; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). **£4000**

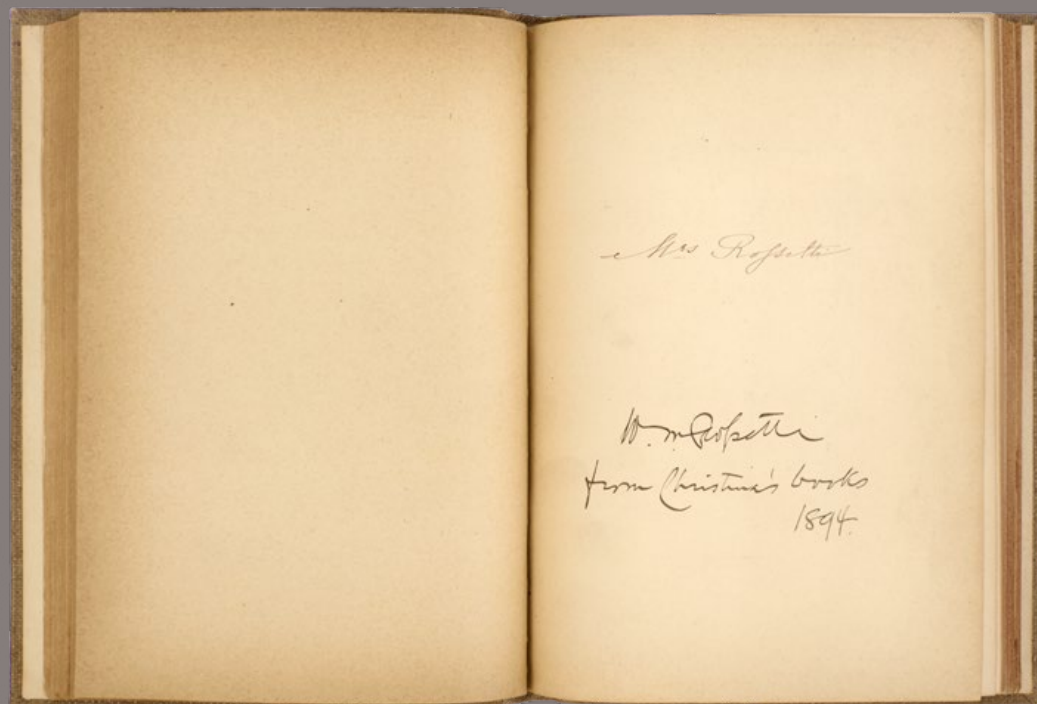
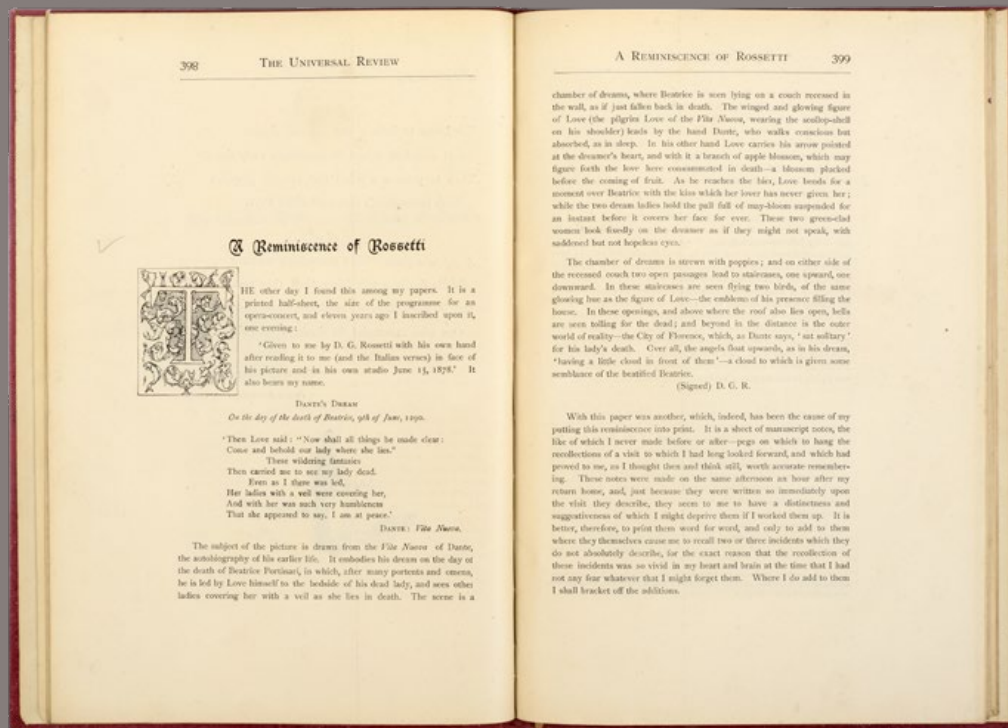
Christina Rossetti's contributions (two poems and a fragmentary epistolary novel, all in Italian), to the very rare periodical *The Bouquet, culled from Marylebone Gardens* (1851–55?), edited by R. Hume Middlemass. 'In 1851–2 some young ladies (mostly living in the Regent's Park neighbourhood) had a fancy for getting up a little privately-printed magazine ... My sister was invited to contribute, and she consented to do so' (WMR ed., *New Poems by Christina Rossetti*, 1896). Her contributions, under the pseudonym 'Caltà', were published in the first and second collections (of eventually seven). WMR's note suggests that 'this copy ... is probably unique' – not quite true, but it is certainly very rare, with only one complete run traced, at the British Library.

Janetta Philipps's *Poems* 1811 is, as WMR points out here, 'a curiosity connected to Shelley'. Both Shelley and Harriet Westbrook are generously represented in the list of subscribers, as were other Shelleys and friends such as Thomas Medwin. Although we know little of the author herself, we do know Shelley saw the manuscript of her poems before publication and offered to print them at his expense. Despite the long subscribers' list, it is an uncommon book:

Library Hub and OCLC locate copies at BL, Bodleian, NLS; Harvard, NYPL, and Yale. This copy belonged to the Welsh artist John Deffett Francis (1815–1901), who bequeathed much of his library and print collection to Swansea Public Library (and yet more to the British Museum). Francis and WMR were acquainted – WMR bought a Blake manuscript from him in 1876, and one other book here (item 50) came from Francis.

Among the other rare pieces in this volume are a presentation copy to WMR of Edward Purcell's *The Fresco Question* (Bodley only in Library Hub) about the unfinished Oxford Union murals painted by DGR, Morris, Burne-Jones and others in 1857–9 – WMR notes 'I don't now recollect the author'; a privately-printed offprint of an exhibition review by Sidney Colvin (apparently unrecorded); and some very curious works by the 'perfumer and inventor' Alex Ross – odd semi-fictional squibs footnoted by frequent puffs for his beauty products. The second and third items by Ross are also apparently unrecorded.





28. **ROSSETTI, Christina.** "O Lord of Hosts." A Sunday Song ... Music by C. A. Macirone. [London, after 1885.]

[bound with:]

HARDINGE, William. 'A Reminiscence of Rossetti', from *The Universal Review*, March 1890 (Fredeman 25.13).

[and several other articles].

4to, *Rossetti*: pp. [696–]697, being two facing pages, the text on pp. 695 and 698 covered with lined paper, with a manuscript title in CGR's hand; *Hardinge*: pp. 398–411; bound with several other short extracts in modern red buckram; ownership inscription and manuscript index of Helen Rossetti Angeli 1924; numbered 'XCIX'. £500

A musical setting of a poem from *Time Flies* (1885) by CGR set by Clara Angela Macirone (1851–1914), previously Professor of Piano at the Royal Academy of Music until all female teaching staff were dismissed in 1866; her work was praised by Mendelssohn.

Hardinge's 'Reminiscence' is an 'impressionist sketch' of DGR and his art; in the footnotes he thanks WMR 'for the interest he has taken in perusing this little paper'. The other extracts include 'The Life of Christina Rossetti' by Lily Watson, and three articles and a poem by C. B. Cayley, CGR's one time suitor, from *Modern Thought*.

DEDICATION COPY OF *GOBLIN MARKET* IN ITALIAN

29. **ROSSETTI, Christina.** Il mercato de' folletti (Goblin Market) ... tradotto in Italiano da T. Pietrocòla Rossetti. *Florence, Pellas, 1867.*

[bound after:]

DE VITI DE MARCO, A. Italy and the European War. Two political addresses. [*Tivoli, Tipografia Popolare, 1915.*]

[and with:]

LOCCHI, Vittorio. La sagra di Santa Gorizia. *La Spezia., 'Sul golfo dei poeti', 1917.*

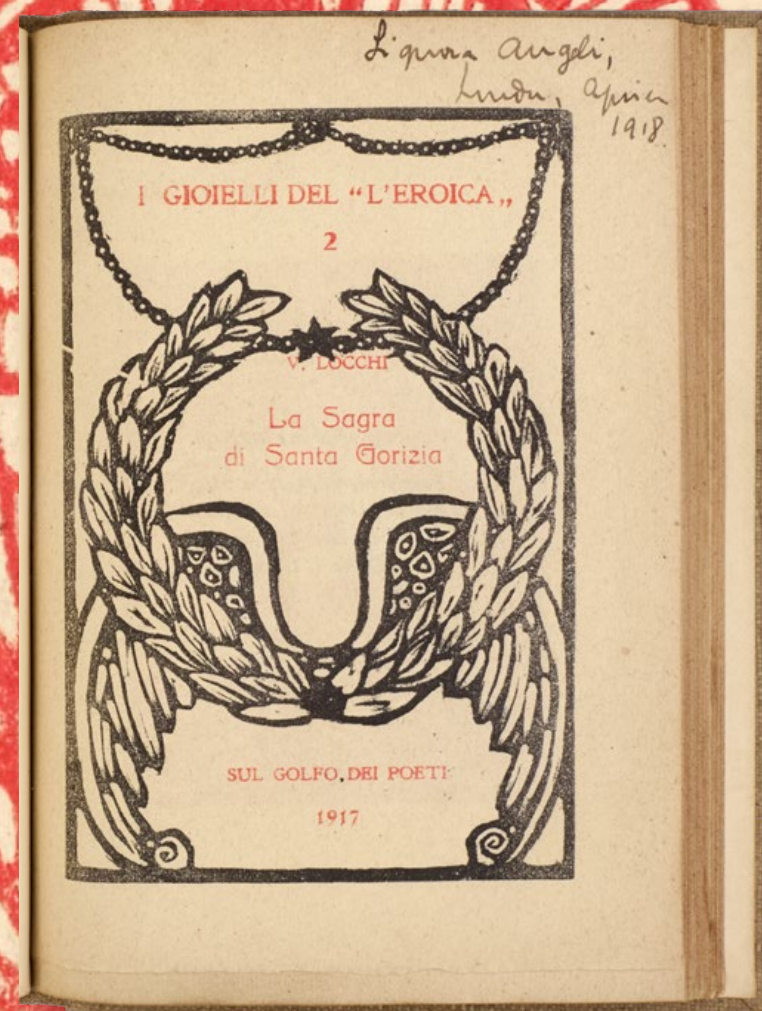
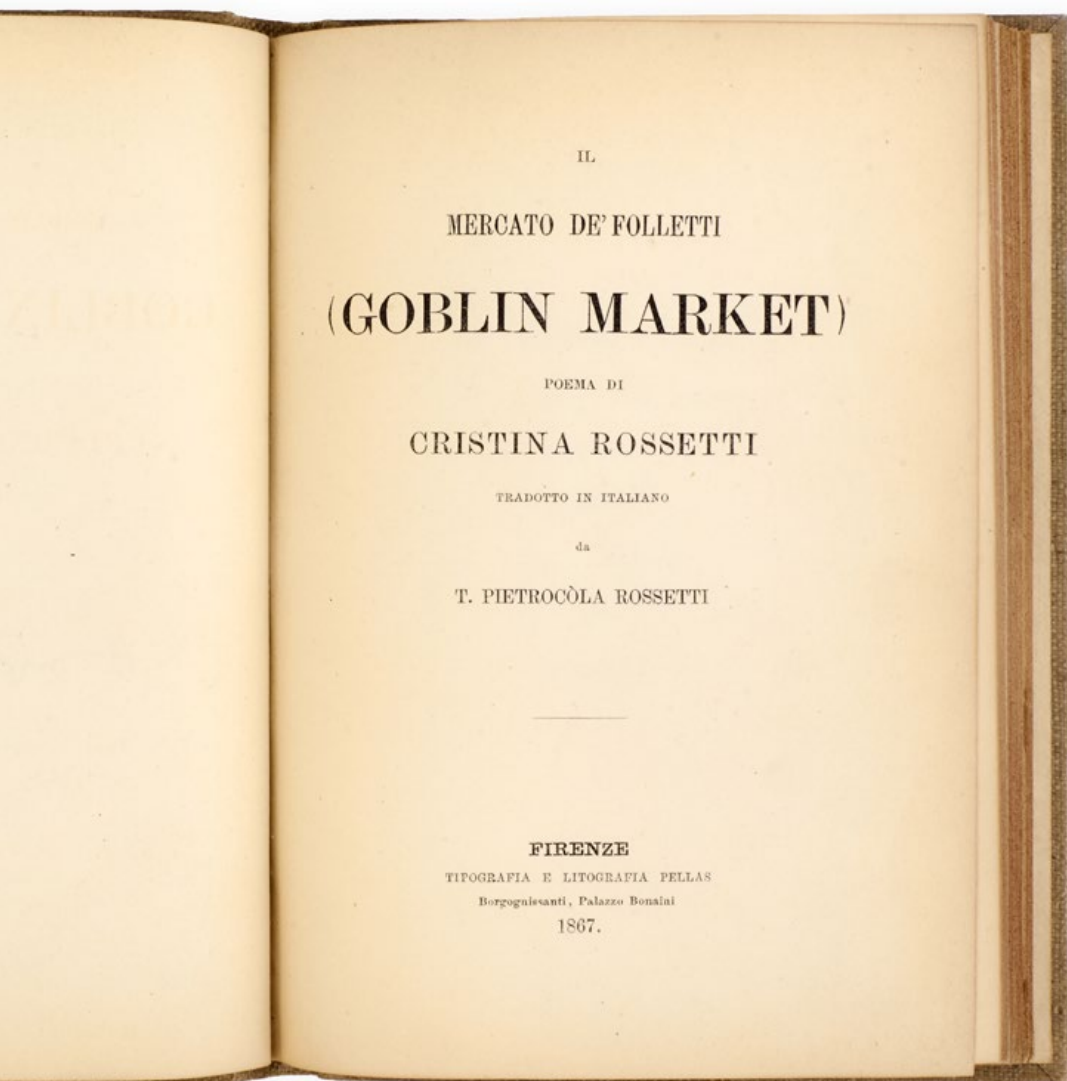
Three works, 12mo, CR: pp. [8], 30, [2 (blank)]; De Viti de Marco: pp. 51, [5]; Locchi: pp. 61, [3], printed in red and black, with a woodcut title-page, woodcut illustrations and vignettes; De Viti di Marco toned from poor paper stock; else very good copies, bound together in modern buckram; manuscript index and ownership inscription of Helen Rossetti Angeli, with her later gift inscription to Odette Bornand (1961), editor of WMR's diary; numbered 'XCIII'. £2500

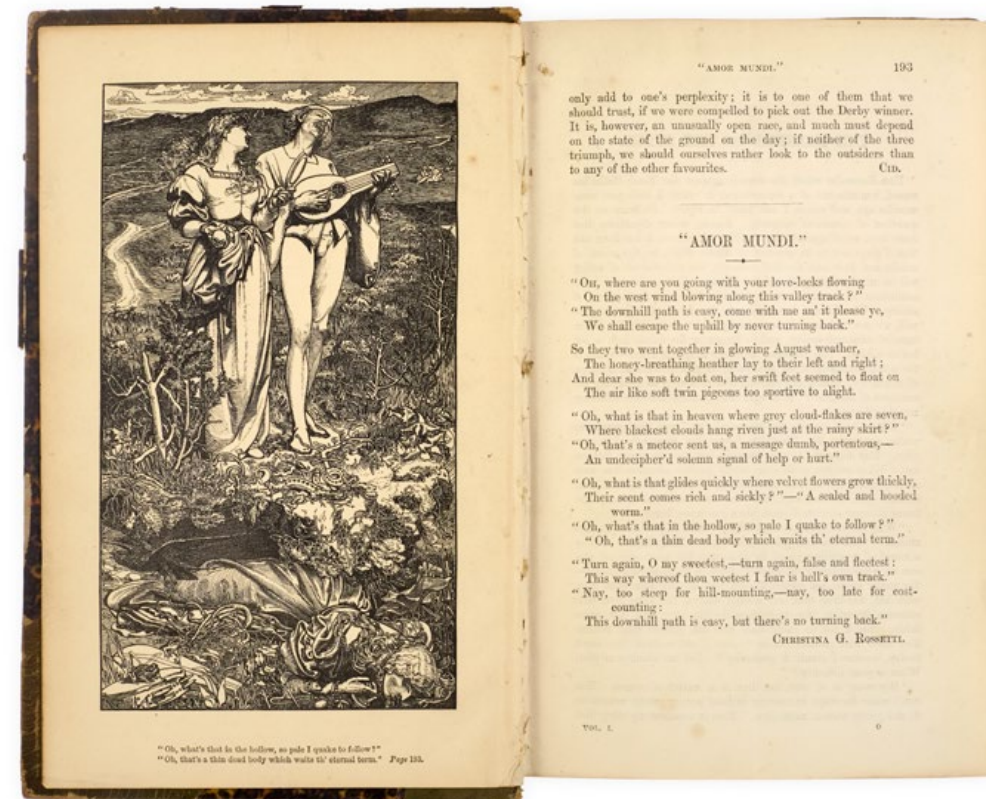
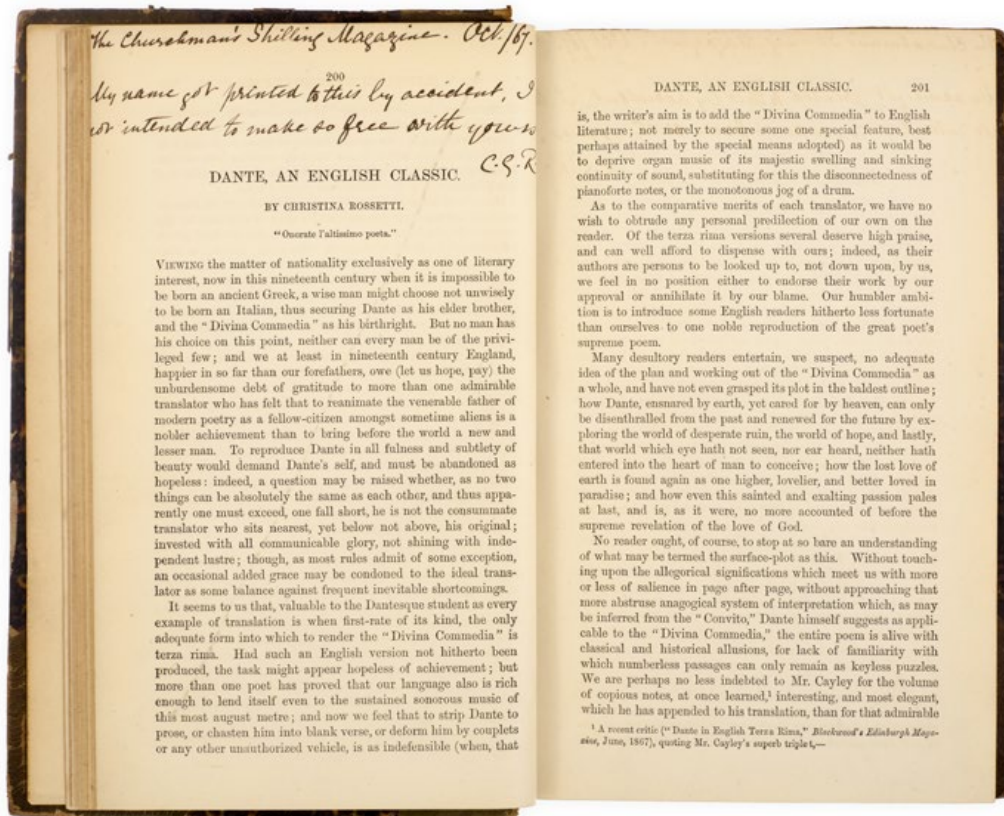
The dedication copy of the very rare first Italian translation of *Goblin Market* (1862) inscribed 'Mrs Rossetti' (i.e. Frances Rossetti née Polidori) on the initial blank and dedicated to her in print on a leaf following the title; the volume passed from her to Christina Rossetti, and is later inscribed by WMR as 'from Christina's books 1894'.

The translator was Christina's cousin, the priest and Italian patriot Teodorico Pietròcola Rossetti (1825–1883). After receiving a death sentence for his role in insurrections in 1848, he fled to Sicily, France and finally England, where he spent five years with the Rossettis. While in England he became an evangelical, and missionary work later took him back to Italy, where he published his translations of *Goblin Market* and *Alice in Wonderland* (1872); he had met Carroll through the Rossettis.

Very rare. Library Hub and OCLC record copies at BL and Texas A&M only.

Il Mercato de' Folletti is found bound here with two other unrelated works, including a very rare illustrated poem by Vittorio Locchi (Leeds only in Library Hub and OCLC), likely a presentation copy, with the inscription 'Signora [Helen Rossetti] Angeli, Londra, Aprile 1918' on the head of the title.





A GIFT FROM CGR TO HER SUITOR, ROSSETTI PROOFS, AND EPHEMERA

30. ROSSETTI, Christina. 'Dante, an English Classic' from *The Churchman's Shilling Magazine*, October 1867.

[bound with:]

ROSSETTI, Christina. 'Amor Mundi' from *The Shilling Magazine*, 1865, with an illustration by Frederick Sandys.

[and with:]

ROSSETTI, William Michael. 'Mrs Holmes Grey' from *Broadway Annual* I, February 1868, with an illustration by Arthur Boyd Houghton.

[and with:]

ROSSETTI, William Michael. Taurello Salinguerra: historical Details illustrative of Browning's *Sordello*: Muratori and Browning compared. [London, Browning Society, 1889].

[and with:]

ROSSETTI, William Michael. [Proof of] 'Chaucer's "Saint Loy"' [1894].

[and with:]

ROSSETTI, Gabriele. Odi Cittadine ... seconda [-terza] distribuzione. *Naples, Biblioteca Analitica [III: Tipografia Francese], 1820.*

[and with:]

HARDINGE, William, and William Michael ROSSETTI. 'A Note on the Louvre Sonnets of Rossetti', from *Temple Bar* (March 1891). Fredeman 28.4.

[and twelve other items]

8vo, CR I: pp. 199–206; CR II: pp. 193–4, with a facing illustration; WMR I: pp. 449–460, with a facing illustration; WMR II: pp. 16; WMR III: pp. 685–88, purple printer's stamp at head dated 25 July 1894, annotated 'Revise'; GR: pp. 15, [1]; 15, [1], title pages dusty; Hardinge: pp. 433–444; bound together with other items in contemporary green half morocco, front cover detached; manuscript index in WMR's hand to endpaper, ownership inscriptions of WMR and Helen Rossetti Angeli; numbered 'XXXIII'.
£3750

A presentation copy of one of Christina's few published essays, bound with other family material.

'Dante, an English Classic' was loosely a review of the metrical translation of the *Divine Comedy* by Charles Bagot Cayley (1823–1883) (from which she quotes several long passages), commending him as 'a master of vigour and beauty, of pathos and philosophy'. Cayley studied under Gabriele Rossetti at King's College London, and developed a deep affection for Christina, proposing marriage in 1866 – she refused because of his agnosticism but they remained close friends. At the head of the article, Christina has annotated it 'My name got printed to this by accident, I had not intended to make so free with yours. C.G.R'. As Cayley's is the only name 'made free with' here, he must have been the intended recipient. Her reticence was likely out of sensitivity about their names being associated in print.

ODI CITTADINE

GABRIELE ROSSETTI

Libertà e cantando ch'è sì cara
DANTE.

Seconda distribuzione.

IN NAPOLI 1820.

DALLA STAMPERIA DELLA BIBLIOTECA ANALITICA

EDWARD CARPENTER.

price 2/- per 100, post free.

er, West Street, Sheffield

and all other parish workers—and more than now; for we should take something of them. The better parts of them into farm-lands; the wood-lands should have no difficulty in electing now who are the best farmers and who would afford employment and improve our condition. Mean-while to a great part of the common other little matters which now are keepers' perquisites. Further than certain that if the parish were land-owners would no longer be exacted, milder exemptions and allowances here the farmer had suffered special lord's agent is simply ignorant or way of public buildings, granaries, undertaken; threshing machines and might be acquired for general use; for the school-children; and so a change was made the condition of the garden which weighs upon it—would not only should we be a deal better and cultivating lands that belonged to us now are in our own country.

it will be asked—is it not a sheer all. The same parliamentary power of 1820, and gave them to a few country gentry (nay the whole 4,600 if it liked them back to us. No doubt some of it impossible; but that reminds me of a friend a beaver hunt which he was doing. "The dogs were close on the heels of what to do, when—it ran up a tree." "The beavers don't climb trees."—"Aye, I know that." All that is necessary for us is to be climbed. There are plenty of ways to do it, provided they know it must be done. We are discussing this question among ourselves, without great dislocation or delay, which I need not trouble you with gradually no doubt, and with all the more. And the sooner we make up

NOTE.

(*) È questo un verso di una di quelle nostre arie popolari, dette volgarmente *canzoni*.

(a) Chi conosce l'incantevole prospettiva del Vasto sulla spiaggia adriatica, converrà che questo leggero abbozzo sia tratto dal vero.

(b) Son ben sedici anni che l'autore è assente dalla sua patria. L'ode con cui espone le sue dolci rimembranze risente della timida circospezione del tempo in cui fu composta (1814). E perciò l'affetto da lui qui espresso è più amor di municipio che amor di patria; ma nell'uno è sempre il santo germe dell'altro.

Avvertimento.

L'autore che pone questo foglio periodico sotto la protezione della legge, dichiara ch'egli citerà innanzi alla legge stessa i contraffattori della presente edizione.

Egli si riprodurrà col seguito delle odi cittadine (di cui compirà una *decade*) nel primo di ottobre di quest'anno. Eraditando andrà man mano pubblicando una *decade* di *odi amorose*; di cui comparirà il primo foglio nella settimana entrante.

Christ Church, Mobern Square.

Services on Easter Day: 7 a.m. and 8 a.m., Holy Communion, 11 a.m., Morning Prayer, 3rd Celebration, with Sermon. 3.30 p.m., Children's Service with Easter Carols. 7 p.m., Evening Prayer with Sermon, Easter Carols and Hallelujah Chorus.

The Incumbent earnestly trusts that very few will fail to respond to the Church's appeal to come to the Easter Communion.

The Offertory on the Second Sunday after Easter, April 19th, will be given as an Easter Offering to the Incumbent, as the Living is without Endowment and Vicarage, and is dependent on the small, variable and uncertain Income derivable from Pew Rents.

Easter Offerings may be sent to the Churchwardens, ROBERT W. DIBBIN, Esq., 17, Russell Square and GEORGE ALFRED U. NELSON, Esq., 11, Colville Houses, W., by whom they will be gratefully acknowledged and added to the Offertory. The Prachers in the 11 a.m. and 7 p.m. Services, respectively, will be

The Rev. PREBENDARY COVINGTON, M.A.,
Prebendary of St. Paul's, Vicar of Brompton, and Chaplain to the Bishop of Worcester.

And The Rev. CANON FLEMING, B.D.,
Canon Residentiary of York, Vicar of St. Michael, Chester Square; Chaplain-in-Ordinary to the Queen; and Honorary Chaplain to the Prince of Wales.

✻ EASTER CAROLS. ✻

1
Words by Christina Rossetti.
Music by Frank T. Lowden.

SPRING bursts to-day,
For Christ is risen and all the Earth
is gay!

Break forth this morn
In roses, thou but yesterday a thorn.
Flash forth thou sun,
Darkness disperses, for now its work is
done.

Sing, creatures, sing,
Angels and men and birds and everything!

2
YE happy bells of Easter Day!
Ring, Ring your joy
Thro' earth and sky.
Ye ring a glorious word;
Ye notes that swell in gladness tell
The rising of the Lord.

Ye glory-bells of Easter Day!
The hills that rise
Against the skies,
Re-echo with the word—
The victor-breath that conquers death—
The rising of the Lord!

Ye passion-bells of Easter Day!
The bitter cup
He lifted up,
Salvation to afford.
Ye saintly bells! your passion tells
The rising of the Lord!

Ye mercy-bells of Easter Day!
His tender side
Was riven wide,
Where floods of mercy poured;
Redeemed clay doth sing to-day
The rising of the Lord!
Ye victor-bells of Easter Day!
The thorny crown
He layeth down:
Ring! ring! with strong accord—
The mighty strain of love and pain,
The rising of the Lord!

3
NEAR the tomb where Jesus slept,
Roman guards their night watch
Pacing to and fro alone, [kept;
By the closely sealed stone,
Christ, Thou Conqueror, all hail!
Guard and stone can naught avail;
Death is slain in mortal strife:
Hail the Prince and Lord of Life!

In the darksome midnight, lo!
Hark! an earthquake rolls below!
Sign of deadly conflict o'er,
Death despoiled for evermore!
That which by the eve-mouth lay,
Angel hands have rolled away;
And the Lord, His three days sped,
Comes triumphant from the dead!
O! the breathless fear which fell
On the guards, no tongue can tell:
Prostrate all, in sore dismay,
As He rose and passed away!

THE ROSSETTI COPY OF *THE GERM*,
WITH CORRECTIONS, IN A TRACT VOLUME

31. [ROSSETTI, Dante Gabriel, and William Michael ROSSETTI, *editors.*] [The Germ: Thoughts towards Nature in Poetry, Literature, and Art ... London, Aylott & Jones] [parts III and IV add Dickinson & Co.] [January–April 1850].

[bound after:]

[HUNT, William Holman.] Jerusalem. Bishop Gobat in re Hanna Hadoub; with original Documents detailing the Case ... London, Joseph Masters; Edinburgh, Seaton and Mackenzie, 1858.

[and with:]

[REVIEWS.] Fifty-three articles extracted from periodicals (*Quarterly Review*, *Westminster Review*, *Blackwood's*, *Fraser's* etc) comprising reviews and articles by Thackeray, Carlyle, Morris, etc., and on Gabriele Rossetti, DGR, Keats, Tennyson, Shakespeare, Pope and Milton, Browning, Coleridge, Carlyle, etc. 1818–1850s.

[and four other works.]

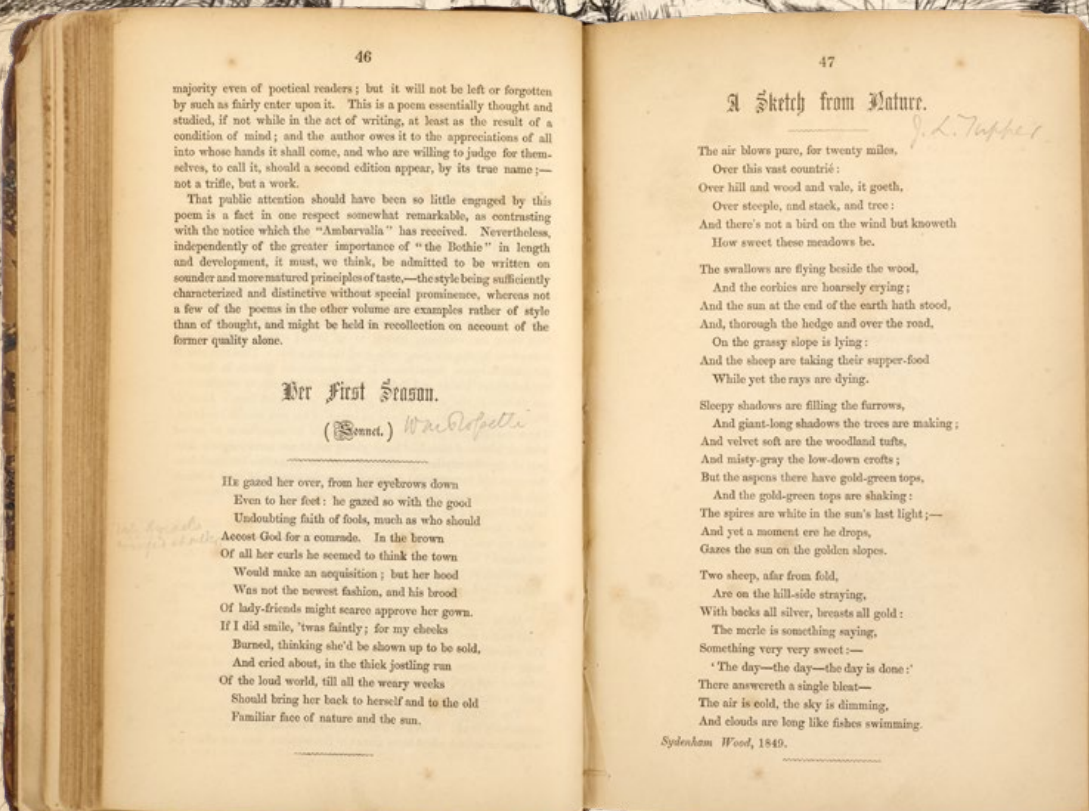
8vo, *The Germ*: four parts, paginated continuously pp. 192, each part with an engraved frontispiece (one folding), bound without the printed wrappers (which bear the title), the names of all the contributors added by WMR in pencil, with corrections/additions on pp. 19, 46, 84, 96, 117, and 155; Hunt: pp. 62; Reviews: c. 1000 pages, with occasional marginal notes by WMR; bound together in late nineteenth-century half calf, worn, rebaked, ownership inscriptions to endpapers of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919), with a five-page manuscript index in WMR's hand at the front listing the contents in general terms, and also detailing all of the 101 separate articles, poems and reviews included in the volume.

£12,500

William Michael Rossetti's annotated copy of the *The Germ*, the most significant of the Pre-Raphaelite Brotherhood's joint publications, bound here with a large collection of periodical reviews, essays, and pamphlet works.

The Rossettis contributed the bulk of the text of *The Germ* (its title altered in parts III and IV to *Art and Poetry*), and many of DGR's most famous works appeared here for the first time – 'Hand and Soul', 'The Blessed Damozel', 'The Carillon'. From Christina, initially hesitant, came the 'early jewels' 'Dreamland', 'An End', 'A Pause of Thought', 'Sweet Death' and others, published under the pseudonym Ellen Alleyn; and WMR contributed poems and a number of reviews, including one of Arthur Hugh Clough's *Bothie of Toper-na-fuosich*. Other contributors included Coventry Patmore, and Thomas Woolner, and the fine etched illustrations were by Holman Hunt, Ford Madox Brown, and others. Here WMR has added in pencil the names of all contributors and made minor changes on six pages, including an alteration to a line in his poem 'Her First Season'.

Bound in front of *The Germ* here is an uncommon work by William Holman Hunt. *Bishop Gobat in re Hanna Hadoub* sprang from his disillusionment with missionary activity in the Middle East when he visited in 1854–5, particularly that of Samuel Gobat, protestant bishop



of Jerusalem from 1846. Here Hunt took the bishop to task over the case of one Hanna Hadoub, who allegedly acted as pimp to his mother, sisters, and two wives, but was nevertheless assisted by the bishop in a secretive marriage to his fourteen-year-old third wife.

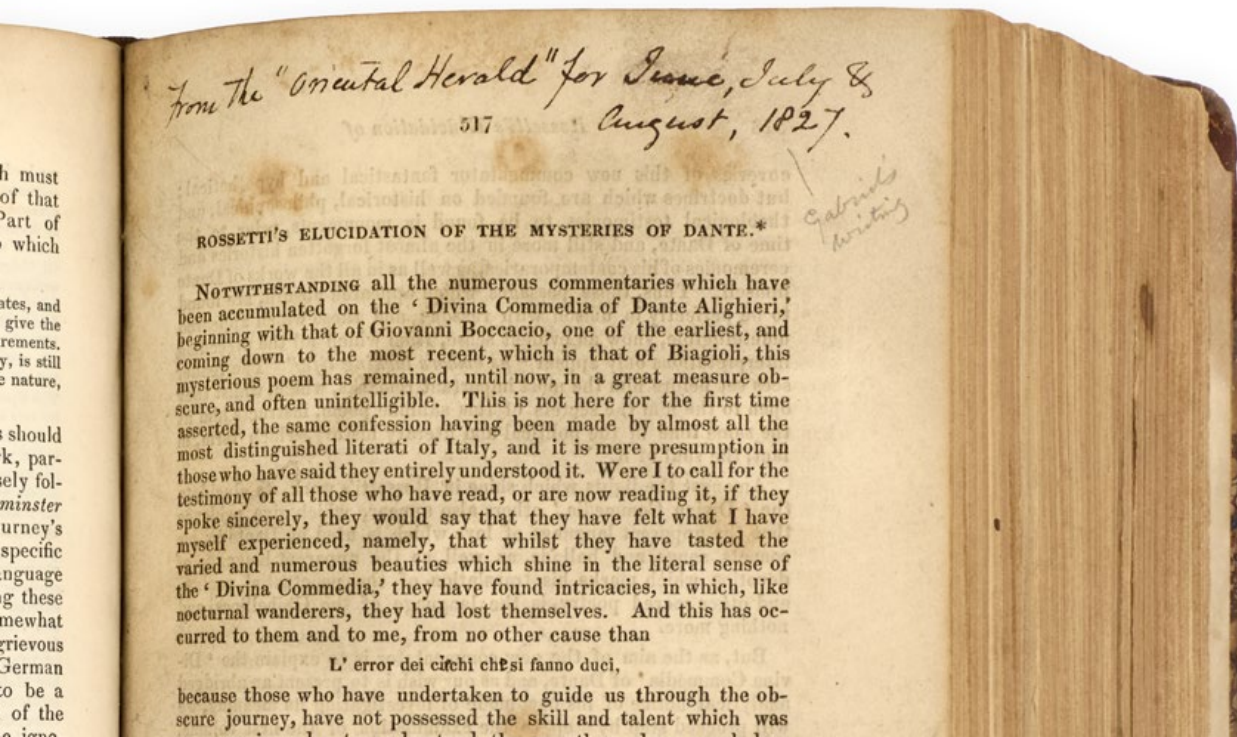
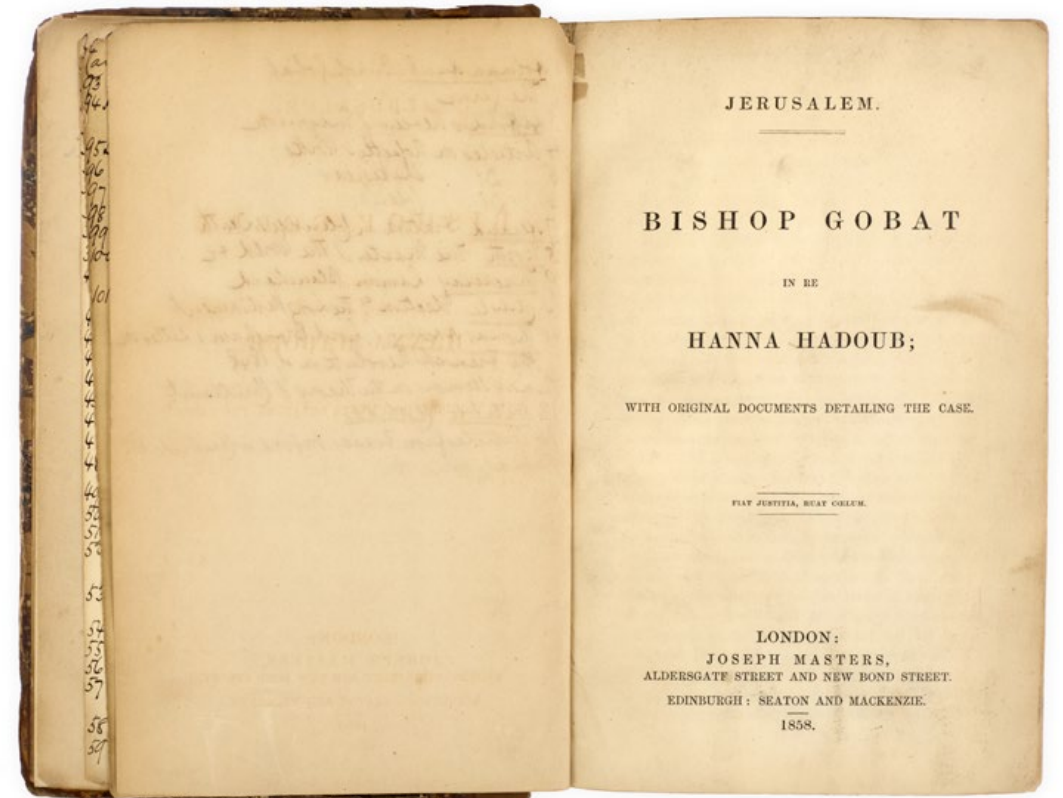
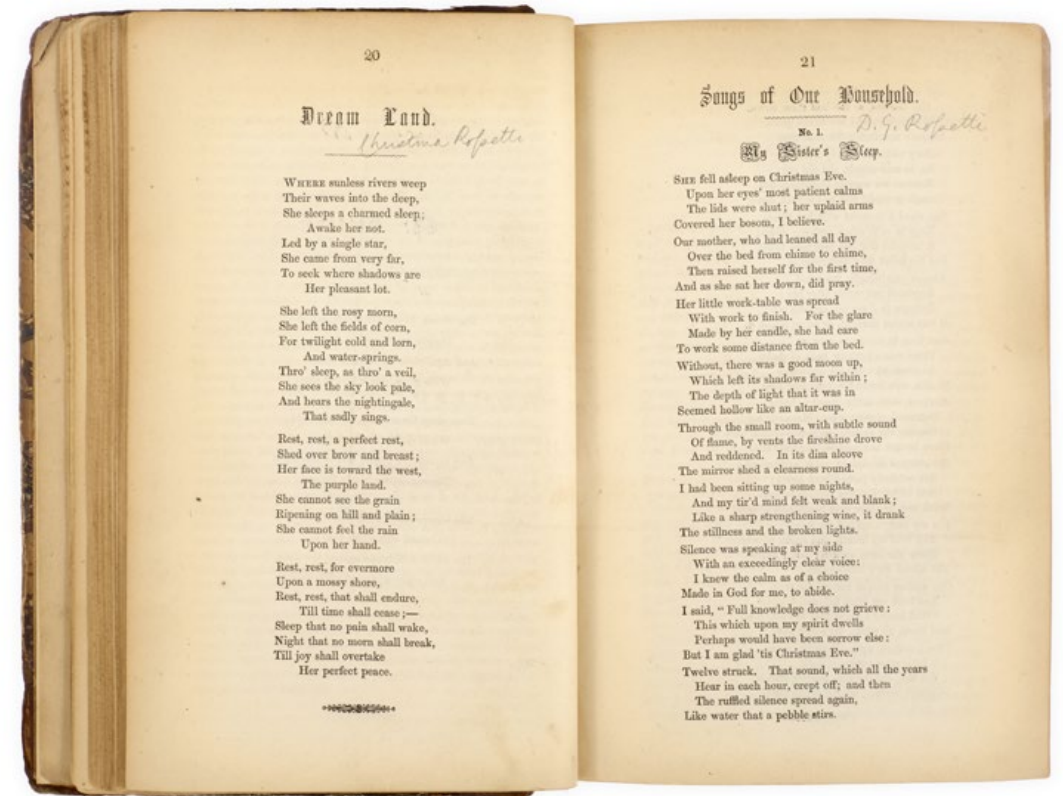
A particularly extensive selection of periodical extracts and pamphlets selected by WMR follows. These include, among many others:

CROKER, John Wilson. 'Keats's *Endymion*', from *Quarterly Review*, 1818. Croker's infamous review of Keats branded him an imitator of Leigh Hunt but more 'unintelligible', 'tiresome', and 'absurd'; Keats was a resolute favourite of the Rossetts, and of the PRB more generally.

[**ROSSETTI, Gabriele.**] '[Gabriele] Rossetti's Elucidation of the Mysteries of Dante', from the *Oriental Herald*, 1827 (its source provided in an annotation in GR's hand) GR's edition of Dante is called 'ingenious and meritorious'. Other reviews of the work here include one by the Scottish geologist Charles Lyell, later DGR's godfather.

NORTH, William. 'The Master of the World' (and two other works tentatively attributed to North by WMR here). North was 'eccentric literary man not without a spice of genius' (WMR, *DGR Family Letters*), who had been involved with early plans for *The Germ*.

BROWN, Samuel. *Lay Sermons on the Theory of Christianity ... No. I* (1841) and *No. II* (1842). A presentation copy to 'W[illiam] B[ell] Scott Esq from the author March 1849', The Scottish chemist and poet Dr Samuel Brown (1817-1856) was a friend of Carlyle and well-known to Scott, the artist and friend of DGR and Swinburne.



W. M. Rossetti
from Gabriel
1869.

HAND AND SOUL.

DGR'S MANIFESTO: 'W. M. ROSSETTI FROM GABRIEL'

32. ROSSETTI, Dante Gabriel. *Hand and Soul*. [London, *Strangerways & Walden*, 1869.]
[bound with:]
- TENNANT, Charles. Supplementary Chapter on Ireland. [London, 1871.]
[and with:]
- BUCHANAN, Robert. *The Fleshly School of Poetry*. London, *Strahan & Co.*, 1872.
[and with:]
- MONK, Henry Wentworth. *Our Future*. No. 1. New Discoveries relative to our solar System ... London, *for the author, by Catty and Dobson*, [1872]
[and with:]
- TAYLOR, C[harles] Bell. On the forcible Introspection of Women by Governments ... London, *McGowan and Danks*, 1870.
[and with:]
- DE QUINCEY, Thomas. *Confessions of an English Opium-Eater* ... New Edition ... London and New York, *George Routledge and Sons*, [n.d.]

Six works, small 8vo, DGR: pp. 22, without the terminal blank; Tennant: pp. 116; Buchanan: pp. ix, [1], 97, [1]; Monk: pp. 31, [1]; Taylor: pp. 16; De Quincey: pp. [3]–130; very good copies, bound together in late nineteenth-century green morocco, rubbed, spine, browned and dry; manuscript index and ownership inscription of WMR, with an additional notes at the foot dated 1904; ownership inscription of Helen Rossetti Angeli; numbered in pencil 'LVII'.

£7500

The ideal presentation copy of the very rare separate printing of *Hand and Soul*, the 'key work of Pre-Raphaelite fiction' (Lasner), with an inscription in the recipient's hand 'W.M. Rossetti from Gabriel 1869'.

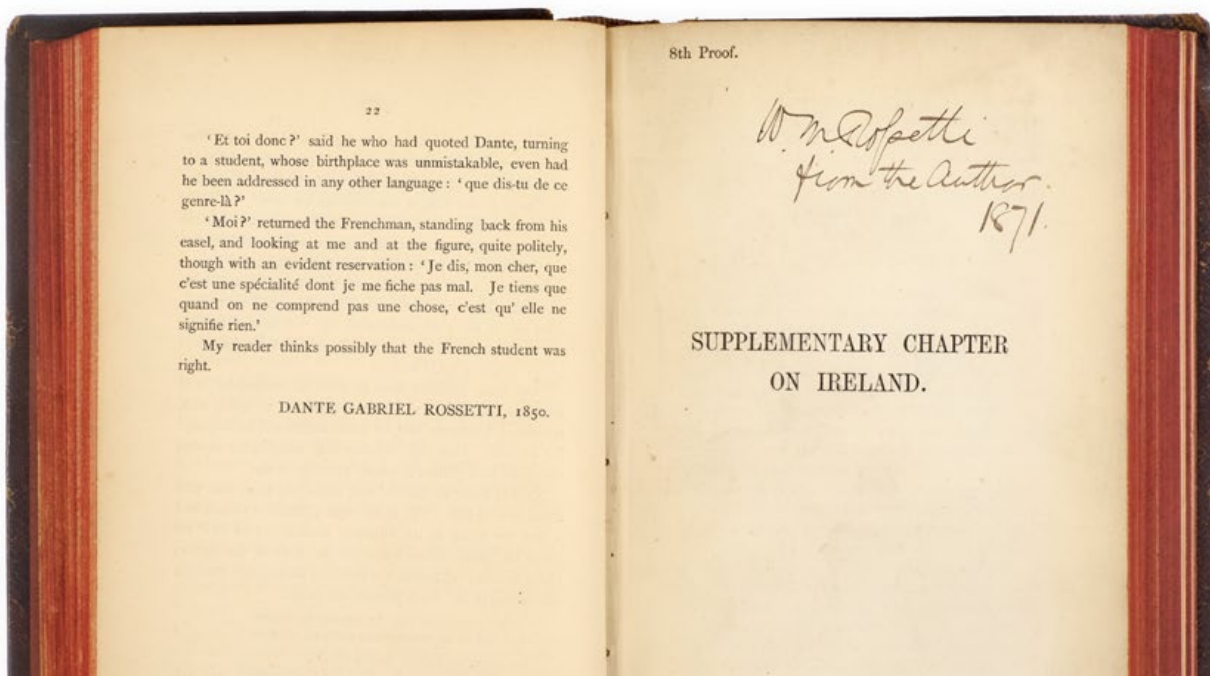
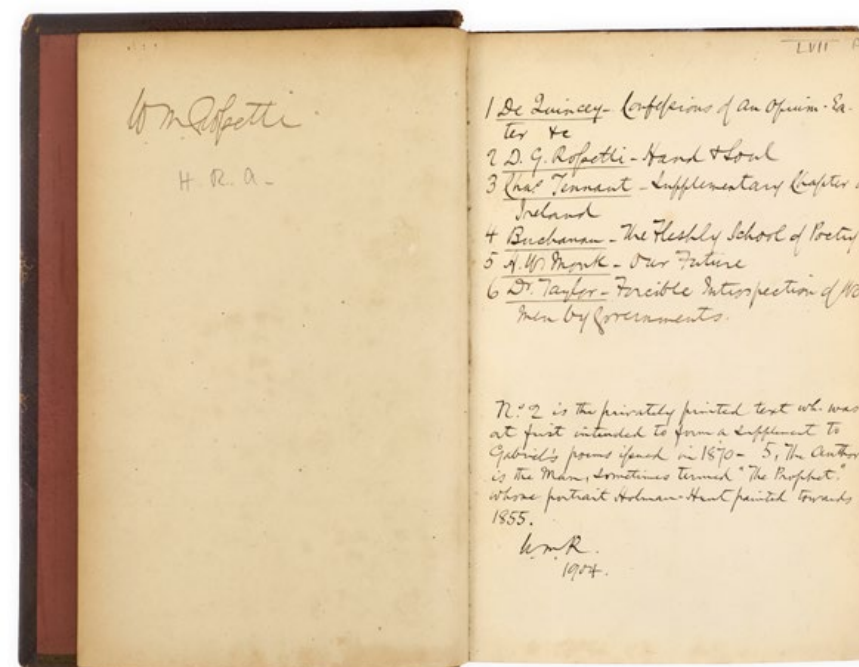
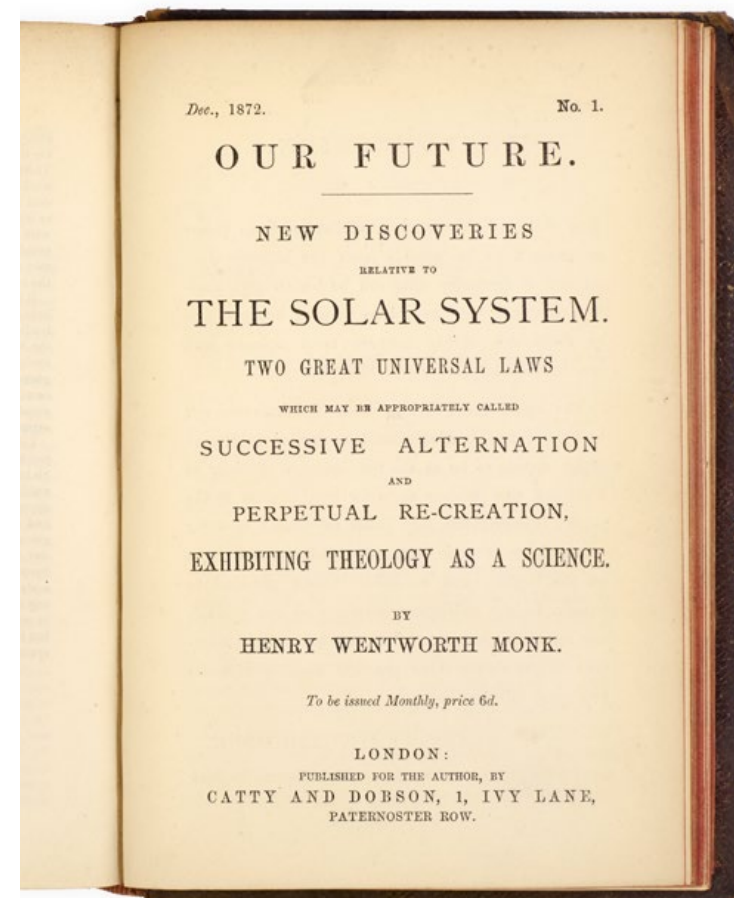
Hand and Soul is often considered as DGR's artistic manifesto, and its central protagonist, the artist Chiaro, as his alter ego. First published in the first issue of *The Germ* (1850, see item 31), when WMR helped transcribe it for the printers, the story was much worked over by DGR in 1869 when he intended to include it in *Poems* 1870. Revisions made in September to October 1869 included a number made at WMR's suggestion, and the story was included in the pre-trial 'Penkill Proofs' as well as the First Trial Book of October, but it was dropped before the Second Trial of November. At that time DGR repaginated the sheets of the First Trial and had a very small number of copies printed off, and bound in drab wrappers, of which he gave a few away but never sold any. Wise suggested 100 were printed, which Lasner thinks optimistic, noting that 'most of the 25–30 distinct examples known – all but a handful in institutional collections – derive from a remainder found by William Rossetti after his brother's death in 1882'; at that time he sold copies to, among others, Thomas Wise and Buxton Forman (who used it to prepare a forged 'chimera'). Only two authorial presentation copies are known, inscribed to Thomas Dixon, and John B. Schott (husband of his housekeeper), and there is one other surviving presentation copy inscribed by the recipient (William Sharp), making the present exemplar by some measure the most important extant copy of the work. See Lasner, 'A Bibliographical Essay on *Hand and Soul*', 1997 (on the Rossetti Archive online).

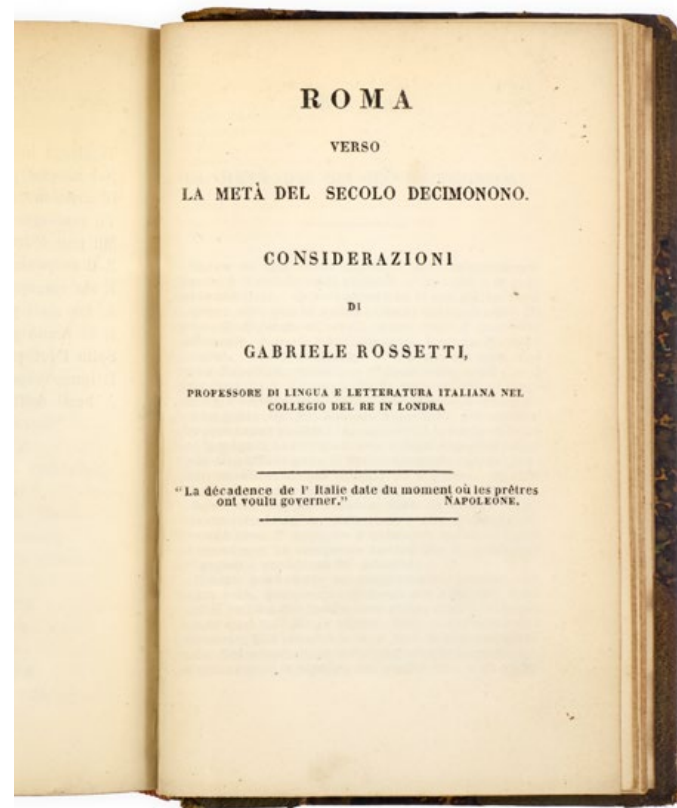
Hand and Soul is bound here with an '8th Proof' of Charles Tennant's 'Supplementary Chapter on Ireland', inscribed in the recipient's hand 'W.M. Rossetti from the author 1871'. The essay on the 'Irish Question' was to appear as an appendix to an enlarged edition of *The People's Blue Book: Taxation as it is, and as it ought to be* (1872), which was written after an extended visit to Ireland in 1870. On p. 114, Tennant quotes Christina Rossetti's 'Does the road wind up-hill all the way?', which is presumably the occasion of the presentation. The proof text of the *Supplementary Chapter* is different from that which was finally published in 1872. Library Hub records only two other proof printings: at Bristol (paginated as here), and Trinity College Cambridge ('10th Proof', pp. 130).

Also found here is the first and only issue of a very rare periodical by the Canadian Zionist and mystic Henry Wentworth Monk, 'the man, sometimes termed "the Prophet", whose portrait Holman-Hunt painted towards 1855' (note by WMR here). In the Spring of 1871 Monk wrote to Hunt that 'I want you to be prepared for the great Scientific Revolutions I am about to astonish the world with - I intend to visit London, England, early this summer; - I shall then see what prospect there is of getting my contemplated monthly Paper ("Our Future") under weigh (*sic*) immediately'. In due course he published in London in December this issue No. 1, presenting his 'discovery' of 'two great universal laws ... at the foundation of theology and science' - Successive Alternation and Perpetual Re-creation. No further issues followed. Library Hub and OCLC show copies at BL, Bodley, and TCD only.

In his very rare pamphlet *On the forcible Introspection of Women* (1870, Royal College of Surgeons only) the ophthalmic surgeon Charles Bell Taylor railed against moralistic, misogynistic legislation on venereal disease that legitimised physical intervention without the patient's consent. *For a related work see item 23.*

For Buchanan's *Fleshly School*, see item 10.





PROOF, WITH MANUSCRIPT CORRECTIONS

33. **ROSSETTI, Gabriele.** Roma verso la metà del secolo decimonono. Considerazioni ... [London, 1840?]

[bound with:]

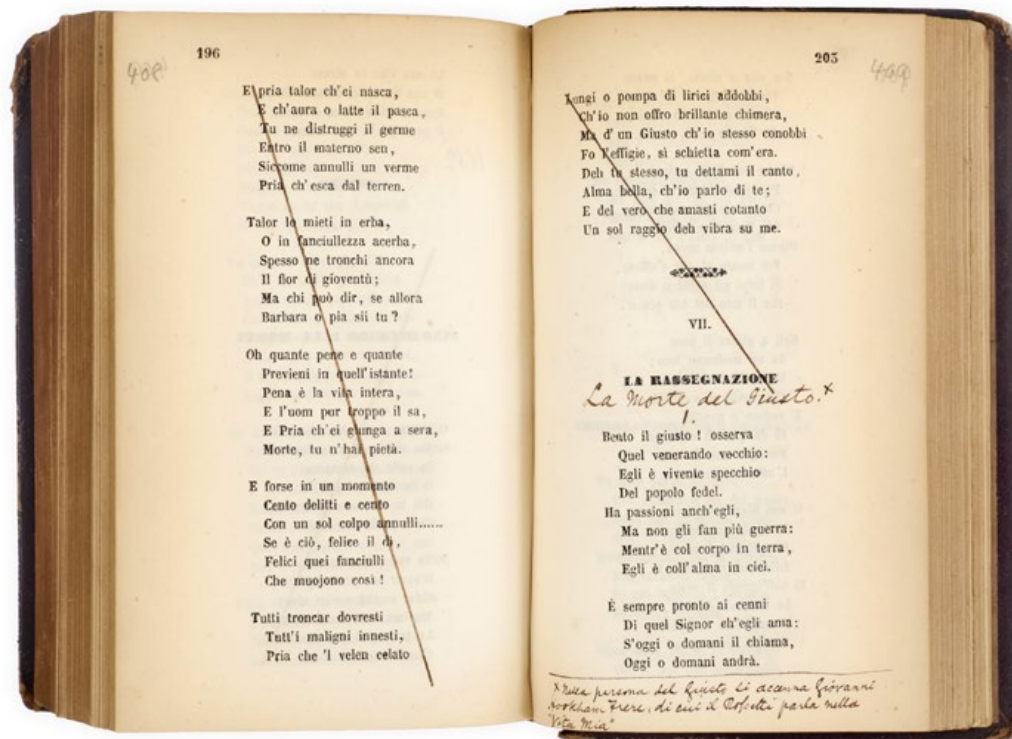
FEDI, Giuseppe. I vespri siciliani ... dedicato al Popolo di Palermo ... Livorno, Raffello Giusti, 1882.

[and one other.]

Three works, 12mo, GR: pp. 35, [1], manuscript corrections on four pages; Fedi: pp. 13, [1], with a half-title, one autograph correction; bound after Alfred de Vigny's translation of *Othello* (Brussels, 1884) in late nineteenth-century half green diced morocco, joins worn, spine chipped; ownership inscription of WMR, with a manuscript index in his hand. £750

Very rare undated (proof?) edition, with manuscript corrections, of this concise essay on contemporary Rome and the Catholic church. A dated edition was published in London in 1840 (see item 7); of this undated printing Library Hub shows one copy only, at Senate House. Not in Giannantonio.

It is bound here with a presentation copy, inscribed to WMR, of a very rare poem on the medieval rebellion known as the Sicilian Vespers, by the otherwise little-known Livornese Prof. Giuseppe Fedi. Not in Library Hub or OCLC.



WMR'S SELECTIONS FOR AN UNPUBLISHED EDITION OF HIS FATHER'S POEMS

34. **ROSSETTI, Gabriele.** [Extracts of poems from *L'Arpa Evangelica*]. Genoa, Dario Rossi '1852' [1853].

[bound with eight other works.]

8vo, pp. [7]–10, 27–30, 37–40, 85–91, 105–106, 109–114, 127–138, 163–4, 177–190, 193–196, 205–226, 231–233, 237–8, 243–246, 255–260, 269–280, 283–286, 291–296, 303–306, 309–324, 247–252; numerous deletions, dates of composition added in manuscript, a few minor corrections, and two significant insertions (on pp. 203 and 246); bound with eight unrelated works in English, German, and Italian, in maroon roan, worn, spine partly detached, front joint fragile; manuscript index in WMR's hand to front endpaper, with a long note opposite dated 1904; numbered 'LXXXVI'. £1250

I made this selection with a view to its forming part of a volume of Selections from Gabriele Rossetti, to be published by Dario Rossi. Rossi excluded these compositions from the *Arpa*

Evangelica on the ground that the whole of that work was his own copyright; eventually the proposed volume of selections remained unpublished' (WMR's note to front endpaper). WMR has added a footnote to one poem (which is also retitled), and rectified the omission of two stanzas to another.

This cut-and-paste approach was WMR's standard method in editorial projects; his copy of Whitman's *Leaves of Grass* treated thus is now at the Morgan Library and Museum.

Other contents in the volume include four Italian chapbooks and the second edition of Francis Palgrave's *Descriptive Handbook* to the International Exhibition of 1862.

'PRINTED FOR MY PRIVATE CONVENIENCE'

35. ROSSETTI, William Michael. [Democratic Sonnets.] [*London, Davis, 1881.*]
[bound with:]
[REFORM.] The Infants' Act, 1886. The Record of a three Years' Effort for legislative Reform with its Results. *London, Women's Printing Society, [1887].*
[and two other works.]

Four works 8vo, Rossetti: pp. [6], printed on rectos only; Reform: pp. [2], 78; bound also with Necker, [*Response ... au discours prononcé par M. Calonne*] [1787], pp. 104, no title-page as issued; and *Savoy Hymnary*, pp. 3-34 (with one contribution adapted from CGR); bound together in contemporary half olive-green pebbled morocco, edges rubbed; manuscript index in WMR's hand to front endpaper; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919); numbered 'XIII'. £1500

Of the utmost rarity, a private printing of six sonnets by WMR: 'The Republic, France, 1848', 'Metternich, 1848', 'Wordsworth, 1850', 'Mary Shelley, 1851', 'John Brown, 1859', and 'Garibaldi, 1871'. In early 1881, on DGR's advice, WMR began writing a series of sonnets 'relating to public events or personages' that he referred to as 'Democratic Sonnets'. Writing apace he apparently finished upwards of seventy of an intended one hundred by the autumn. But 'the impulse with which I had begun slackened in time, and finally died out: I left the series uncompleted. I had six printed for my private convenience, and a very few have been published in anthologies' (*Some Reminiscences*). In truth, shortly after this printing of six selected sonnets was executed, in April 1881, DGR began to raise concerns about the revolutionary content that caused WMR to withhold publication, though not without some chagrin. The complete series was finally published in 1907.

Very rare. The only other complete copy is at the University of Delaware; British Columbia has an imperfect copy, with two of the three leaves only. Not in Library Hub.

WMR was a minor contributor to the campaign to reform legislation relating to custody and guardianship of children, donating, as is recorded here, ten shillings in 1885-6.

Holy Father! hear our cry,
Holy Saviour! bend Thine ear,
Holy Spirit! come Thou nigh.

WORDSWORTH, 1850.

POET of man's life unsophisticate,
Poet of Nature's kindling influences,
Poet of reverent awe, and dim degrees
Of type, in this external human state,
For gulfs of the unknown and uncreate —
Wordsworth, we greet thee in the mountain breeze
And by the stream-side and on flowering leas,
And bow before thee simple and deep and great.
The poet honoured, still the man remains.
He loved the humble-thoughted patient poor,
And vailed his head before authority.
Stiffening himself, he'd stiffen still her reins;
And, nerveless at the future's augury,
Strengthened the ranks already too secure.

MARY SHELLEY, 1851.

DAUGHTER of her who never quailing led
In the forlorn hope of the women's cause;
Daughter of him who reasoned out the laws
Of justice in the State's firm balance weighed;
Heart-mate and wife of one who, burning red
With world-embracing love, for ever draws
Into his orbit the thrilled world, and awes
With visioned poesy each highest head
Of song for aye;—white Mary, with the voice
The sweetest ever heard, rejoin him now,
In the long thirtieth year of severance.
With drowning Harriet's and drowned Shelley's brow,
Thine own has passed the gate of deathly trance:
But he dies not, and shalt thou die, his choice?

GOD, the HOLY GHOST, we praise,
In JESU'S Name, through endless days.

Adapted from Christina Rossetti.

"Vesper Chant."

the 'Spectator' that this book could, in England at least, be a mischievous one. Its *sentiments* can excite in Englishmen only wonder and disgust, and the hope that they are partly paradoxical, partly a reaction against the utilitarian school of criticism. The real danger of M. Gautier's writings is best expressed in the words of one who was no prude—Charles Baudelaire: 'The immoderate taste for beauty leads men to monstrous and unheard-of disorders. In minds absorbed by a frantic passion for the lovely, the grotesque, the beautiful, all notions of truth and justice disappear. The lust for art is a cancer which devours the rest of the moral nature.' And as to paradox, he says, with truth and force, 'what the mouth becomes accustomed to say, the heart learns to believe.' It is in view of such possible results of exclusive study of art that this strange puritan de lares he could wish, like Mr. Carlyle's friend, that the 'devil ... way with the fine arts.'

ANDREW LANG.

SHELLEY'S HEART.

TO EDWARD JOHN TRELAWNY.

'What surprised us all was that the heart remained entire. In snatching this relic from the fiery furnace, my hand was severely burnt.'—Trelawny's 'Recollections of Shelley.'

TRELAWNY'S hand, which held'st the sacred heart,
The heart of Shelley, and hast felt the fire
Wherein the drossier framework of that lyre
Of heaven and earth was molten—~~but~~ its part *though*
Immortal ~~echoes~~ *always*, and shall dart
Pangs of keen love to human souls, and dire
Ecstatic sorrow of joy, as higher and higher
They mount to know thee, Shelley, what thou art—
Trelawny's hand, did then the outward burn
As once the inward? O cor cordium,
~~Which wast a spirit of love, and now a~~
What other other flame was wont to come
Lambent from thee to fainter hearts, and turn
~~Red like thy death-pyre's heat— their lukewarmth hot!~~

W. M. ROSSETTI.

Then fast to fire of the sun's chariot!



*I retained but for Mrs
Valentine's vol. - adopted all
the other emendations made by
Gerrard
26/8/80*

WITH MANUSCRIPT CORRECTIONS BY DGR

36. ROSSETTI, William Michael. 'Shelley's Heart. To Edward John Trelawny' from *The Dark Blue*, Vol. 2, London, 1871.

[bound with:]

KEIGHTLEY, Thomas. Reply to a Letter addressed by Mr. A. Panizzi ... to the Assignees of Richter and Co. [London, 1835.]

[and with:]

NEWMAN, John Henry. A Letter addressed to his Grace the Duke of Norfolk on Occasion of Mr. Gladstone's recent Expostulation ... London, B. M. Pickering, 1875.

[and nine other pamphlets and articles.]

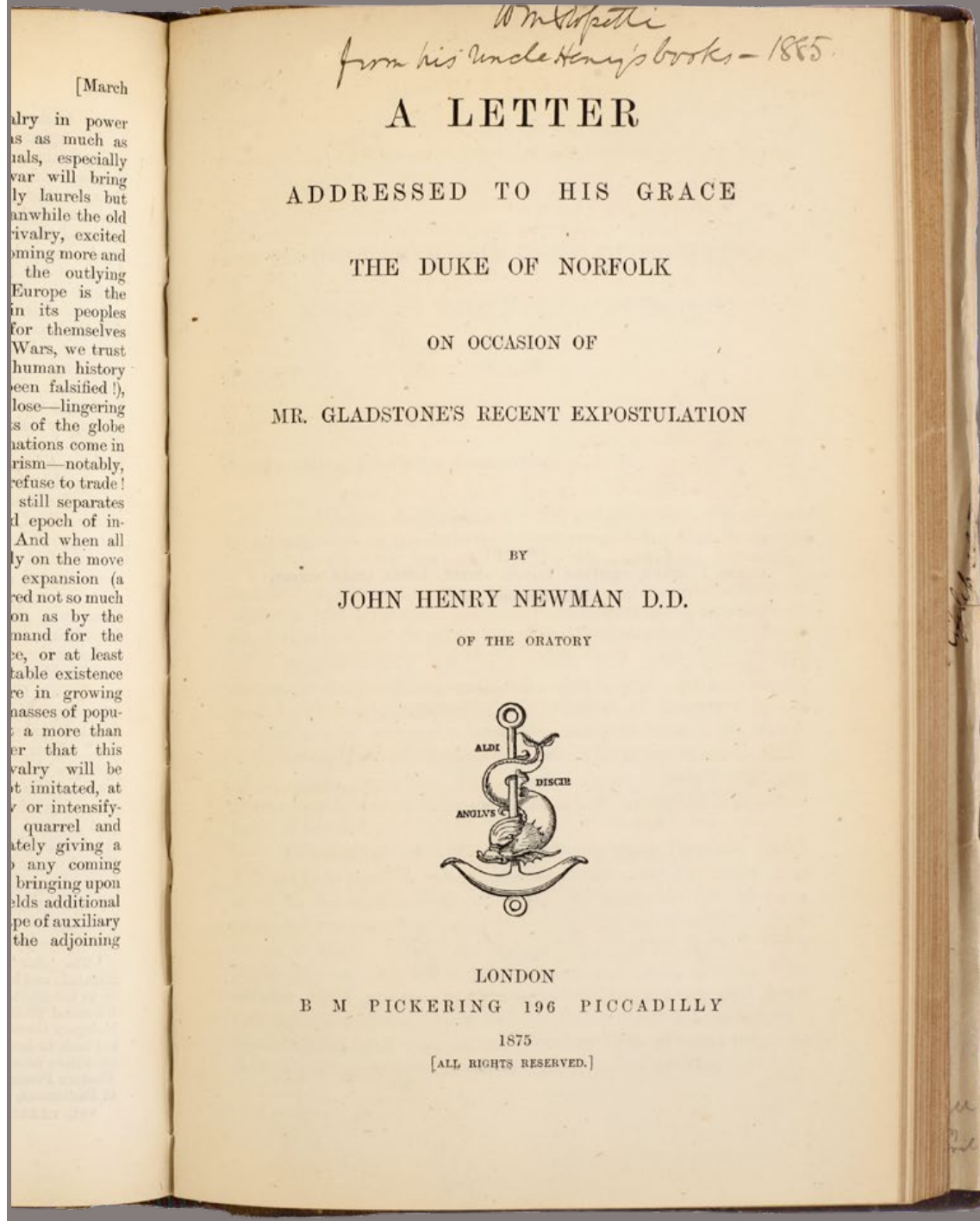
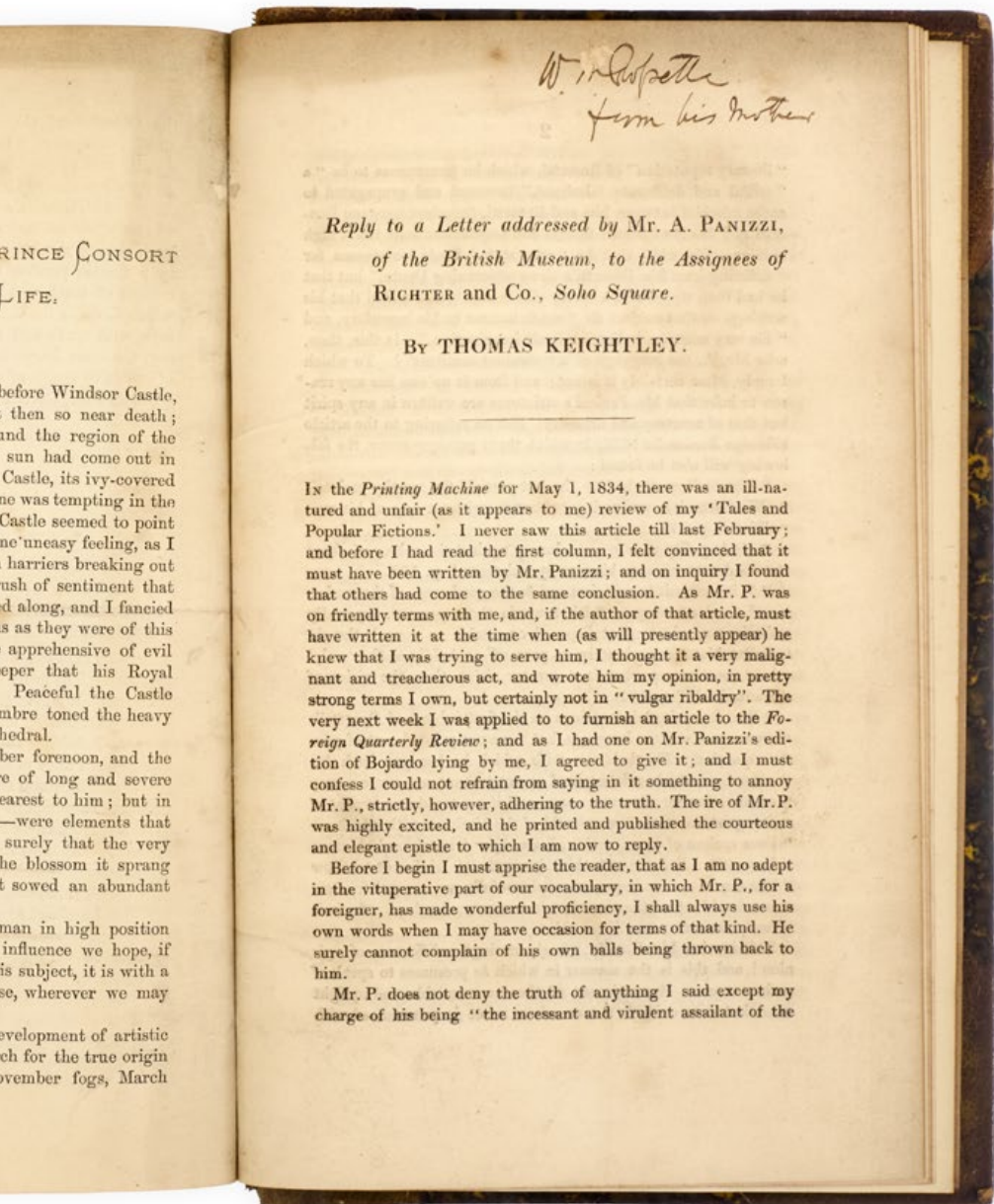
Three works, 8vo, WMR: pp. 35–6, with manuscript annotations (see below); Keightley: pp. 7, [1], with a drop-head title, gift inscription at head ('WMRossetti from his Mother'); Newman: pp. 131, [1], inscription at head of title 'WMRossetti from his uncle Henry's books – 1885'; bound together in late nineteenth-century half green morocco; ownership inscription and manuscript index in WMR's hand to front endpaper; numbered 'XII'. £1850

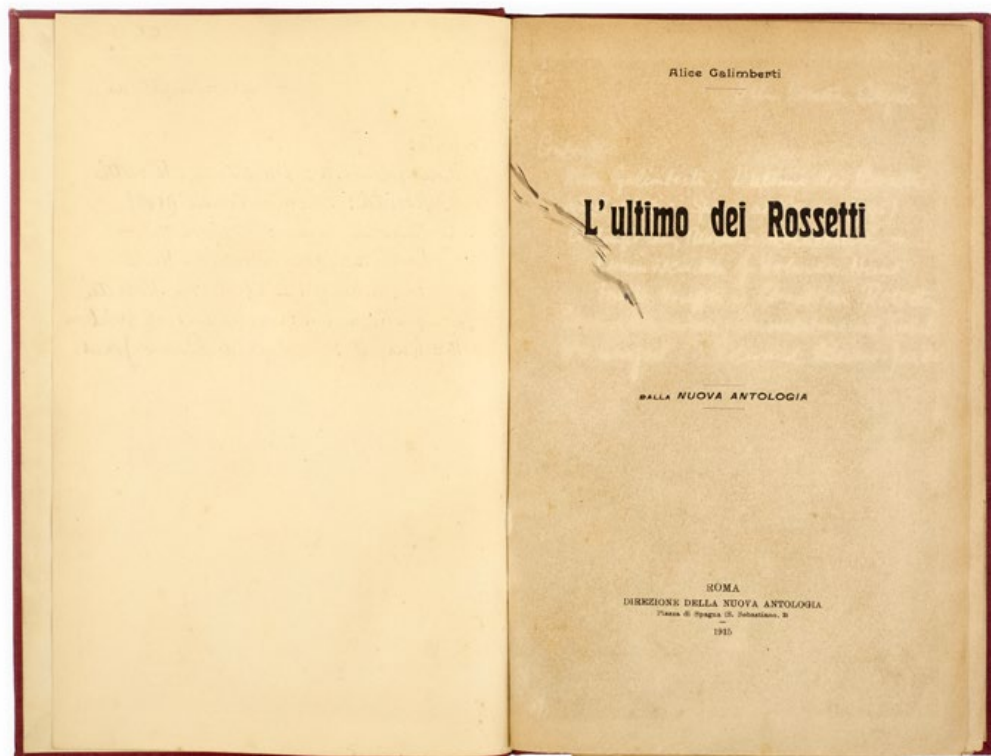
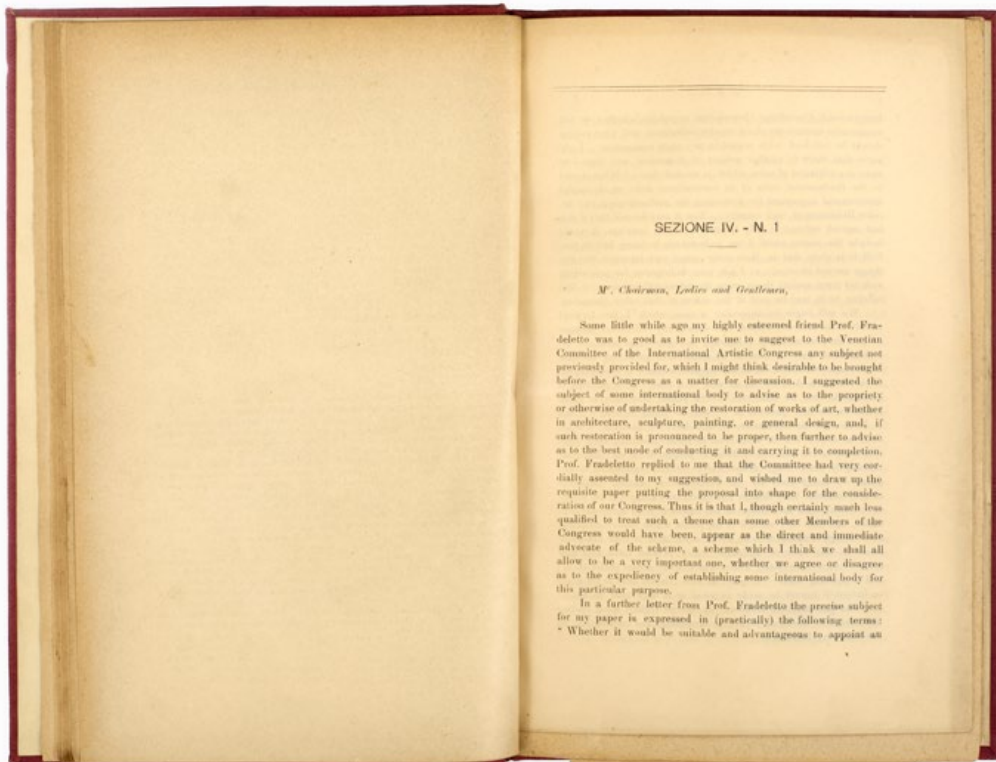
WMR's sonnet 'Shelley's Heart', annotated and corrected by DGR, who has rewritten several lines. It was WMR's first poetic effort since *The Germ*, and was written at DGR's prompting. WMR had renewed his acquaintance with Trelawny in 1869 as he was preparing his first edition of Shelley – Trelawny loaned him some manuscripts and later gave him Shelley's sofa and a charred fragment of his skull. WMR notes at the foot here that he retained one word 'for Mrs Valentine's vol' but 'adopted all the other emendations made by Gabriel 26/8/80'. Contributors to *The Dark Blue*, a short-lived Oxford periodical, included many others in the Rossetti circle – Mathilde Blind, Sidney Colvin, Swinburne, Ford Madox Brown. 'Mrs Valentine's vol' was the 1880 edition of *Gems of National Poetry* edited by the children's writer Laura Valentine (née Jewry, 1814–1899), in which 'Shelley's Heart' appeared alongside 'In the Hill Shadow', DGR's 'The Blessed Damozel', and three poems by CGR.

GR and Antonio Panizzi were both public figures within the Italian émigré community in London, but did not see eye to eye. Panizzi beat GR to the position of Professor of Italian at the University of London and publicly dismissed his theories on Dante. In his *Reply* to a negative review by Panizzi, Thomas Keightley deals at length with Panizzi's attacks on GR ('one of the most amiable and upright men that ever existed') as evidence of his poor character. Keightley was an Irish folklorist and historian, but also very competent in Italian, and became a friend of the family. NHM and V&A (Southey's copy) only in Library Hub.

Henry Polidori (he anglicised it to Polydore), 'an unsuccessful solicitor ... tense and eccentric' (Doughty), was one of the eight children of Gaetano and Anna Maria Polidori, uncle to WMR, DGR and CR. WMR inherited from Henry this copy of Newman's *Letter*, his famous defence of English Catholics after Gladstone had accused them of mental enslavement by the Pope.

Also found in this volume is a review of *Shelley and Mary* from the *Edinburgh Magazine* October 1882, with some pencil annotations by WMR; and Beavington Atkinson, 'Contemporary Art - Poetic and Positive: Rossetti and Tadema - Linnell and Lawson' (Blackwood's, March 1883, Fredeman 21.15).





THE FIRST VENICE BIENNALE

37. **ROSSETTI, William Michael.** [Speech at Venice] 'Sezione IV. – N.1' [*Venice, 1895*].
 [bound with:]

GALIMBERTI, Alice. L'ultimo dei Rossetti. Dalla nuova antologia. *Rome. Nuova Antologia, 1915.*

[and with:]

[**ROSSETTIS.**] A collection of five periodical extracts by or on the Rossettis and other Pre-Raphaelites. *1890s–1910s.*

Seven works, 8vo, WMR: pp. 7, [1]; Galimberti: pp. 23, [1]; bound with five other short pieces in modern red buckram; ownership inscription and manuscript index of Helen Rossetti Angeli; numbered 'CI'.
£1000

Very rare, possibly a unique survival. In September 1895 WMR was invited to head the jury at the first Venice Biennale (see *Some Reminiscences*, II, pp. 549–552). Here his speech, in English, proposes the establishment of an international committee to investigate and approve the restoration of important works of art.

'L'ultimo dei Rossetti' is a very rare offprint (**Torino only in OCLC**) not listed by Fredeman (he lists two other articles by the author). The poet and scholar Alice Galimberti (née Schanzer, 1873–1936) wrote widely on the Risorgimento and the Pre-Raphaelites.

The other contents include:

ROSSETTI, William Michael. 'Reminiscences of Holman Hunt'. *Contemporary Review* 1910. Fredeman 36.52.

HUEFFER, Ford Madox. 'Christina Rossetti', *Fortnightly Review* 1911. Fredeman 44.46.

PROOFS AND RARITIES

38. ROSSETTI, William Michael. [Page proofs of:] Dante and his Convito, a Study with Translations ... London, Elkin Matthews, 1910.

[bound with a second imperfect copy, and with:]

SWINBURNE, Algernon Charles. 'A Death on Easter Day' and 'To William Bell Scott', from *Tristram of Lyonesse*, with two autograph corrections. London, Chatto and Windus, 1882.

[and with:]

TERZA, E. Piccioni. Padua, 1905.

[and with:]

TANCRED, F. W. Poems. [London and Edinburgh, William Blackwood, 1907].

[and with:]

'FANCHIOTTI, Giuseppe' (*pseud.*, i.e. Tommaso de Angelis). Appunti storici. Il Santuario della Civita e la terra d'Itri. Tradizione e leggende. London, for the author, [1897?]

Five works, small 8vo, WMR: pp. 127, [1], with a half-title; Swinburne: pp. 210-211; Terza: pp. [3]-12, [2]; Tancred: pp. [24], with a half-title, and a final prospectus leaf; Fanchiotti: pp. 76, printed on pink paper, with an **authorial presentation inscription to WMR on the title-page**; bound in half red pebbled morocco; ownership inscription and manuscript index of WMR; numbered 'XVIII'. £1500

In *Dante and his Convito*, WMR presented literal translations from the *Convito* side by side with those that rendered the 'sense which Dante has put on them'. Dedicated to his father, it was apparently published by Elkin Matthews on the recommendation of Ezra Pound. **Though unannotated, this copy is marked at the beginning of many gatherings as a proof or '1st rev[ise]', and is designated 'Revises' in his manuscript index to the volume.**

Swinburne sent CGR a copy of *Tristram of Lyonesse* in July 1882 – could these pages with autograph corrections have been extracted from that copy?

Terza's Piccioni is one of 30 copies for private distribution; we have not been able trace a copy in institutional libraries.

F. W. Tancred was the great-grandson of Felicia Hemans, an edition of whose poetry was published by WMR; this rare collection was published in part to raise funds for a memorial cot in Hemans's name at the Royal Waterloo Hospital. **Library Hub shows copies at BL and Senate House only.**

Tommaso de Angelis ('Giuseppe Fanchiotti') went on to publish a biography of Gabriele Rossetti in 1904. **BL and Oxford Brookes only in Library Hub.**

All'illustre critico e letterato
Giuglielmo Michele Rossetti
in omaggio di stina

L. AVV. GIUSEPPE Prof. FANCHIOTTI.

(Effegi) 30 Settembre 1897.

DANTE AND HIS CONVITO

A STUDY WITH TRANSLATIONS

BY
WILLIAM MICHAEL ROSSETTI

Il gran commento fo

LONDON
ELKIN MATHEWS VIGO STREET
M CM X

TO WILLIAM BELL SCOTT.

211

THE larks are loud above our leagues of whin
Now the sun's perfume fills their glorious gold
With odour like the colour : all the world
Is only light and song and wind wherein
These twain are blent in one with shining din.
And now your gift, a giver's kingly-souled,
Dear old friend whose honours grow not old,
Bids me sing as loud and sweet begin.
Though all that we from life be now gone forth
Of that bright household in our joyous north
Where I, scarce clear of boyhood just at end,
First met your band ; yet under life's clear dome,
Now seventy strenuous years have crowned my
friend,
Shines no less bright his full-sheaved harvest-home.

2 April 20th, 1882.

Il Santua
Civi

TRADIZIONI E LEGGENDE

LONDRA

PRESSO L' AUTORE

DANTE AND HIS CONVITO

DANTE AND HIS CONVITO

SONNET 4.

ANNOTATED BY DGR

39. [SHAKESPEARE.] [Edwin LEES.] Stratford as connected with Shakespeare; and the Bard's rural Haunts ... *Stratford-upon-Avon, F. & E. Ward. [1851].*

[bound with:]

[ART TREASURES EXHIBITION.] A Handbook to the Gallery of British Paintings in the Art Treasures Exhibition ... *London, Bradbury and Evans, 1857.*

[and with:]

NORTH, William. The Infinite Republic: a spiritual Revolution ... *London, for the Author by H. G. Clarke & Co, 1851.*

[and with:]

[MAZZINI.] Ricordi dei fratelli Bandiera e dei loro compagni di martirio in Cosenza il 25 luglio 1844 ... Edita da Giuseppe Mazzini ... *Paris, Lacombe, 1844.*

[and with:]

MAZZINI, Giuseppe. Tracts of the Society of the Friends of Italy. Tract No. II. The Charge of Terrorism in Rome ... *London, Society of the Friends of Italy, 1851.*

[and with:]

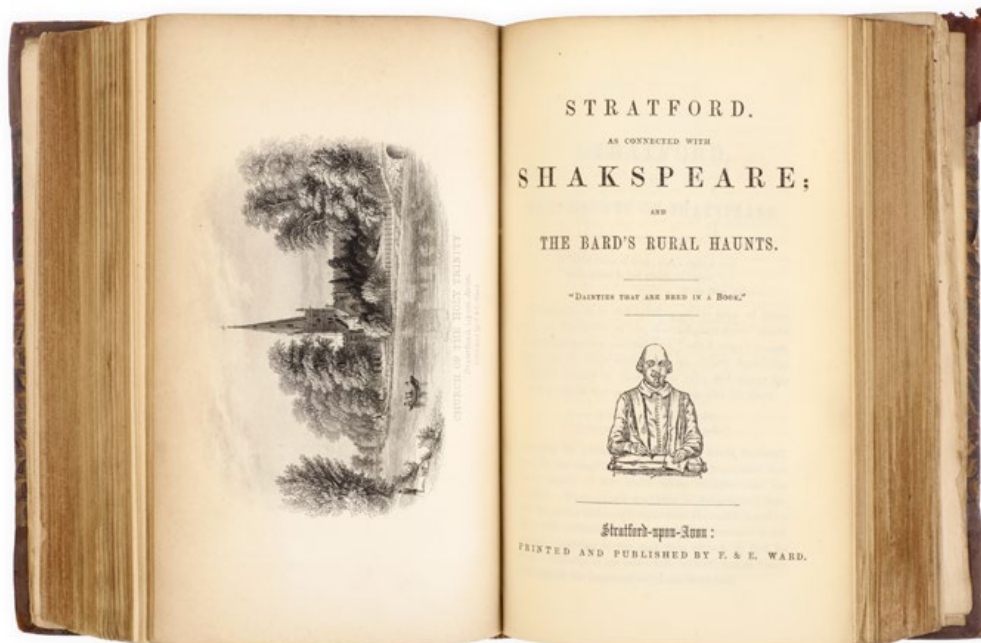
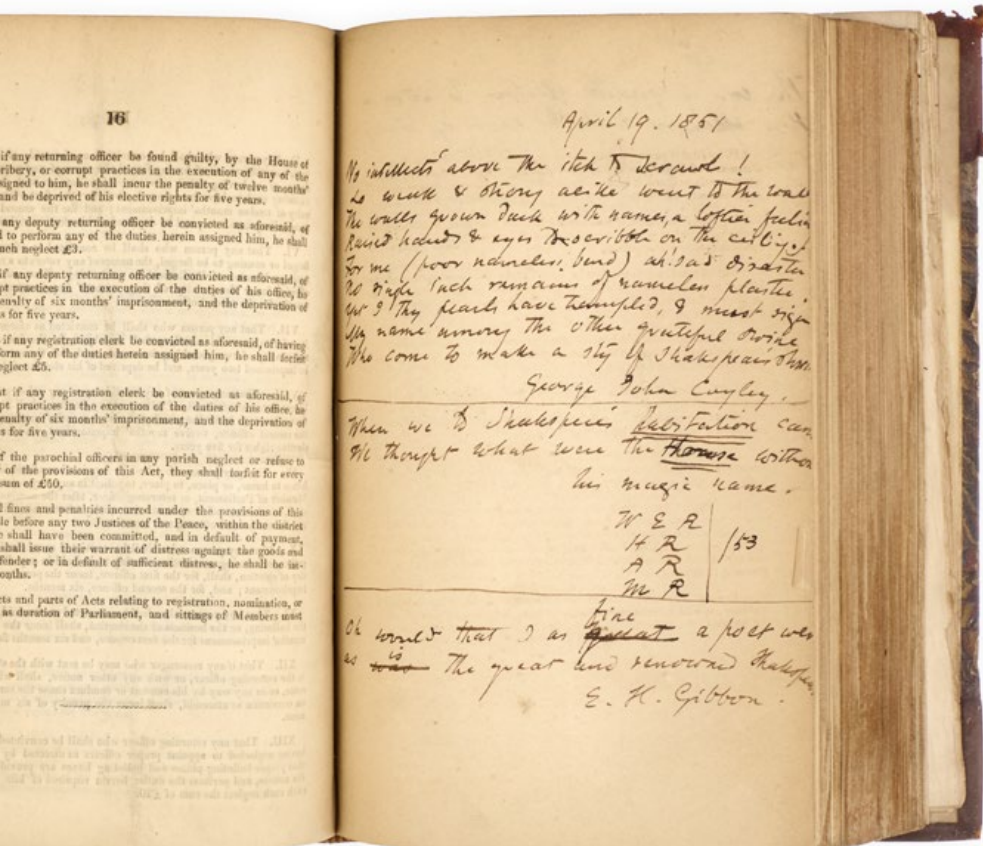
[UNIVERSAL SUFFRAGE.] The People's Charter. *London, G. Mansell, [1838?].*
[and others in English, Italian, and German.]

Small 8vo, Shakespeare: pp. [2], 62, with an engraved frontispiece and five other plates (one folding); Art Treasures: pp. 127, [1]; North: pp. xi, [1], 45, [1]; Mazzini I: pp. 83, [1]; Mazzini II: pp. 28, [2 (blank and colophon)]; Universal Suffrage: pp. 16; bound together with other works in mid nineteenth-century half calf, worn, rebacked; manuscript index in WMR's hand to front endpaper, ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919).
£3250

Very rare first edition of an illustrated guide to Shakespeare's Stratford (Harvard only), annotated on a blank leaf at the front by DGR with 'some inscriptions wh. he found in Shakespeare's Birth-house (towards 1853)' (WMR's note here). The first of these is a short poem by George John Cayley - 'No intellect's above the itch to scrawl' - about the profusion of graffiti in Shakespeare's house, after which DGR has copied out inscriptions attributed to Edward Gibbon and Lucien Bonaparte (all evidently lost when the walls were whitewashed in the twentieth century).

The Art Treasures Exhibition held in Manchester in 1857 featured an astounding 16,000 works; among the modern British paintings were a number by Millais, Holman Hunt, Ford Madox Brown, and other Pre-Raphaelites. While Millais's 'Autumn Leaves' does not get good press here, Hunt does, with a full page on his *Awakened Conscience*. The reviews, reprinted from the *Manchester Guardian*, are attributed by WMR here to Tom Taylor. Cf. Fredeman 18.3.

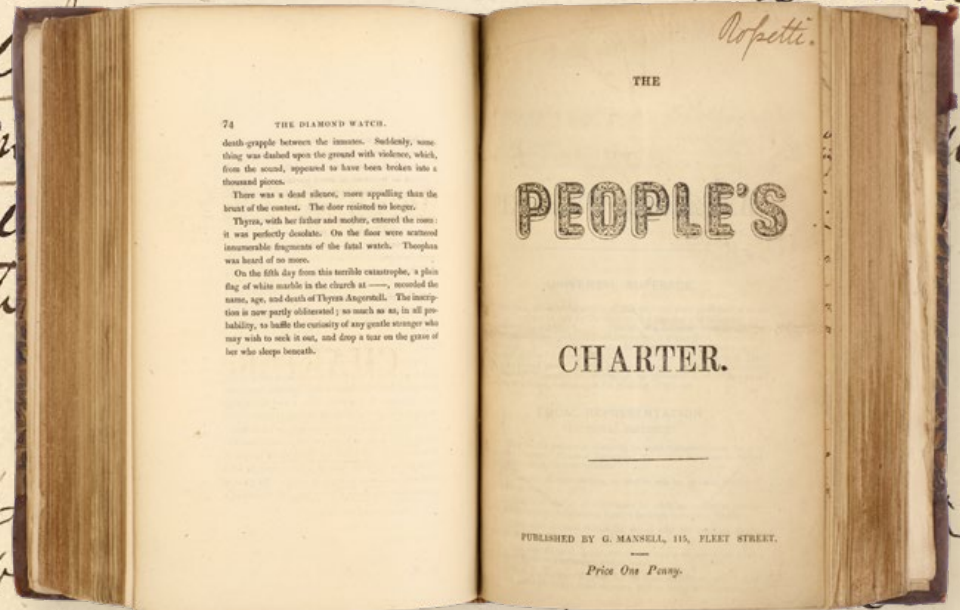
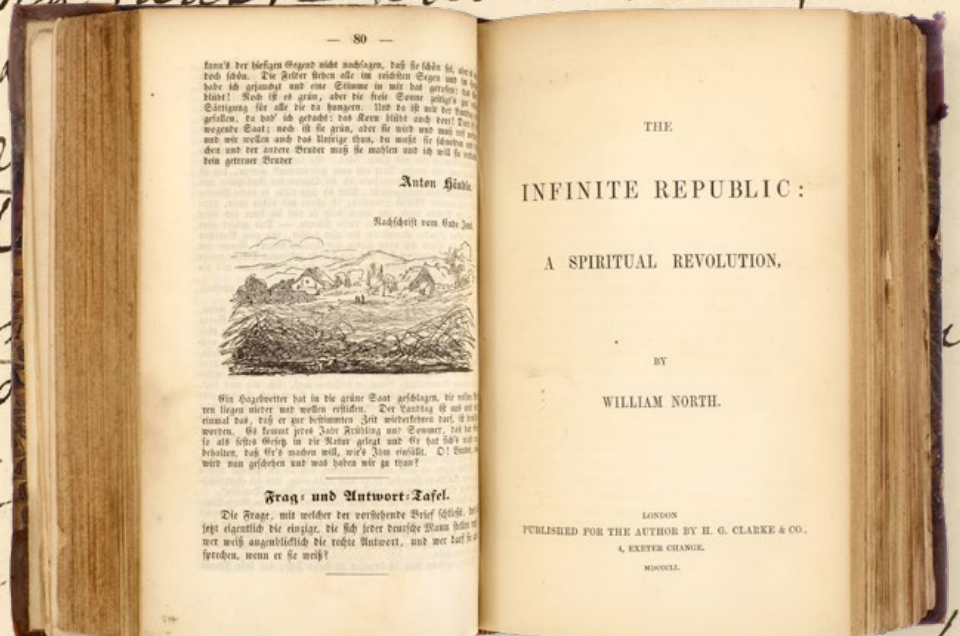
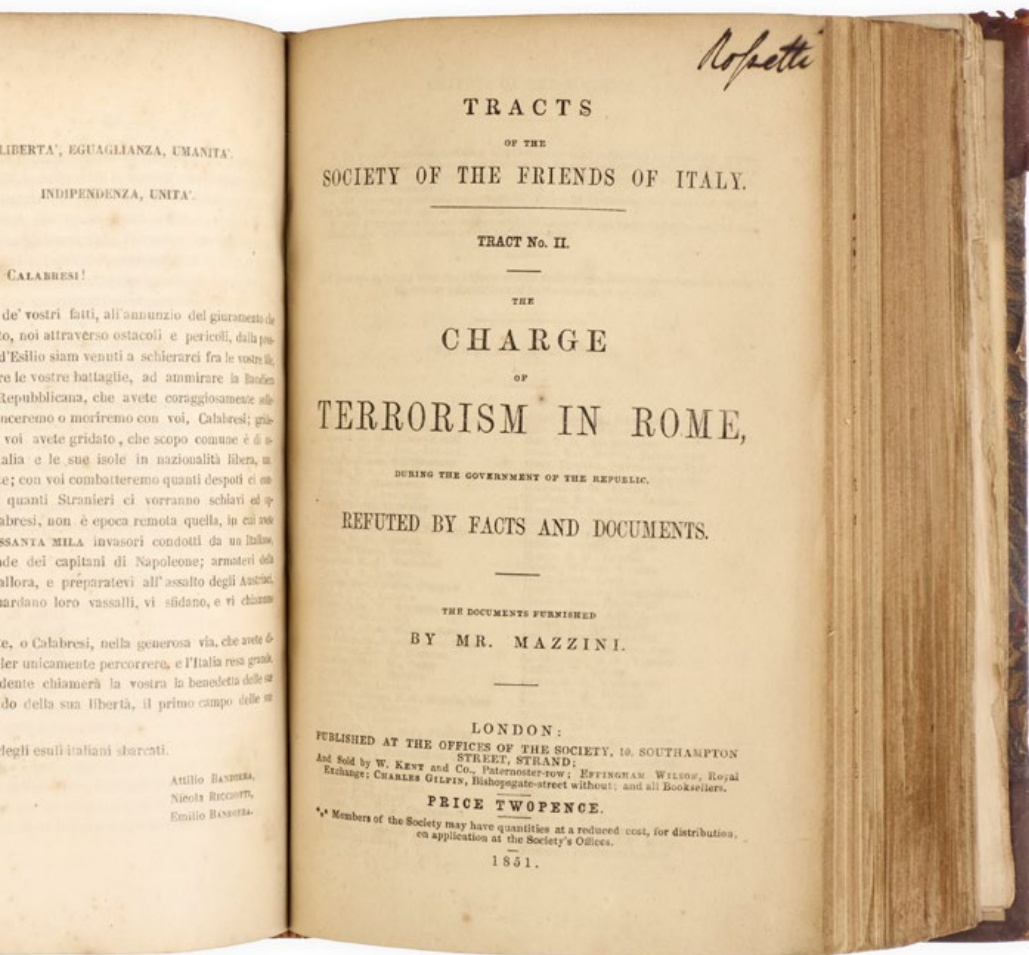
The Infinite Republic (1851), published as a companion piece to North's eccentric (and very rare) novel *The City of the Jugglers* (1850), was 'a strange book ... of the speculative-philosophic kind, prompted (I take it) by Edgar Poe's *Eureka*' (*Some Reminiscences*), which included a defence of suicide that he later used to justify his own. 'I have read it; but avow myself incompetent to



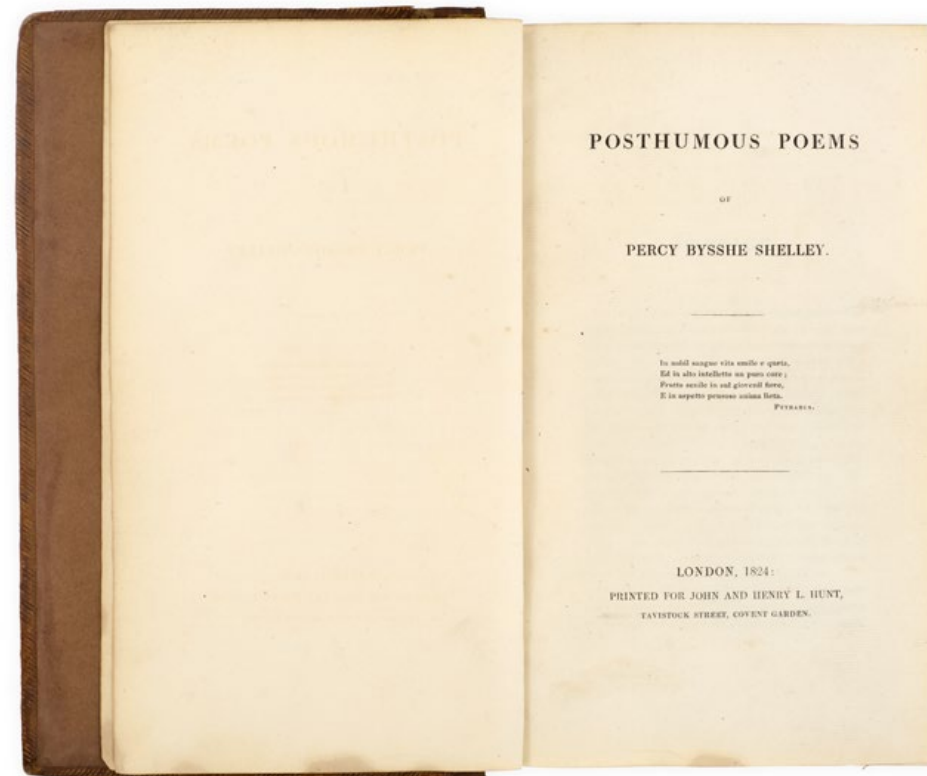
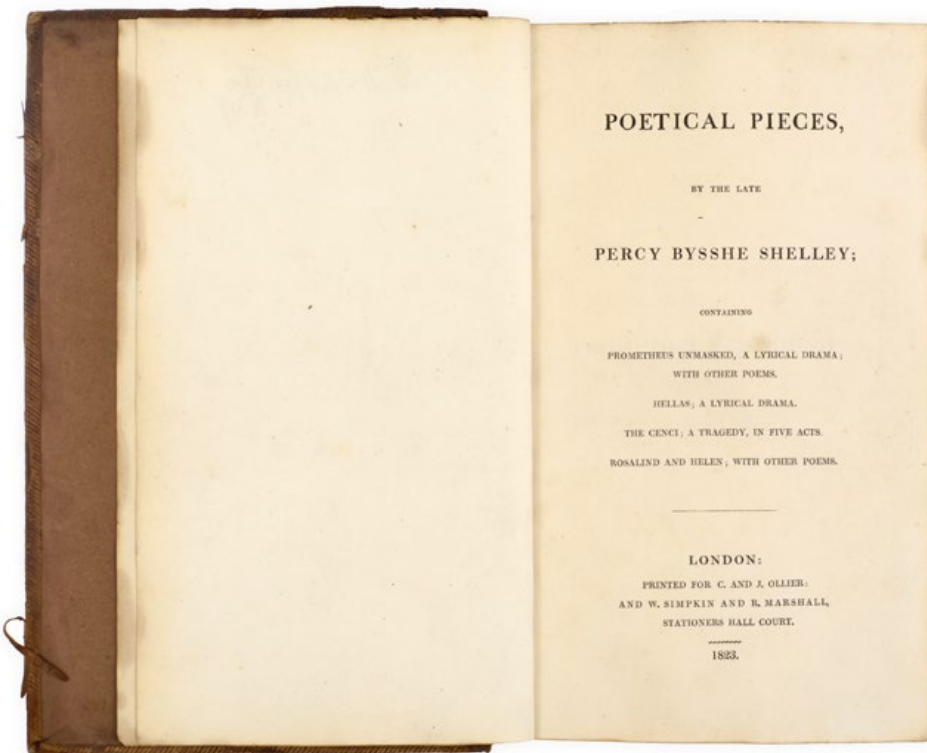
say whether it is partial sense or unmodified nonsense. Hannay (or was it I?) entitled it "The Infinite Pub" or the "Infinite Demirep". DGR also had a copy (listed by WMR in the 1866 catalogue). For more by William North, see also items 17 and 31. **Edinburgh and V&A only in Library Hub.**

Despite the younger Rossettis' interest in the Risorgimento, and a passing childhood acquaintance with Mazzini (courtesy of GR), it does not seem that they were ever members of the Society of the Friends of Italy, founded in 1851 by Mazzini's British followers. The Council members named in his rare pamphlet *The Charge of Terrorism in Rome* (**Durham and Ushaw only in Library Hub**) include Landor, Froude, and Leigh Hunt.

Also found bound here, among other pamphlets and articles, is the important *People's Charter* of the London Working Men's Association, published to promote Universal Suffrage.



hann Faust - Das unschätzbare Schloß
 2 No
 3 Lip
 4 Ma
 5 D.
 6 The
 7 The
 8 Stratford as connected with Shakespear
 9 Cell
 10 Tom
 che
 11 Oth
 N. 6
 Gab
 Day 1843 - 8, Gabriel has copied out here some inscriptions wh. he found in Shakespear's Birth-house (towards 1853)
 WMR
 1904.



FOUR SHELLEY FIRST EDITIONS

40. SHELLEY, Percy Bysshe. Poetical pieces ... containing Prometheus unmasked, a lyrical Drama; with other Poems. Hellas; a lyrical Drama. The Cenci; a Tragedy, in five Acts. Rosalind and Helen; with other Poems. London, C. and J. Ollier, and W. Simpkin and R. Marshall, 1823.

[with:]

SHELLEY, Percy Bysshe. Posthumous Poems ... London, John and Henry L. Hunt, 1824.

Two works, 8vo, in two volumes, *Poetical Pieces*: four parts, pp. [ii], 222; xi, [1], 60; [iii]-xvii, [1]; 103, [1]; vi, [2], 92, with separate title-pages to each work, dated variously 1820, 1822, 1821 and 1819, half titles to *Prometheus Unbound*, *Hellas*, and *Rosalind and Helen*; and *Posthumous Poems*: pp. xi, [1], 415, [1], without the rare errata leaf; some foxing in *Prometheus Unbound* else very good copies, bound in uniform early calf, worn, rebaked; contemporary armorial bookplate in each volume of Rev. Algernon Peyton; ownership inscription in first volume of WMR dated 1869. **SOLD**

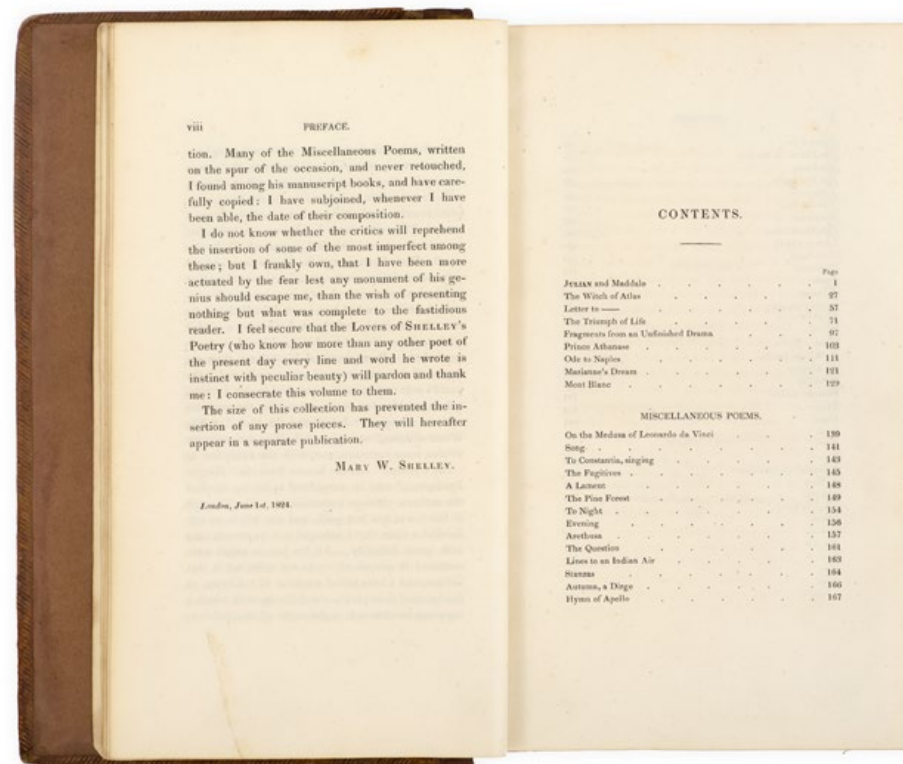
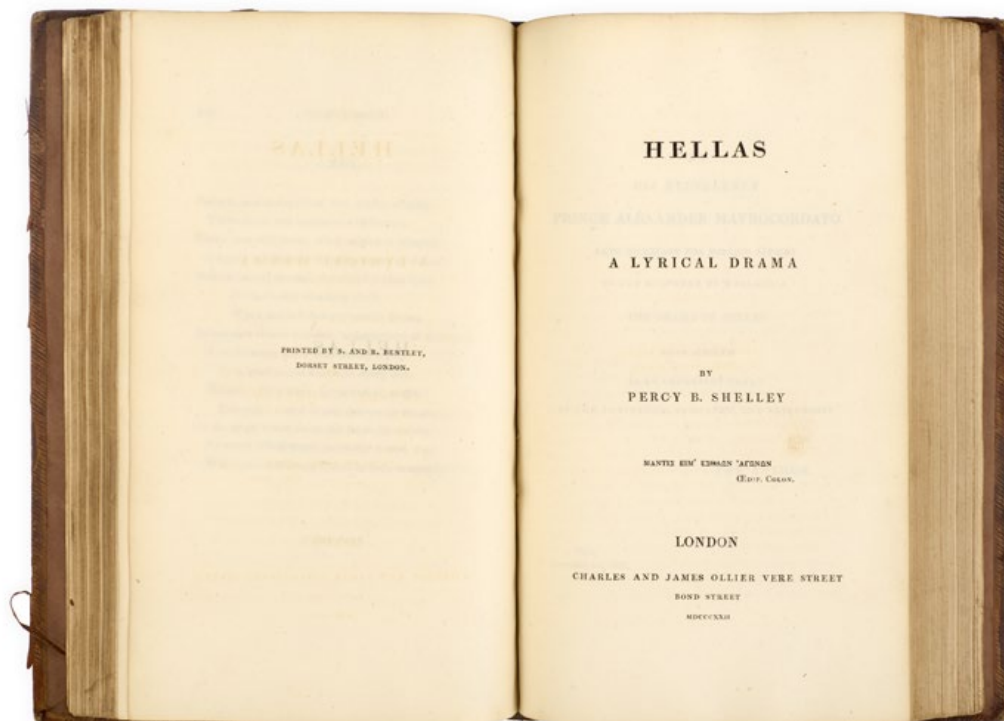
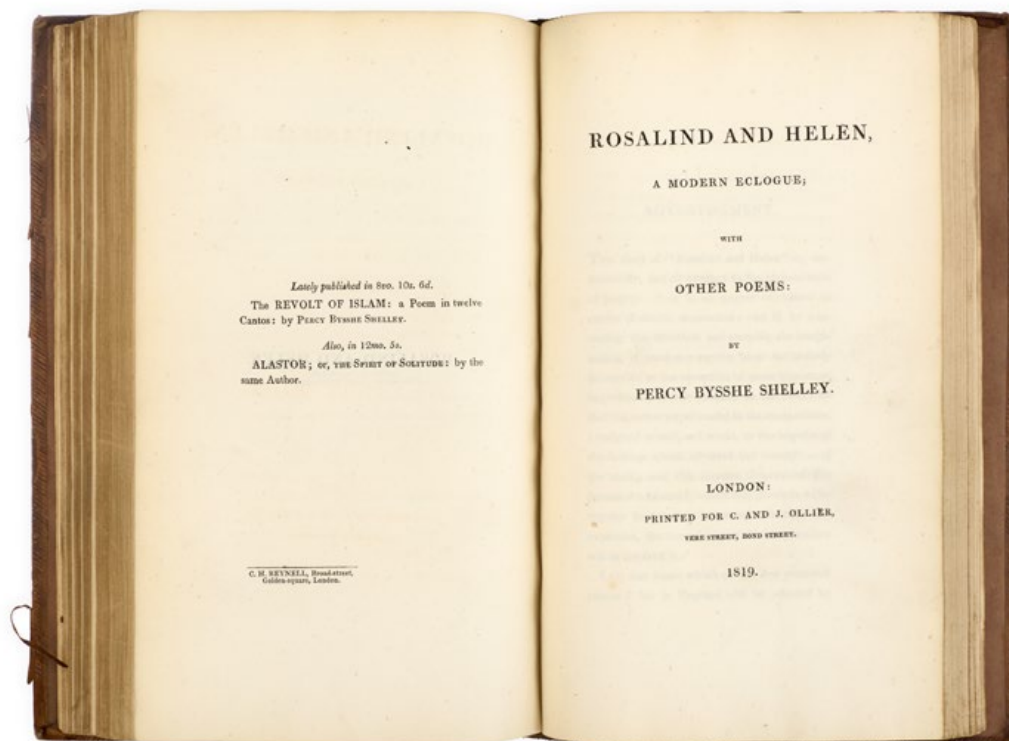
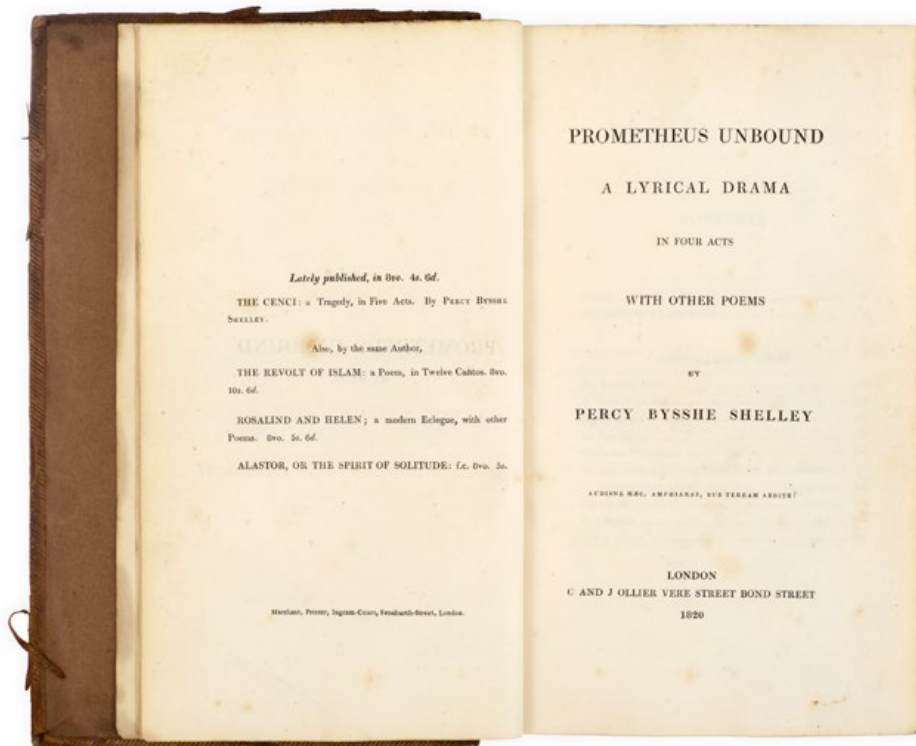
First edition, first issue, of *Poetical Pieces*, a very scarce nonce collection comprising the remainder sheets of the first editions of *Prometheus Unbound* (1820), *Hellas* (1822), and *Rosalind and Helen* (1819), and the first English edition of *The Cenci* (1821), reissued with a general title page. Here it is found bound as a set with the uncommon first edition of *Posthumous Poems*, gathered from Shelley's miscellaneous papers by Mary Shelley, with a poignant preface by her.

Poetical Pieces was assembled unchanged from the original sheets of four works including half-titles, titles, and sometime advertisements, and was therefore often subject to later dismemberment. Writing in 1924, Wise noted that 'during recent years ... nearly every available copy [of *Poetical Pieces*] has been broken up... and the three first editions have been separately bound. Thus it seldom occurs today' (*A Shelley Library*, pp. 69-70). Of the individual contents here *Prometheus Unbound* is in the second state as usual, with A3 a cancel, and all works but *The Cenci* have half-titles but no advertisements. A second issue omitted *Hellas*, presumably after sheets ran out.

Posthumous Poems included, among the longer pieces, 'Julian and Maddalo', 'The Witch of Atlas', and 'The Triumph of Life', as well as many 'miscellaneous poems', fragments, translations, and a reprint of *Alastor* (1816), by then very scarce. The first publication in Mary Shelley's fifteen-year effort to bring light on her husband's work, it was nevertheless suppressed by Sir Timothy Shelley, who destroyed 191 of the 500 copies printed.

WMR had been reading Shelley 'over and over again, with enthusiasm' since 1844, but purchased this set in 1869 during a period of intense research after he was approached by Bertrand Payne of Moxon, Son, and Co. about a revised edition of Shelley's works, with a memoir. He included Mary Shelley's preface to *Posthumous Poems* in the preliminary material to his edition, which was published at the tail end of 1869 (though dated 1870).

Granniss 76 and 78.



ANNOTATED BY WMR

41. **SHELLEY, Percy Bysshe.** [*Extracts from:*] Essays, Letters from abroad, Translations and Fragments ... Edited by Mrs. Shelley ... A new Edition. *London, Edward Moxon, 1852.*

[*bound after:*]

[**REYNOLDS, Frederick Mansell.**] "Miserrimus." ... second Edition ... *London, Thomas Hookham, 1833.*

[*and with:*]

PICKERING, Basil Montague. William Blake and his Editors. *Sept. 18, 1874.*

Three works, 8vo, Shelley: pp. xxiv, [2], 49-62, 137-182, 221-259, [1]; viii, 4, 7-38; Reynolds: pp. [3]-208; Pickering: pp. 4, with a drop-head title; bound together in half green diced roan and marbled boards; ownership inscription and manuscript index in WMR's hand to front endpapers, with an additional note dated 1904. £600

A selection of chapters from Mary Shelley's 'dear book'—her edition of her late husband's *Essays etc* first published in 1840, comprising the front matter of both volumes and the following sections: 'Essay on the literature, the arts, and the manners of the Athenians', 'The Coliseum', 'The Assassins', 'On the punishment of death', 'Ion; or, of the Iliad', 'Menexus', 'Fragments from the Republic of Plato' and most of 'History of a six weeks' tour'. WMR's pencil annotations (on five pages, slightly cropped in binding), add some dates of composition and challenge Mary Shelley's reading of a passage from 'The Triumph of Life'.

Reynolds's "Miserrimus" was a short fiction inspired by Wordsworth's contribution of a sonnet to Reynolds's *Keepsake* for 1829. It was first privately printed in 1832 and first published in 1833.

William Blake and his Editors was Pickering's response to a letter by WMR in *The Academy* on the matter of the copyright of certain Blake poems recently published by him. 'I made some reply to this in *The Academy*', notes WMR here, perhaps confusing the chronology. **Not in Library Hub; OCLC records copies at Harvard, Delaware, and South Carolina.**

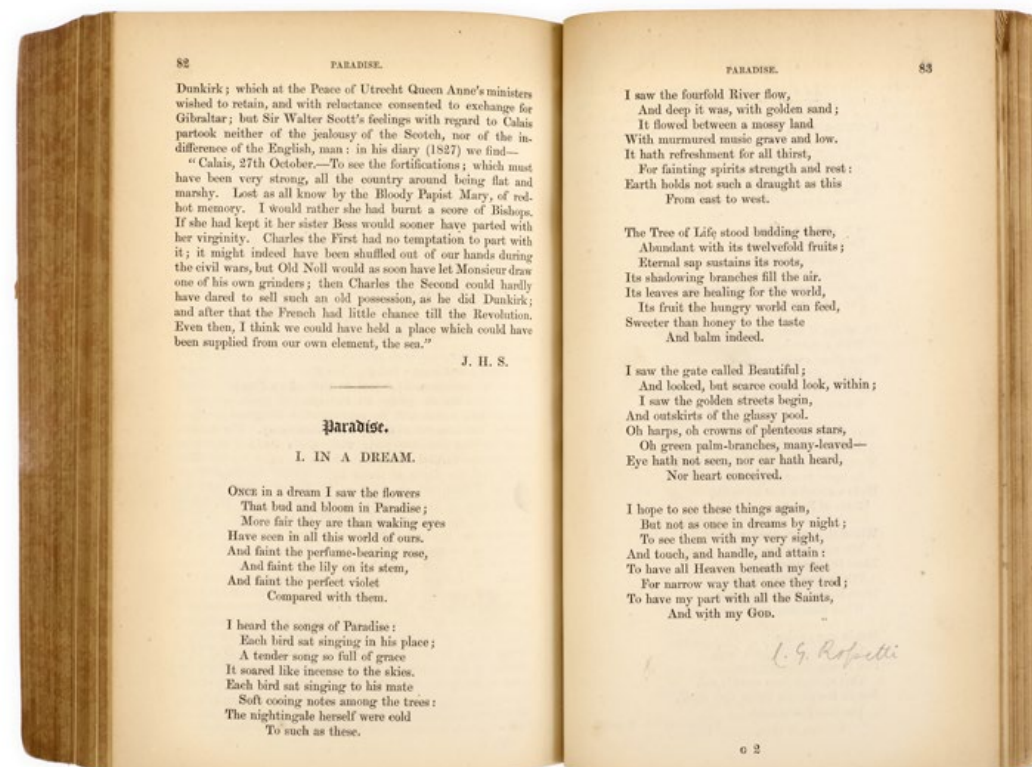
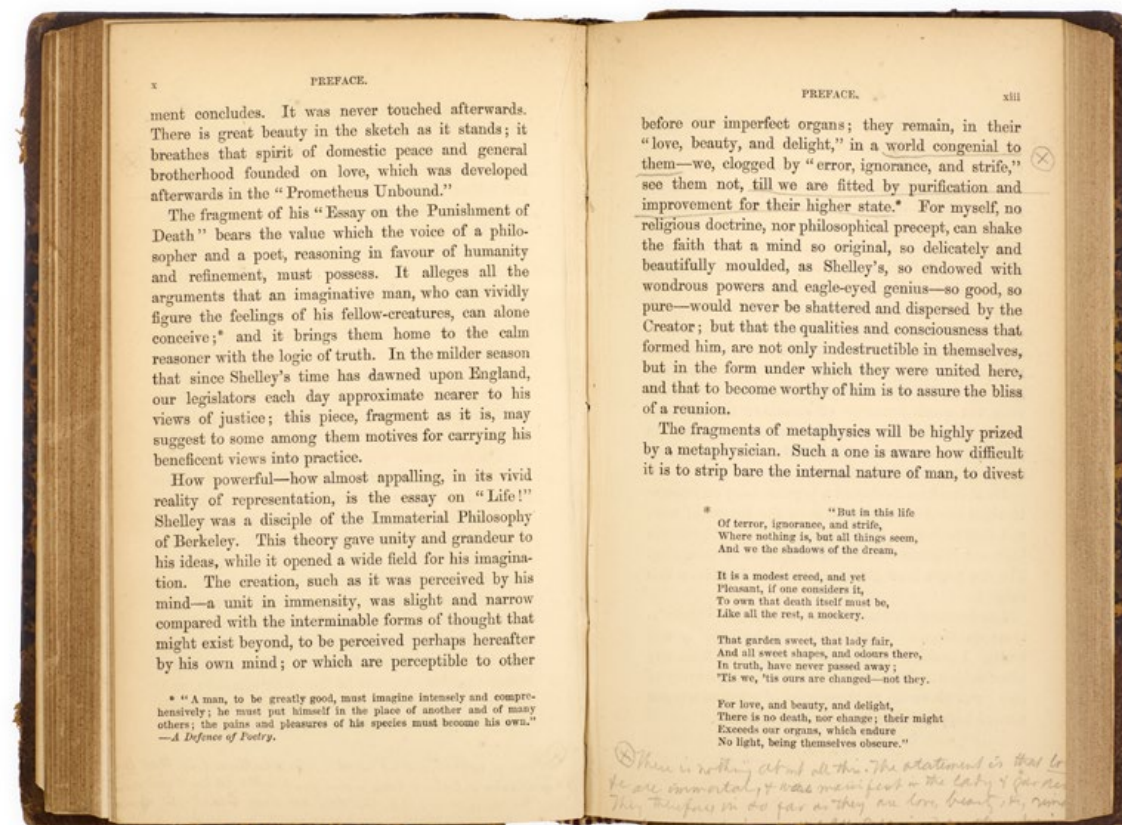
BODICHON ON 'SLAVERY IN THE SOUTH'

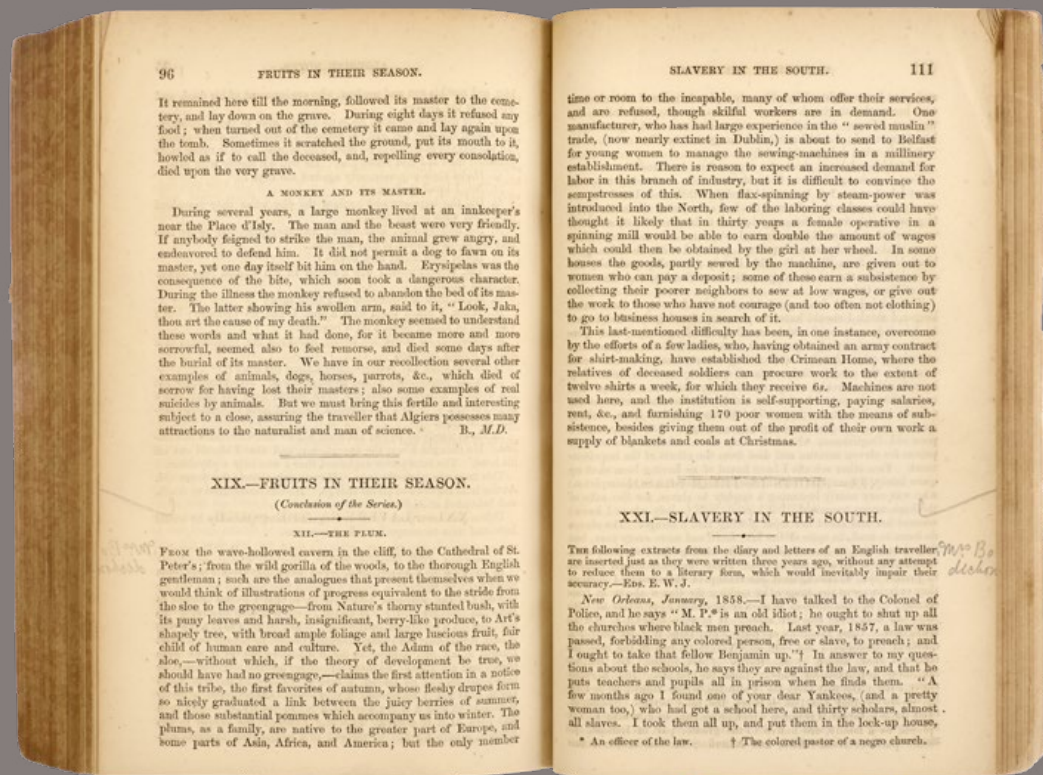
42. [SHELLEY.] **HONE, William.** The three Trials of William Hone for publishing three Parodies ... *London, William Hone, 1818.*

[*bound with:*]

[**PERIODICAL EXTRACTS.**] Extracts from the *Westminster Review* and *The English Woman's Journal* (and others?) of articles on Louis-Napoleon Bonaparte, Abelard and Eloise, London Songs, 'Italy and the War of 1866', reviews of William Hepworth Dixon *New America*, and four works by Swinburne (1866); 'Paradise' by Christina Rossetti; and 'Algerine Notes', 'Slavery in the South' and four other articles by Barbara Bodichon.

[*and with two others.*]



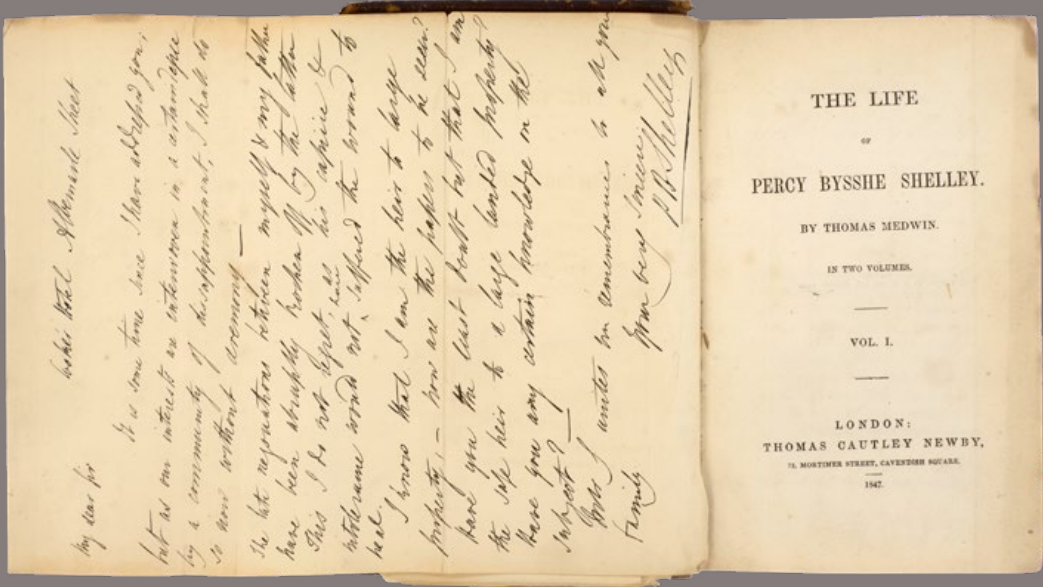


8vo, Hone: pp. [iii]–iv, 48, 45, [3], '82' [*i.e.* 28]; bound with 19 extracted articles, reviews etc.; covers and spine wanting, manuscript index in WMR's hand to front endpaper; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £750

Collected edition of these accounts of the three libel trials of William Hone, in which he was acquitted on all counts. A note by WMR dated 1905 at foot of the index leaf points out that Shelley was a subscriber.

Among other pamphlets and articles bound in here are several abolitionist pieces by the feminist and philanthropist Barbara Leigh Smith Bodichon (1827–1891): 'Slavery in the South' (a long piece in several parts), 'Of those who are the property of others, and of the great power that holds others as property', and 'Accomplices'. 'One of the most excellent women I have ever known' (*Some Reminiscences*), Bodichon was a painter, writer, and long-term friend of the Rossettis, who visited her county house Scalands during Lizzie's illness in 1854 and again in 1870, when DGR stayed several months, entertaining the Morrises there and writing. In 1857–8 Bodichon had taken a honeymoon trip to the American South, and her resulting articles in *The English Woman's Journal* linked the subjugation of slaves with that of women. On the latter subject, we find here an article by Frances Power Cobbe on 'The Preventative Branch of the Bristol Female Mission' (1861).

CGR's 'Paradise. I. In a Dream' and 'II. In a Symbol', have been taken from their first appearance in *Lyra Messianica* (1864); the second poem was later included by WMR in his posthumous edition of her *New Poems* (1896) as 'Birds of Paradise'.



43. [SHELLEY.] MEDWIN, Thomas. *The Life of Percy Bysshe Shelley ... In two Volumes.* London, Thomas Cautley Newby, 1847.

Two vols in one, 8vo, pp. ix, [3], 384; [4], 368, with a facsimile letter as a frontispiece; some foxing but a good copy in contemporary green morocco, gilt, edges rubbed, spine worn and sunned; ownership inscription of WMR dated 1868/9, a few minor pencil annotations, not in his hand. £300

First edition of the first substantial biography of Shelley. WMR and DGR were 'reading and re-reading' Shelley as early as 1844, but it wasn't until the late 1860s that WMR considered the need for a new edition of his poems, writing a series of articles to the effect in *Notes & Queries*. He was commissioned to prepare an annotated edition with a 'Memoir' in early 1869, and Medwin was an important source, one which was soon largely seen to be superseded by WMR's own work. See Harris Chewning, 'William Michael Rossetti and the Shelley Renaissance', *Keats-Shelley Journal* 4.

WITH TWO BOOKS FROM DGR'S LIBRARY

44. [STOKES, Whitley, *translator.*] The Passion. [Pascon agan arluth / The Passion of our Lord.] [*Berlin, Berlin Philological Society, 1861.*]

[*bound with:*]

BOSONE DA GUBBIO. Fortunatus siculus ossia l'avventuroso ciciliano ... romanzo storico ... [*Florence, all'insegna di Dante, 1832.*]

[*and with:*]

ROSSETTI, William Michael. Reviews: 'The London Exhibitions of 1861', 'The Royal Academy Exhibitions of 1861[-5]' (some imperfect) from *Fraser's Magazine*.

[*and with:*]

[POLYDORE, Henry F., *translator.*] 'Journal of an officer of the Swiss Guards of Louis XVI. [1867].

[*and six others.*]

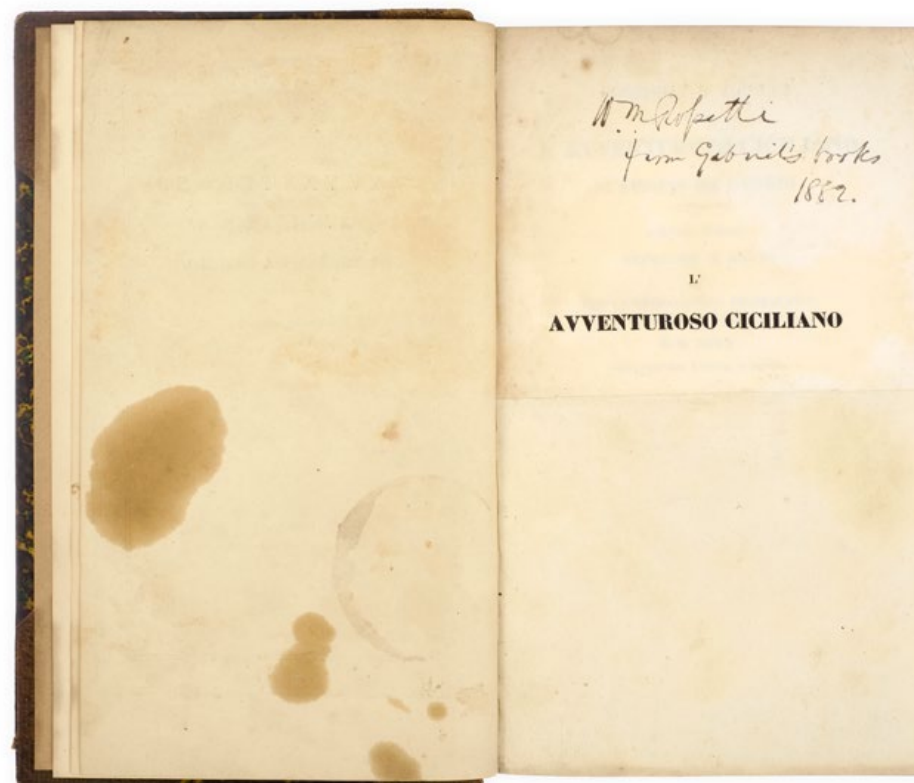
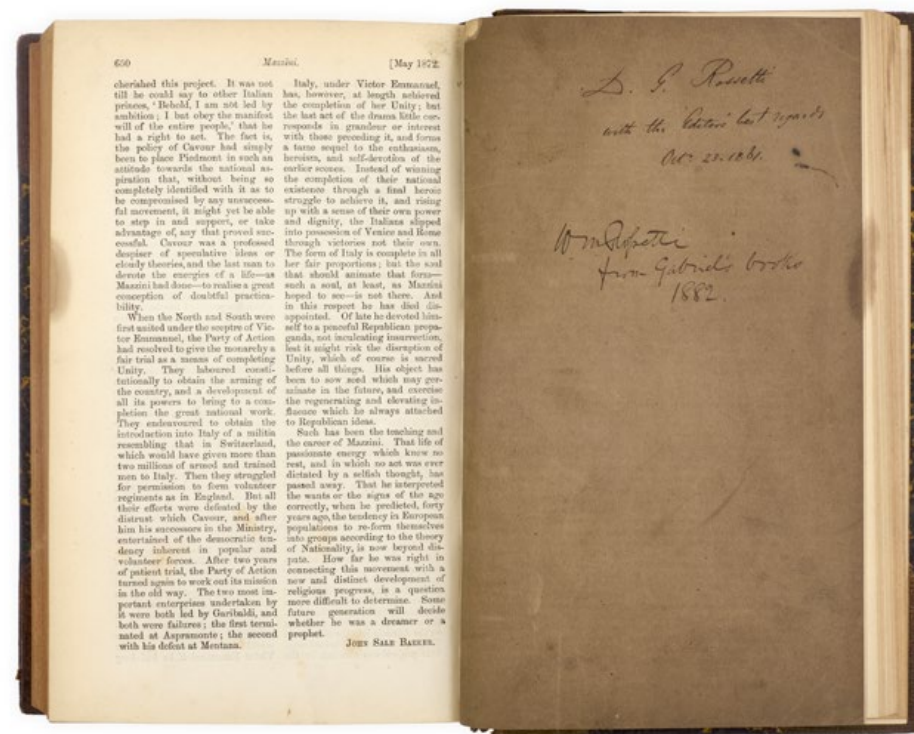
Ten works, 8vo, Stokes: pp. 100, with a drop-head title, original drab front wrapper (doubly inscribed), bound in; Bosone da Gubbio: pp. xxxvi, [4], 358, [2], the half title and title-page defective, with lower halves restored, original printed front wrapper bound in (very stained), half-title inscribed 'W.M.Rossetti from Gabriel's books 1882'; *WMR*: variously paginated, some articles imperfect; Polydore: pp. 569-586; bound together in contemporary half diced roan; manuscript index in *WMR*'s hand to front endpaper, ownership inscriptions to front endpaper of *WMR* and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £1750

A presentation copy to 'D. G. Rossetti with the Editor's best regards Oct 23 1861' of Whitley Stokes's edition of the Middle-Cornish passion poem also known as 'Mount Calvary', published as an appendix to the *Transactions of the Berlin Philological Society*. President of the Law Commission of India, Stokes was also a pre-eminent Celtic scholar, and a friend of the Rossettis from around 1855. DGR consulted his library and sought his opinion on his own work as well as Christina's. The book later passed to *WMR* and is thus inscribed.

Of similar medievalist interest is DGR's copy of *Fortunatus siculus*, ascribed to the early fourteenth-century soldier (and admirer of Dante) Bosone da Gubbio (d. 1349?), edited by George Frederick Nott, who also worked with GR on an edition of the Book of Common Prayer in Italian issued by the SPCK.

The 'Journal of an officer of the Swiss Guards' was a translation by *WMR*'s uncle of a manuscript that had been given to Gaetano Polidori. Other interesting contents in the volume include articles from *Fraser's Magazine* by Thomas Love Peacock ('Unpublished letters of Percy Bysshe Shelley' (March, 1860), *WMR* (reviews of the Royal Academy Exhibitions of 1861-5, some imperfect), John Skelton ('The Poems of Dante Gabriel Rossetti', May 1870, see also item 24), and a negative review of the poetry of Swinburne, Morris and DGR ('Novelties in Poetry and Criticism', May 1872).

Stokes and Bosone are items and P3 and B8 the manuscript list of GDR's books drawn up by *WMR* in c. 1866 (see *Rossetti Archive*).





ON PRE-RAPHAELITE ART

45. [PERIODICAL EXTRACTS.] A collection of four articles from the *Universal Review* and eight from the *Gazette des beaux arts*. [1880s.]

Large 8vo; contemporary half olive-green pebbled morocco, edges rubbed; manuscript index in WMR's hand to front endpaper; numbered 'XXV'. £300

Contents include: Ford Madox Brown, 'Historic Art'; and Édouard Rod, 'Les Préraphaélites anglais' (September–November 1887), with illustrations including a photogravure after Burne-Jones (cf. Fredeman 68.2).

SIGNED BY WHISTLER WITH HIS BUTTERFLY MONOGRAM

46. [WHISTLER, James McNeill.] Correspondence. Paddon Papers. The Owl and the Cabinet. [London, 1882.]

[Bound with:]

ROSSETTI, Gabriele. Alla casa di campagna che diè ricetto al general Bonaparte dopo la battaglia di Marengo ... [1847].

[and with:]

MAC CARTHY, Denis Florence. The Centenary of Moore, May 28th, 1879. An Ode. [The Dryden Press, 1879.]

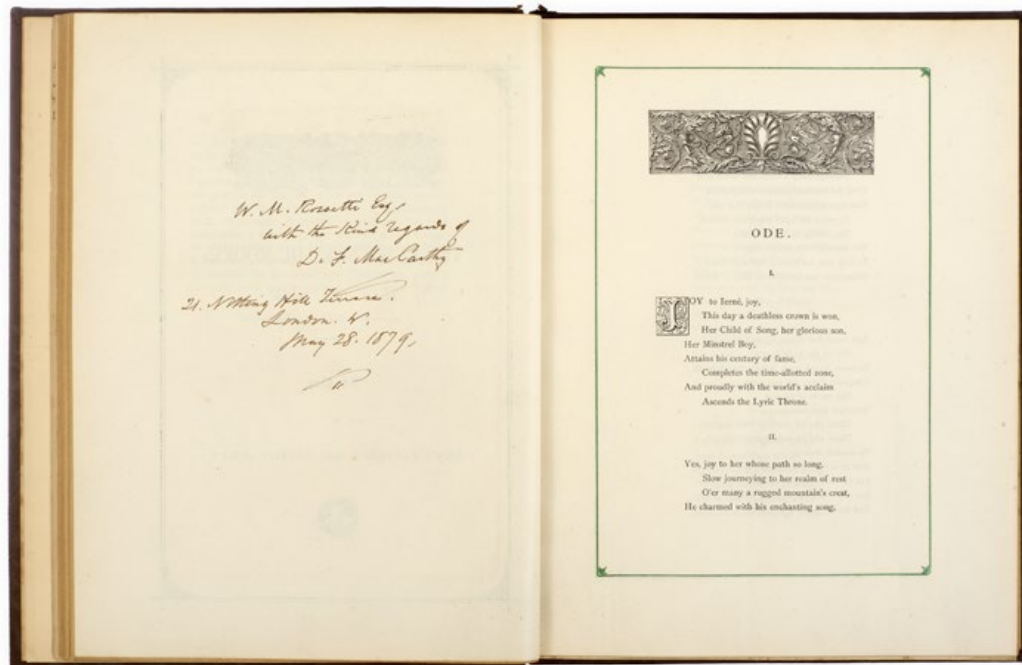
[and with:]

PEARSON, Howard S. The Religious Beliefs of Shelley ... Birmingham, Printed for private Circulation, 1887.

[and four other items]

Four works, large 4to, *Whistler*: pp. [2], 11, [1], with one autograph correction on p. 4, and two minor errors corrected on p. 6; *Rossetti*: pp. [4], creased where folded; *Mac Carthy*: pp. 17, [1], printed within green borders; *Pearson*: pp. 15, [1]; bound with four others including Alice Meynell, 'Our living authors: Dante Gabriel Rossetti' from *The Pen* (not in Fredeman) with a small note in Hall Caine's hand at the head; bound in contemporary moiré cloth, spine defective at head and foot; manuscript index in and ownership inscription of WMR to front endpaper; numbered 'XXXIV'. £2500

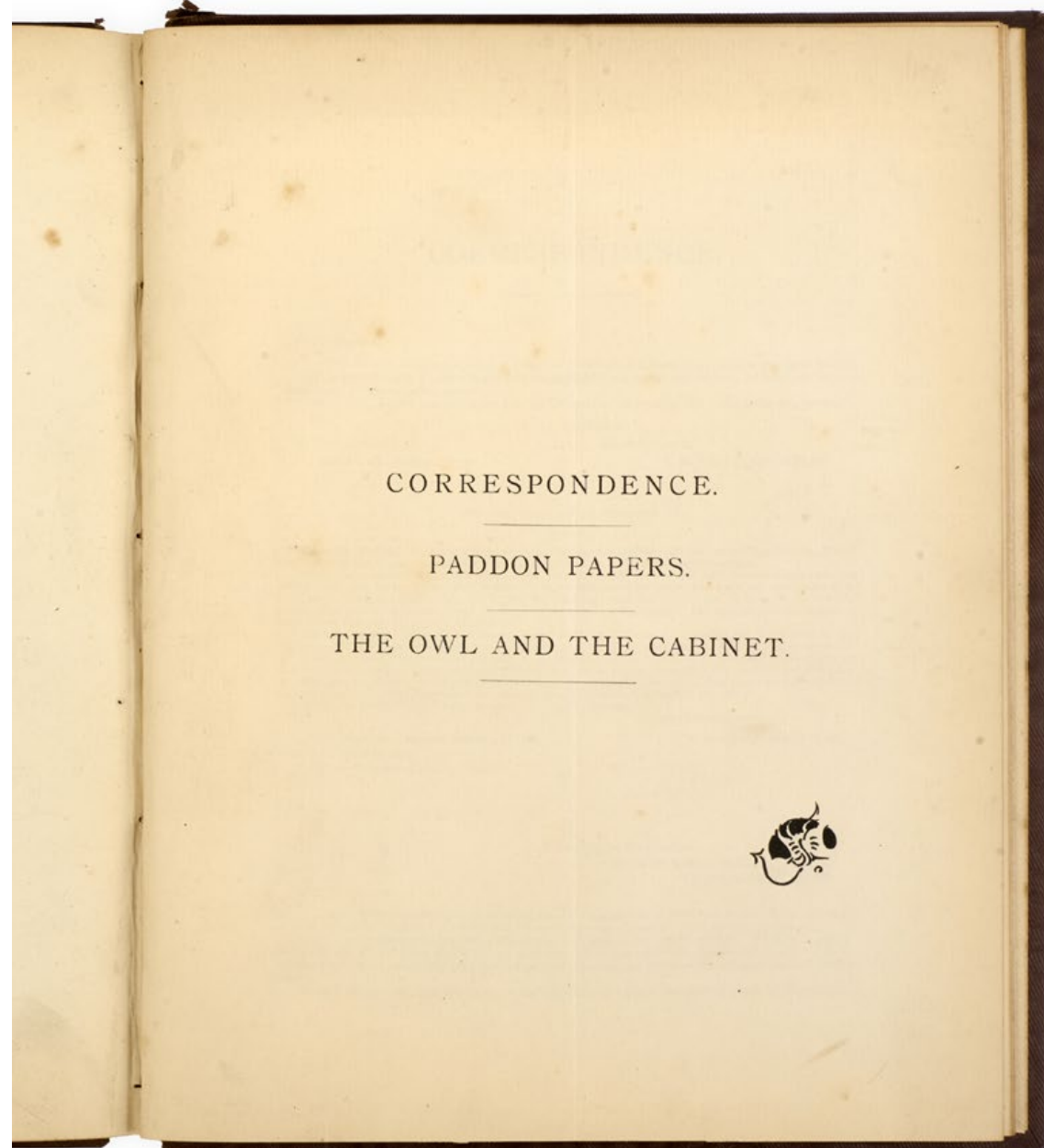
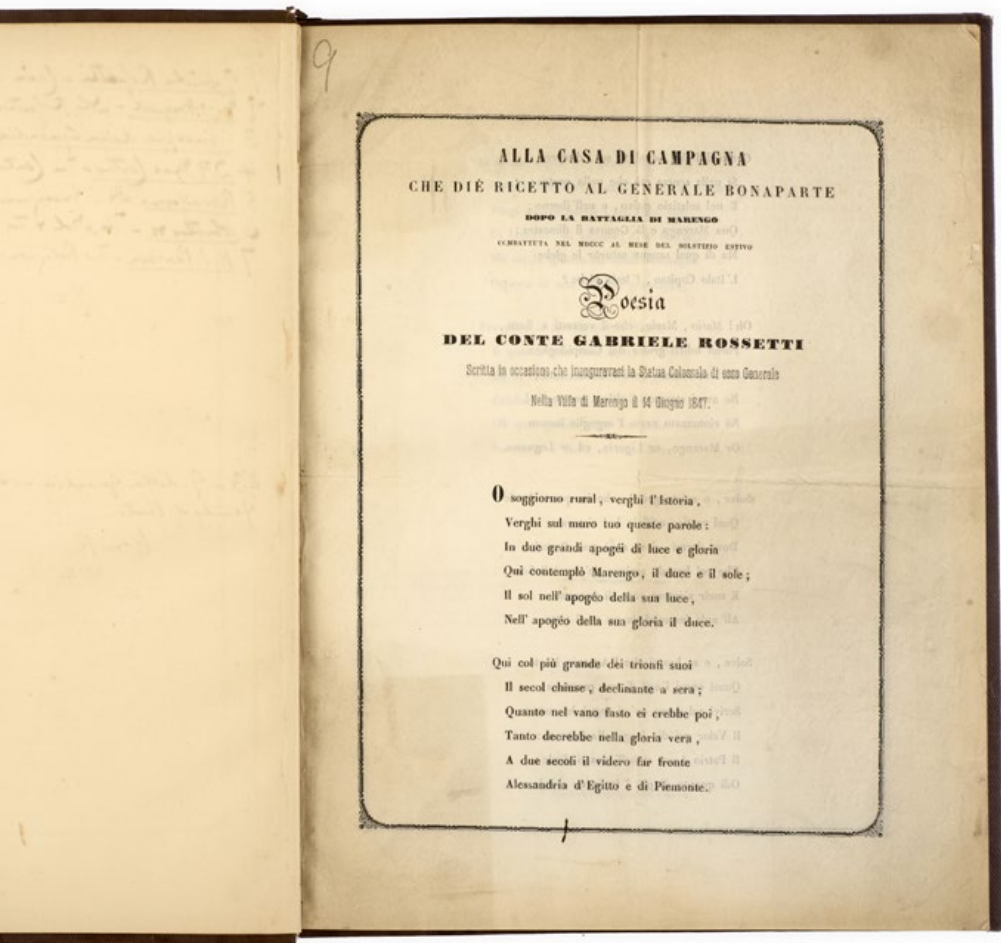
A rare piece of Whistleriana, signed by him with his butterfly monogram on the title-page and with autograph corrections. WMR had been an early champion of Whistler, and both he and DGR had resigned from the Burlington Club after Whistler's expulsion in 1867; in 1878 he appeared on Whistler's behalf during the Ruskin libel trial.

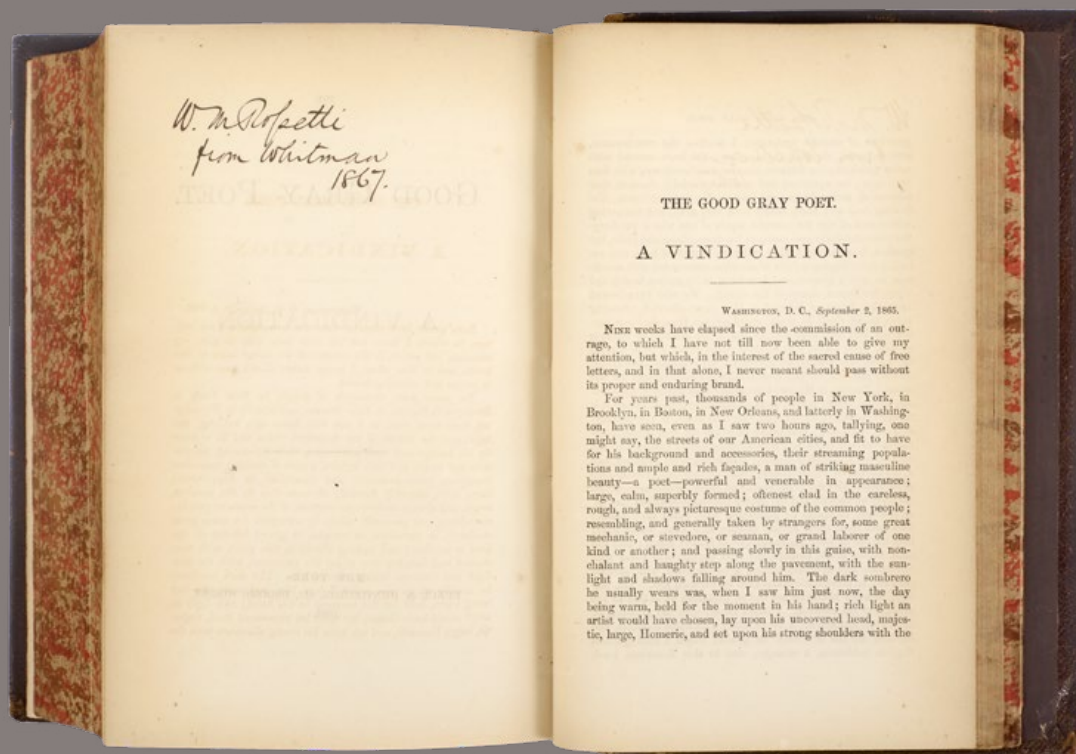
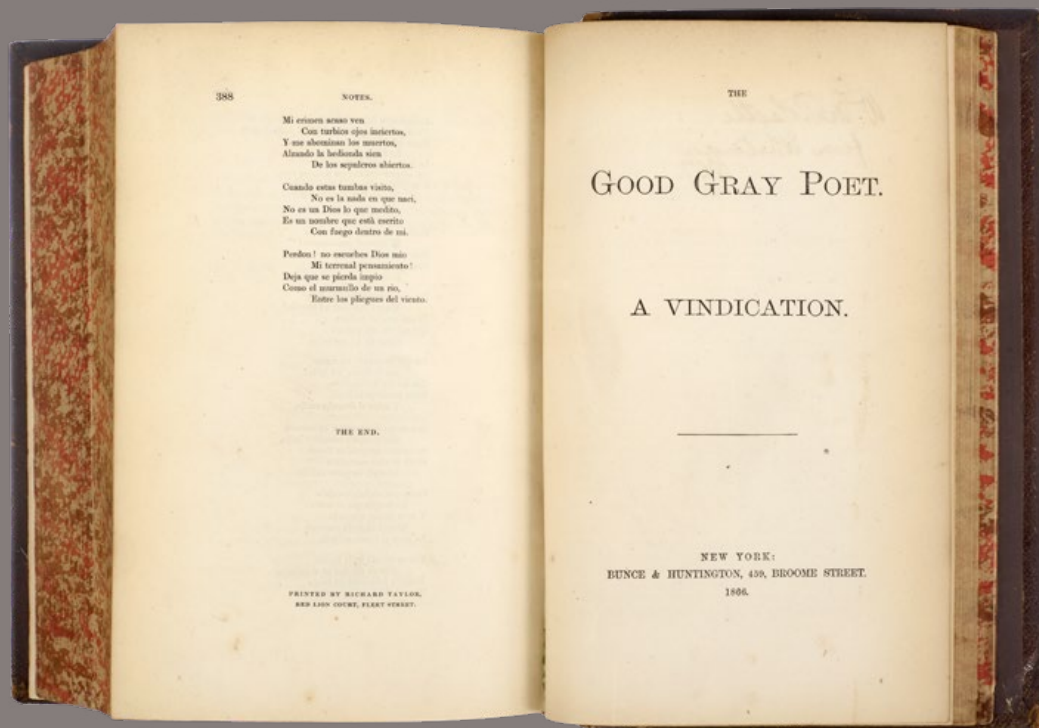


The present pamphlet prints letters relating to an obscure affair connected to Charles Howell (1840–1890), a 'dealer' of sorts who had been introduced to Whistler by the Rossettis, commissioned a painting of his mistress, and helped Whistler sell paintings and prints. Howell was, however, somewhat unscrupulous, and first Rossetti and then Whistler split from him. In 1878 Whistler had sold Sydney Morse a Chinese pagoda cabinet, which Howell pretended to take to for repair, in fact pawning the headpiece.

Library Hub records V&A only; OCLC adds Harvard, Smithsonian, Art Institute of Chicago, and Tulane.

Bound in here are a number of rare and interesting pieces, including an apparently unrecorded ephemeral poem by Gabriele Rossetti, *Alla casa di campagna*, written on the inauguration of the Villa Marengo in 1847 (not in Library Hub or OCLC; not in Giannantonio); an apparently unrecorded poem on the *Centenary of [Thomas] Moore* (not in Library Hub or OCLC, which show only a reprint of 1880 with a Latin translation) – this is a presentation copy to WMR dated 28 May 1879; and a rare Shelley Society publication of 1887 (one of thirty copies printed, BL, Harvard and Johns Hopkins only in Library Hub and OCLC). WMR had founded the Society in 1886.





A PRESENTATION COPY FROM WHITMAN

47. [WHITMAN.] [O'CONNOR, William Douglas.] *The Good Gray Poet, a Vindication.* *New York, Bunce and Huntington, 1866.* [Bound with three other works.]

8vo, pp. 62; bound third in a thick tract volume along with Campori, *Lettere artistiche inedite* (Modena, 1866); Kennedy, *Modern Poets and Poetry of Spain* (London, 1860); and one other; bound together in contemporary green morocco, sunned, edges worn, spine brown and dry, marbled edges; ownership inscriptions to front endpaper of WMR and of his daughter Mary Elizabeth Madox Rossetti (dated 1919). £5000

First edition of the first separately published work on Walt Whitman, inscribed in WMR's hand on the title-verso 'W. M. Rossetti from Whitman / 1867'.

A journalist, editor, photographer and disciple of Whitman, O'Connor had helped procure the poet a position in the Indian Affairs Bureau in 1865. After only a few months in post, on 30 June Whitman was fired as part of a loyalty and morality drive by the Secretary of the Interior, James Harlan, who had found a copy of *Leaves of Grass* on Whitman's desk. O'Connor came to Whitman's defence, securing him another government post in the Attorney General's office in 1866, and publishing this *Vindication*, which is both an attack on Harlan and a spirited defence of Whitman. Alongside Whitman's elegy for Lincoln, 'Oh Captain! My Captain!', *The Good Gray Poet* played an important role in rehabilitating Whitman's reputation in both the short and the long term, and the titular moniker was one that stuck.

Across the pond WMR was doing his own work in defence of Whitman (*see next*), publishing a famously supportive review in the *London Chronicle* on 6 July 1867, followed by an important edition of Whitman's poems in 1868. It was O'Connor who had suggested John Camden Hotten as Whitman's London publisher in late 1866; and at one point Whitman had hoped that O'Connor might provide an introduction to Rossetti's edition.

The Good Gray Poet is very scarce on the market in any form, but we have not been able to trace any other examples presented by Whitman. 'There has been continuing debate about the possible amount and substance of Whitman's involvement in this work', says Myerson. The present copy suggests that it was significant, and that he took some pains in making sure it reached the right audience.

Myerson I 14.

INSCRIBED TO WMR

48. WHITMAN, Walt. *Leaves of Grass* ... Author's Edition, with Portraits and Intercalations. Camden, New Jersey, 1876.

8vo, pp. 384, [2 (blank)], [2 (ads)], with a cancel title-page, two portrait plates, a paste-on list of 'Intercalations' on page vi, and the four relevant insertions pasted-on in the text (as well as a change to the title of 'The Wound Dresser' on p. 285); a good copy, signed by Whitman on the title-page as usual, in the original half-calf and orange cloth by Jas. Arnold, Philadelphia, with his ticket, embossed pale blue endpapers, gilt edged; spine partly defective, front cover detached; cloth box. £17,500

The very rare first issue of the signed 'author's edition', or 'centennial edition', additionally inscribed on the front free endpaper 'Wm M Rossetti from the author with affectionate esteem' – perhaps the most evocative association copy of this important edition, the first issue of which had four new poems pasted in by hand.

Whitman's contribution to the National Centennial of American Independence, the 'Author's Edition' had been planned as one of a thousand copies, but the complications of production (with the 'intercalations' – four small new poems, and a title change to one other – pasted in by hand) meant that only a hundred were completed. In the reprint (of six hundred copies) the intercalations are integrally-printed and the title is in a different setting ('Leaves' here is in hollow type, the 'ss' in 'Grass' is in a single type), and reads 'With Portraits from Life'.

One of Whitman's most prominent European supporters, WMR had received a copy of *Leaves of Grass* for Christmas 1856 from William Bell Scott (who had it from Thomas Dixon). He discussed it widely with Swinburne and others, and went on to publish the first significant notice of Whitman in Britain, an article praising Whitman's 'positive and entire originality' in the *Catholic Chronicle* on 6 July 1867. It was read by John Camden Hotten who then invited WMR to edit the first British edition of the works of Whitman, published 1868. Although WMR's edition included only half of the text of 1867 omitting poems WMR thought a European readership might find offensive, it was only this bowdlerisation that enabled publication. Whitman later called it a 'horrible dismemberment', but he had in fact authorised the alterations, and it helped to garner Whitman significant British support, and to bolster his reputation in America.

WMR continued to champion Whitman, and in 1870 was instrumental in editing and publishing Anne Gilchrist's 'An Englishwoman's Estimate of Walt Whitman', the first major critical assessment of Whitman, also arranging her introduction to Whitman (*see also item 20*). WMR's *American Poems* (1872) included thirty-two poems by Whitman, and when he read of Whitman's poverty and neglect in his own country, it was WMR who drove subscriptions to this 'Centennial edition' of 1876, which accounts for the high proportion of British recipients among the known inscribed copies of the work. This effort 'pluck'd me like a brand from the burning, and gave me life again' (Whitman). Later, in 1885, WMR 'masterminded a subscription fund for the elderly, disabled poet now living in near penury after a stroke' (Thirlwell).

Leaves OF GRASS.

COME, said my Soul,
Such verses for my Body let us write, (for we are one,)
That should I after death invisibly return,
Or, long, long hence, in other spheres,
There to some group of mates the chants resuming,
(Tallying Earth's soil, trees, winds, tumultuous waves,)
Ever with pleased smile I may keep on,
Ever and ever yet the verses owning—as, first, I here and
now,
Signing for Soul and Body, set to them my name,

Walt Whitman

AUTHOR'S EDITION,
With Portraits and Intercalations.

CAMDEN, NEW JERSEY.

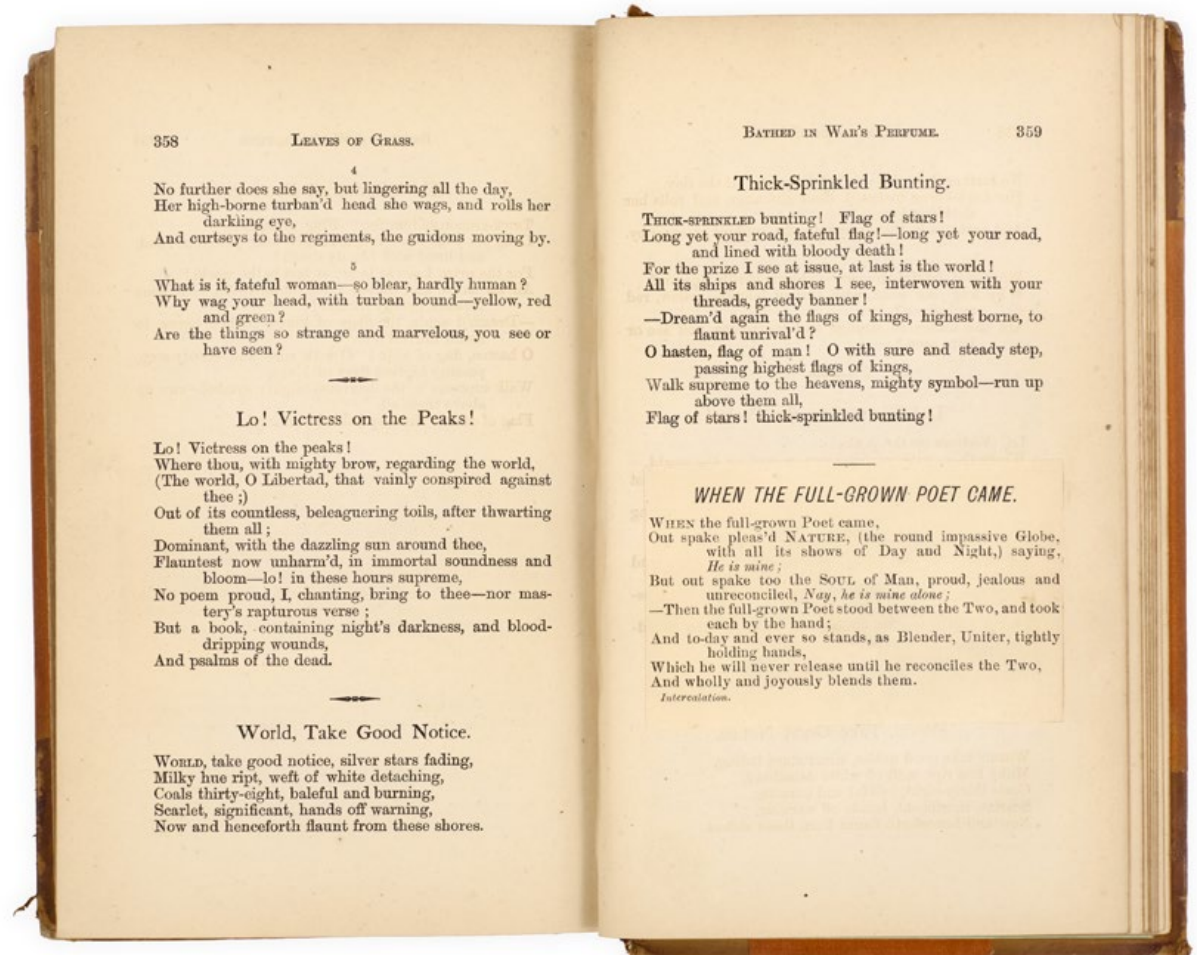
1876.

Wm M Rossetti
from the author
with affectionate esteem

1876.

The 'author's edition' was self-published, with bindings by James Arnold of Philadelphia that stated 'Centennial Ed'n 1876' at the head of the spine. Strictly speaking it was a reissue of the second printing of the fifth edition of 1871-2, but the unusual ad-hoc addition of four poems as well as the autographed poem on the title-page, and the insertion of two portraits, make it a striking embodiment of Whitman's vision of the poem as a breathing, changing thing.

Myerson A.2.5.b₂ (Binding A but with blue not yellow-green endpapers); Wells and Goldsmith p. 20.



A VERY RARE WHITMAN OFFPRINT
AND FAMILY PRESENTATION COPIES

49. WHITMAN, Walt. [Offprint of] 'The Poetry of the Future' from the *North American Review* (February 1881). [Boston, Oliver Everett, 1881.]

[Bound with:]

ROSSETTI, Gabriele. [Extracted poems and essays from] *L'Eco di Savonarola*, several with manuscript corrections and additions. London, 1847-51.

[and with:]

ROSSETTI, Dante Gabriel. 'The Burden of Nineveh', from *The Oxford and Cambridge Magazine*, August 1856.

[and with:]

KEIGHTLEY, Thomas. Corrected proof of pp. 417-432 of *An Account of the Life, Opinions, and Writings of John Milton* (1855), comprising a section on Milton and Dante that refers to Gabriele Rossetti.

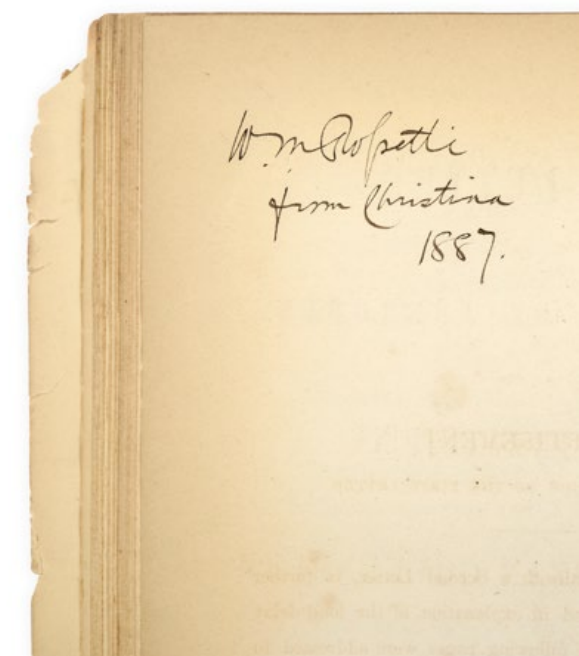
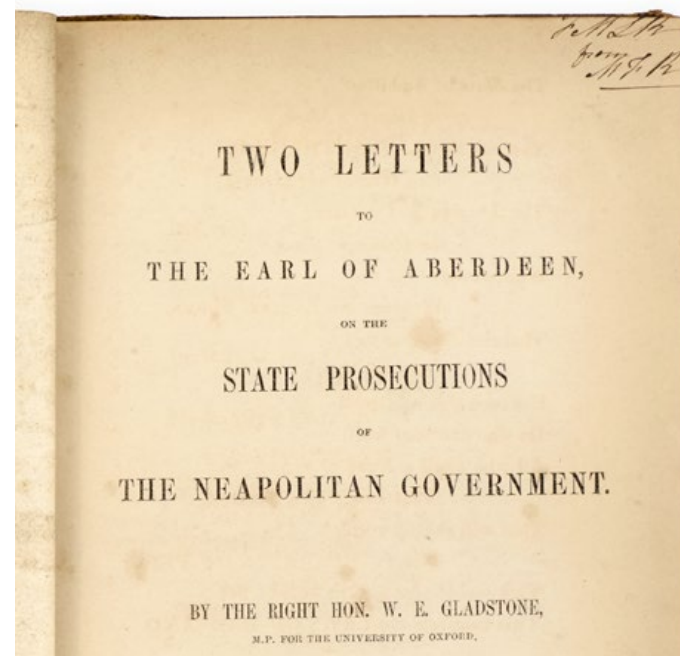
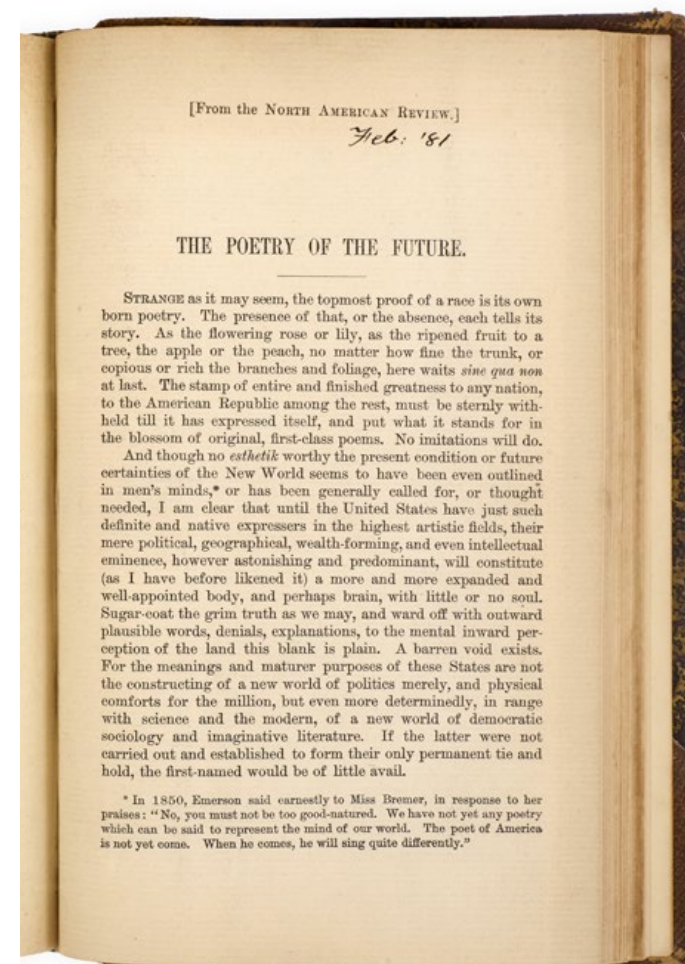
[and with fifteen other works.]

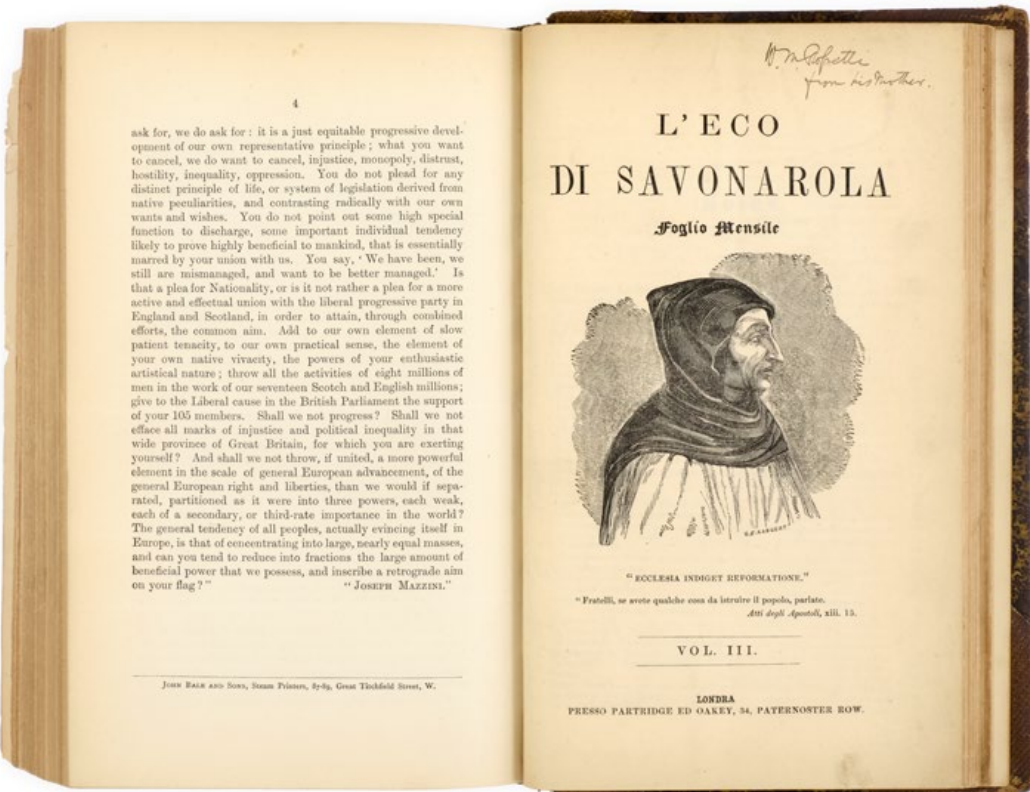
Four works, 8vo, Whitman: pp [195]-210 (dated at the head 'Feb '81' in Whitman's hand); GR: pp. [2 (title to Vol. III)], ii, ii, ii (three sets of indices), plus variously paginated extracts, inscribed on the title-page 'W.M. Rossetti from his mother'; DGR: pp. 511-516, labelled at the head in the hand of CGR; Keightley: pp. 417-432, with manuscript corrections on nearly every page, labelled 'proof - April 30' at the head of first leaf; bound together in contemporary half green morocco, rubbed, front board wanting; ownership inscription and manuscript contents list of WMR to front endpaper; numbered 'LXIX'. **SOLD**

The rare, privately printed separate edition of Whitman's article 'The Poetry of the Future', his 'most succinct commentary on the evolution of poetry in America' (*Whitman Encyclopedia*), contrasting the democratic poetry of his country with the feudalism that produced both Shakespeare and Tennyson. First published in the *North American Review*, it was also circulated in this rare offprint (with the caption '[From the North American Review]' at the head), designed for distribution to Whitman's friends, this copy additionally dated in Whitman's hand 'Feb '81'. OCLC records seven copies only. Myerson F 63.

The Whitman article is bound here with a selection of poems and essays by Gabriele Rossetti, inscribed by his wife Frances to his son WMR. *L'Eco di Savonarola* was an Italian-language periodical published in London from 1847, with Gabriele Rossetti on the editorial committee. Its content focussed on the Italian émigré experience, Italian Protestantism, and the Risorgimento. Among the contributions by Gabriele Rossetti collected here was the long essay 'Che cosa è il papismo Romano?', printed over three issues, of which the second is heavily annotated by the author with corrections and additions. There are also corrections to the poem 'Augurio per l'anno nuovo ... 1851'.

DGR's poem 'The Burden of Nineveh', written c. 1850, was heavily revised for its first appearance in print, found here. The extract has been labelled at the head in the hand of CGR.





L'ECO DI SAVONAROLA

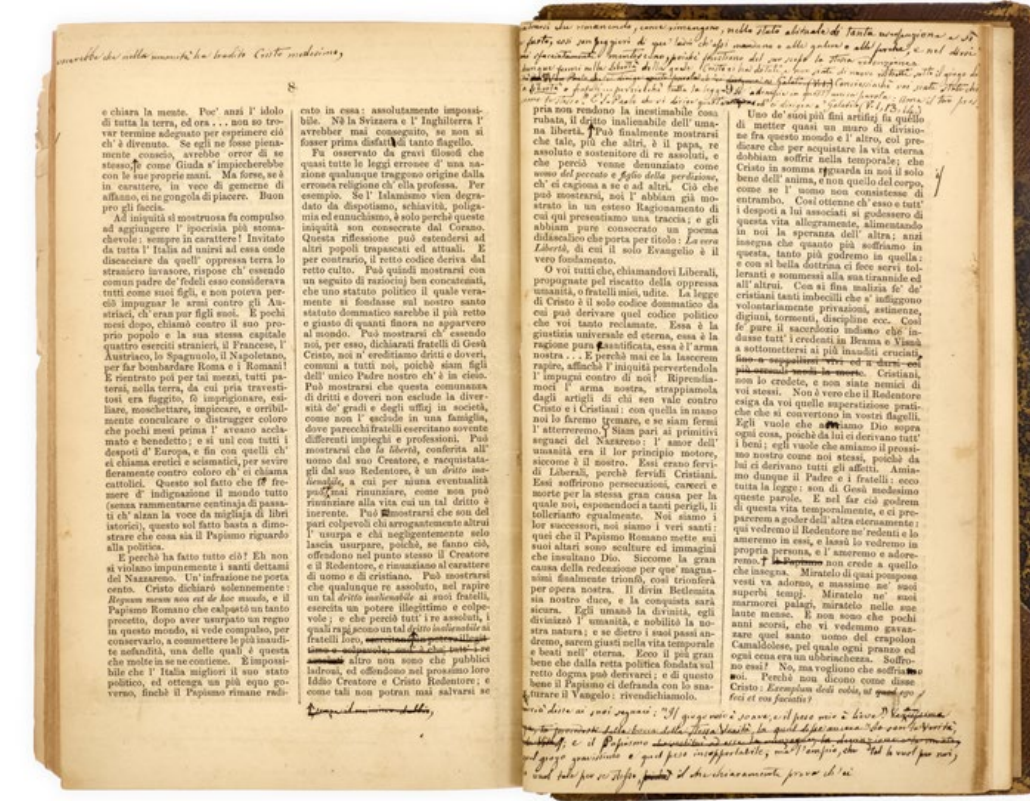


"ECCLESIA INDIGET REFORMATIONE." Fratelli, se avete qualche cosa da intralciare il popolo, parlate.

ask for, we do ask for: it is a just equitable progressive development of our own representative principle; what you want to cancel, we do want to cancel, injustice, monopoly, distrust, hostility, inequality, oppression.

JOHN BARK AND SONS, STAMP PRINTERS, 49-B, GREAT TICHFIELD STREET, W.

LONDRA PRESSO PARTRIDGE ED OAKLEY, 34, PATERNOSTER ROW.

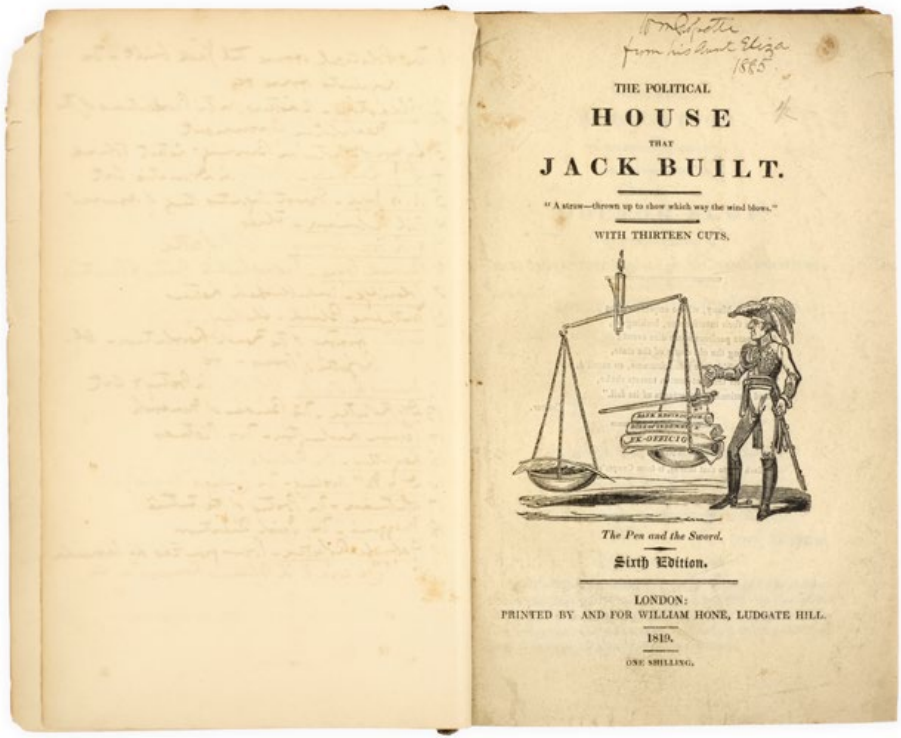


e chiara la mente. Due' anzi l'idolo di tutta la terra, ed ora... non so trovar termine adeguato per esprimere ciò che è divinito. Se egli ne fosse pienamente cosciente, avrebbe orror di se stesso.

Uso di suoi più fini artisti di metter quasi un muro di divisione fra questo mondo e l'altro, col precludere che per acquistare la vita eterna dobbiamo soffrir nella temporalità; che Cristo in somma riguarda in noi il solo bene dell'anima, e non quello del corpo.

Other contents in the volume includes copies of William Hone, The Political House that Jack Built ... Sixth Edition (1819) and The British Constitution Triumphant ... Fourth Edition (1819?) inscribed to WMR 'from his aunt Eliza 1885' i.e. Eliza Harriet Polidori, 1809-1893, who had worked as a nurse under Florence Nightingale at Scutari; and Gladstone's Two Letters to the Earl of Aberdeen on the State Prosecutions of the Neapolitan Government... Tenth Edition (1851) inscribed 'FMLR from MFR', i.e. Frances Mary Lavinia Rossetti from her daughter Maria Francesca Rossetti, and 'WMRossetti from Christina 1887'.

There are also several articles on DGR and the Pre-Raphaelites by H. R. Fox-Bourne, John Burnell Payne, and Julius H. Ward; and an offprint of Arthur Symons's article 'Some Notes on Mr. Browning's latest volume' (1887), date stamped by the printer to two days before the talk was delivered to the Browning Society.



THE POLITICAL HOUSE THAT JACK BUILT.



The Pen and the Sword. Sixth Edition. LONDON: PRINTED BY AND FOR WILLIAM HONE, LUDGATE HILL. 1818. ONE SHILLING.



The Burden of Aimevah, by Gabriel

1866. And he, making himself, hardly any acquainted with me, yet would not say to me, "Queen Gertha, I am come to say farewell for a little."

50. WOLLSTONECRAFT, Mary. An Historical and moral View of the Origins and Progress of the French Revolution; and the Effect it has produced in Europe. Volume the first [all published]. London, J. Johnson, 1794.

8vo, pp. xvi, 522 [2 (ads)]; title-page working loose, some gatherings slightly foxed or toned, with a very good copy in early boards, later cloth spine, new endpapers; ownership inscription to title-page of John Deffett Francis; inscription to endpaper 'W M Rossetti from J. Deffett Francis 1875', pencil annotations to front endpaper. **SOLD**

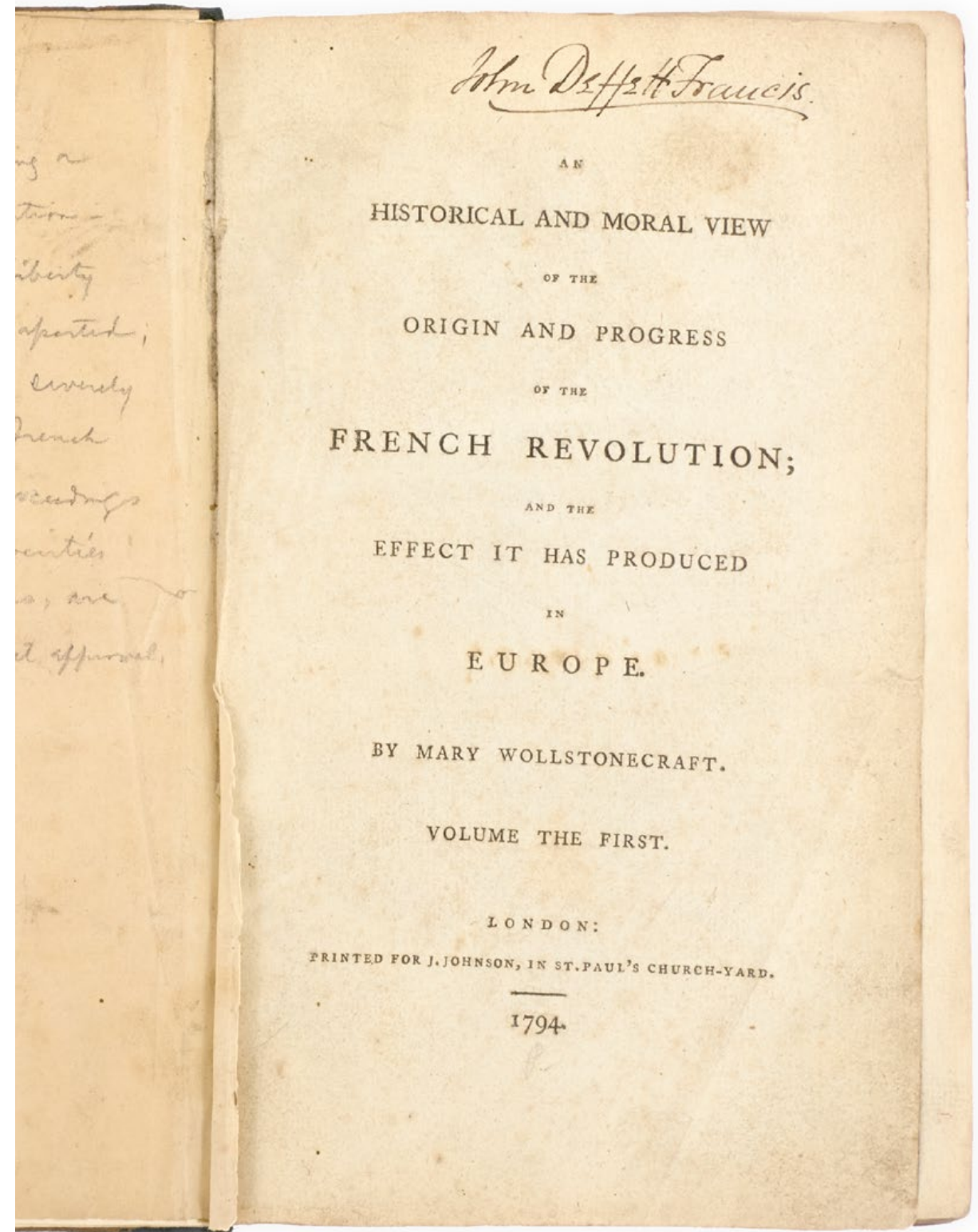
First edition. This eloquent analysis of the causes of the French Revolution, written as an antidote to Burke's *Reflections*, was left unfinished at Wollstonecraft's death in 1797, though the first volume went through three London editions, plus printings in Dublin and Philadelphia.

'The rapid changes, the violent, the base, and nefarious assassinations, which have clouded the vivid prospect that began to spread a ray of joy and gladness over the gloomy horizon of oppression, cannot fail to chill the sympathizing bosom ... But ... we shall be able to discern clearly that the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasms; but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society, till now arrived at the point when sincerity of principles seems to be hastening to the overthrow of the tremendous empire of superstition and hypocrisy, erected upon the ruins of gothic brutality and ignorance' (Preface).

This work is almost as important as Wollstonecraft's *Vindication*, not only for her eye-witness account of events and conditions, but for the 'sidelong glances at her own experience', and 'the passages where she tried to formulate her political faith' (Tomalin, *The Life and Death of Mary Wollstonecraft*, 1974). Although appalled at the excesses of the Terror – she writes of 'the race of monsters' she saw rising to power – Wollstonecraft was predisposed to be sympathetic to the revolutionaries. 'Frenchmen had reason to rejoice, and posterity will be grateful'.

This copy came to WMR from the Welsh artist, antiquary and book collector John Deffett Francis (see item 27 from another Shelley-related book from the same source). In her biography of Wollstonecraft's daughter, *Mrs. Shelley* (1889), Lucy Madox Rossetti (WMR's wife) drew heavily on Wollstonecraft: 'It was almost as if the two Marys, mother and daughter, coalesced for her'.

Windle 6.

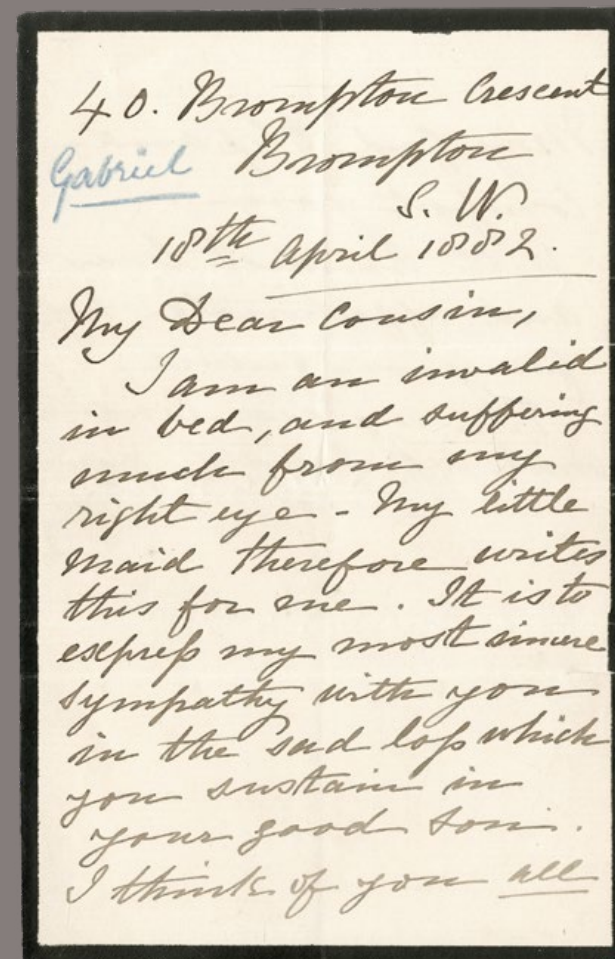
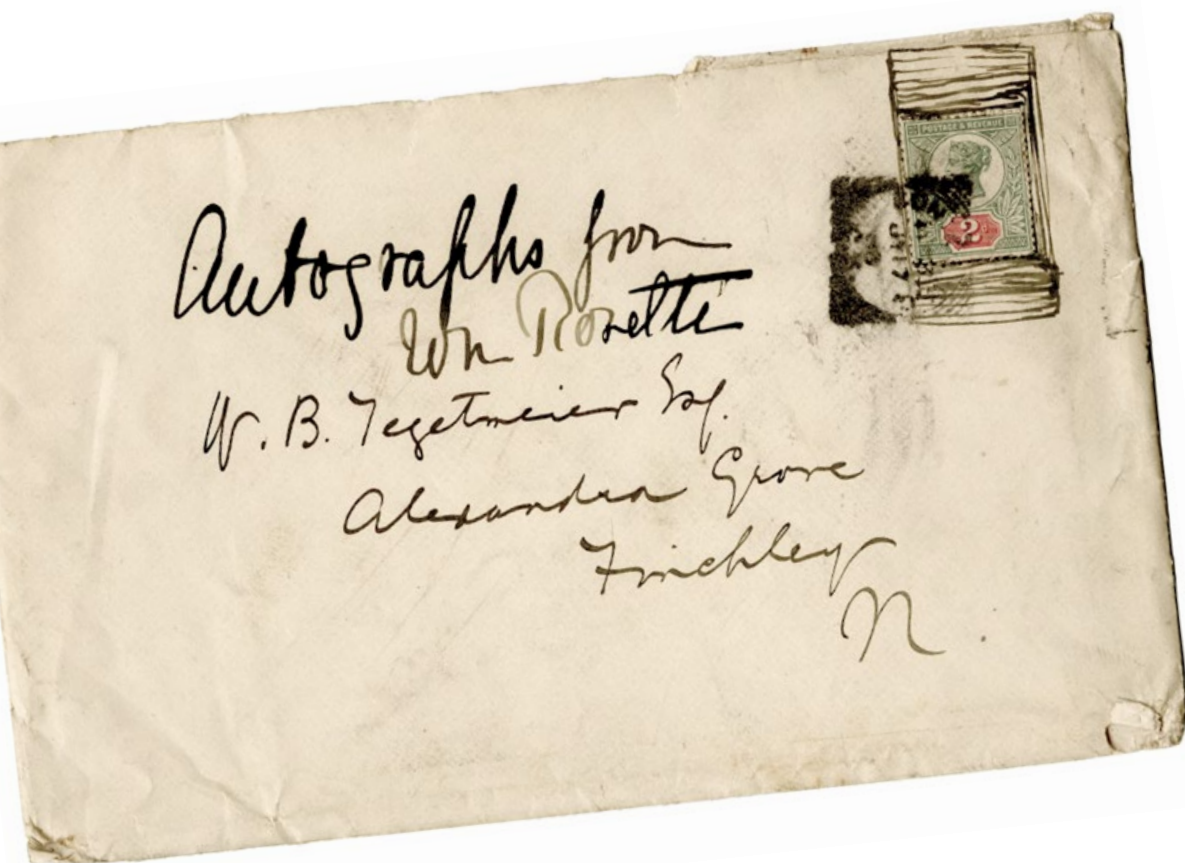


II

Autograph manuscripts and letters

The majority of the items that follow are letters sent to members of the Rossetti family by family, friends, and members of their wider circle. They come from the collection of William Bernhardt Tegetmeier (1816–1912), and were acquired by him from WMR, whose pencil annotations about the identity of each recipient are on every letter. Best known as a writer, naturalist, pigeon-fancier, and correspondent of Charles Darwin, Tegetmeier was also a founder-member of the Savage Club, along with John Deffett Francis (see items 27 and 50), and around eighteen others including the writer Robert Barnabas Brough (1828–1860), a friend of DGR. Oliver Madox Brown, half-brother of Lucy Madox Rossetti, was also briefly a member of the Club before his tragic early death.

The only material here that did not pass through Tegetmeier's hands are items 74 and 75, the first of which is an extraordinary archive of unpublished autograph letters and manuscript poems written by the *émigré* poet and Italianist Gabriele Rossetti (1783–1854), father of WMR, DGR, and CGR, while in exile in Malta and during his first years in England, as he struggled to establish himself and began publishing his controversial study of Dante.



ON THE DEATH OF DGR

51. BRAY, Anna Eliza. Secretarial letter, signed, to her 'Dear Cousin' (Frances Rossetti).
18 April 1882.

8vo, pp. [2], on mourning paper; creased where folded but in very good condition. £150*

'I am an invalid in bed, and suffering much from my right eye'. The historical novelist Bray (*née* Kempe, 1790–1883), a cousin of Frances Rossetti, writes here 'to express my most sincere sympathy with you in the sad loss which you sustain in your good son' – DGR had died on 9 April. Bray's collection of fairy tales, *A Peep at the Pixies*, exerted some influence on CGR's *Goblin Market*.

From Mr. Madox Brown Victoria Park
Manchester
Your case with cast of the
head & hand of the late Mr.
D. G. Rossetti has been delivered
in good condition
Sept 2/85

DGR'S HEAD AND HAND

52. BROWN, Ford Madox. Autograph postcard, signed, to Messrs Brucciani. 2 September 1885.

Small halfpenny postcard; somewhat stained, stamped Manchester 3 September. £150*

'Your case with cast of the head & hand of the late D. G. Rossetti has been delivered in good condition'. Brucciani specialised in plaster casts and executed DGR's death mask in 1882. Brown had moved to Manchester to work on his last commission, the grand cycle of twelve murals at the Town Hall which he would not finish until the year of his death, 1893.

THE GRANGE,
NORTH END ROAD,
FULHAM, S.W.

My dear friend
This is in a great haste so that you may
hear soon. There is nothing but good news as
far as I know - I saw Morris yesterday &
he would have told me if there had
been anything amiss - at the beginning of the
month Jenny was much worse but now
she's better - perhaps that was the reason
Yours affly
W. J.

Edw. Burne Jones (to Dante Rossetti)

'I SAW MORRIS YESTERDAY'

53. BURNE-JONES, Edward. Autograph letter, signed, to DGR. [Late 1870s?]

Half-page 4to, pp. [1], central crease, else very good. £500*

Burne-Jones writes 'in gt. haste', passing on news of the Morrises, in particular the health of Jenny (Jane) Morris, William Morris's daughter, who had developed epilepsy in 1876. There is 'nothing but good news as far as I know - I saw Morris yesterday ... at the beginning of the month Jenny was much worse but now she's better'.

59 St. Ches. books
Liverpool
Sep 4 1881
My dear Roberts
This mutilated
sheet of paper is the only one
I can find at hand. I expect
to reach London to-morrow
(Monday) but as I have a
little business to attend to
relating to my lectures it
may not be before dinner.

THE SALE OF DANTE'S DREAM

54. CAINE, Sir Thomas Henry Hall. Autograph letter, signed, to DGR. 4 September 1881.

8vo, pp. [3]; upper corner of first leaf torn away (*but see below*). £250*

An interesting letter to DGR from his future biographer, one of his closest friends at the end of his life. "This mutilated sheet of paper is the only one I can find at hand", writes Caine (1853–1931). He will be coming to London: "I have ... some books to gather up, some to buy & others to borrow, & until this hour I have been so engrossed with the pictures business as to have been quite unable to attend to any affairs less important" – he is speaking of the sale of DGR's *Dante's Dream* to the Liverpool Public Gallery, a major success of the end of DGR's life.

47. Longridge Road
S. Tr.
My dear Mr. Mossetti.
How very kind
of you to send the
paragraph – many
many thanks from
us both. I quite
appreciate your "going
nowhere" – society
and its claims are

55. 'CORELLI, Marie' (pseud. of Mary Mackay). Autograph letter, signed, to WMR. 20 April 1887.

8vo, pp. [3]; creased where folded but in very good condition. £200*

Corelli (1855–1924) thanks WMR for his 'paragraph', and acknowledges his desire of "going nowhere" – **society and its claims are grievous inflictions to hard-working authors**, but she still hopes to meet him and his 'gifted wife' again. 'I have perpetuated another crime in the shape of a novel; you must try to forgive me when the 3 vols come out in May!'. Corelli's first novel *A Romance of Two Worlds* (1886) brought her instant popular success, and she became one of the wealthiest and most successful writers of her day, author of thirty-one novels – a commercial success that has led to unfair critical dismissal. Her latest novel would have been *Thelma* (1887), which featured a quotation from DGR to describe its heroine.

Broadlands,
Romsey. Oct 8. 75

Dear Rossetti

I shall be
delighted to satisfy
the most cautious
of landladies that
you are not merely
a man of genius
which she may not
care about, but also
a man of finance.

‘NOT MERELY A MAN OF GENIUS’

56. COWPER-TEMPLE, William, *later Baron Mount Temple*. Autograph letter, signed, to DGR. 8 October 1875.

8vo, pp. [3]; in very good condition.

£250*

‘I shall be delighted to satisfy the most cautious of landladies that you are not merely a man of genius ... but also a man of finance’. ‘But I wish you had chosen Bournemouth’, which is the ‘driest and healthiest place in England’. In October 1875, ‘the cumulative effects of a long spell of solitary toil, of loneliness, over-work, restlessness, the demands of a landlord insisting upon an inspection of the dilapidation of the house during Gabriel’s tenancy, and increasing debts ... combined to persuade him to set off with George Hake for Bognor where he had just taken lease of a house named Aldwick Lodge’ (Doughty). He remained there for nine months, in poor health.

10 Guilford Street
Russell Sq.
Sunday 6

my dear Rossetti

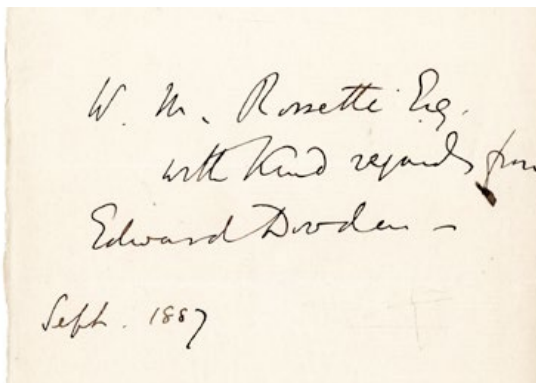
My thanks for your
kind lines. I have left
my bed for awhile today and believe
I am in a fair way towards re-
covery. As I shall probably not
be able to get so far as Chelsea
at present I will send you the
Hamlet by P. D. as I think
you will like to have it. I know

57. DAVIES, William. Autograph letter, signed, to DGR. 1879?.

8vo, pp. [2]; creased where folded but good.

£200*

The Irish artist and author William Davies writes that he is ‘in fair way towards recovery’ but will not be able to make it to Chelsea, so will send ‘the Hamlet’. In January 1879, Davies showed DGR some silhouette designs after Milton by James Allen, the 22-year-old nephew of James Smetham. DGR ordered six sets illustrating Milton, Keats, and Shakespeare; WMR ordered twenty after Shelley. Of the *Hamlet* designs, Davies says ‘I know you will be proud of it’ ... ‘I fixed the points ... and I think they illustrate the various stages of the tragedy’.

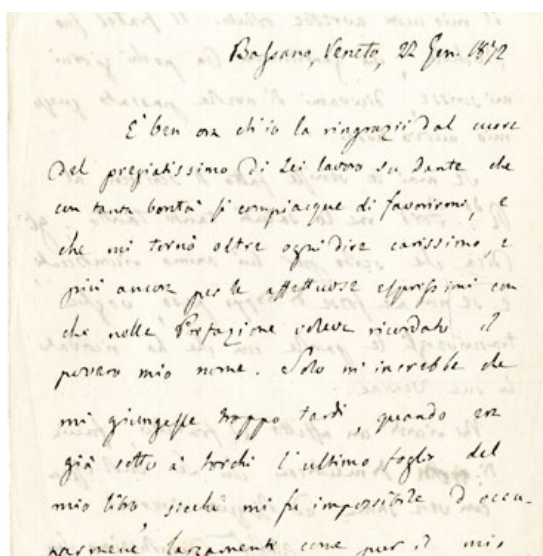


58. DOWDEN, Edward. Compliments slip, signed, to WMR. *September 1887.*

8vo, p. [1]; creased where folded but good.

£25*

Dowden and WMR were fellow Shelleyans.

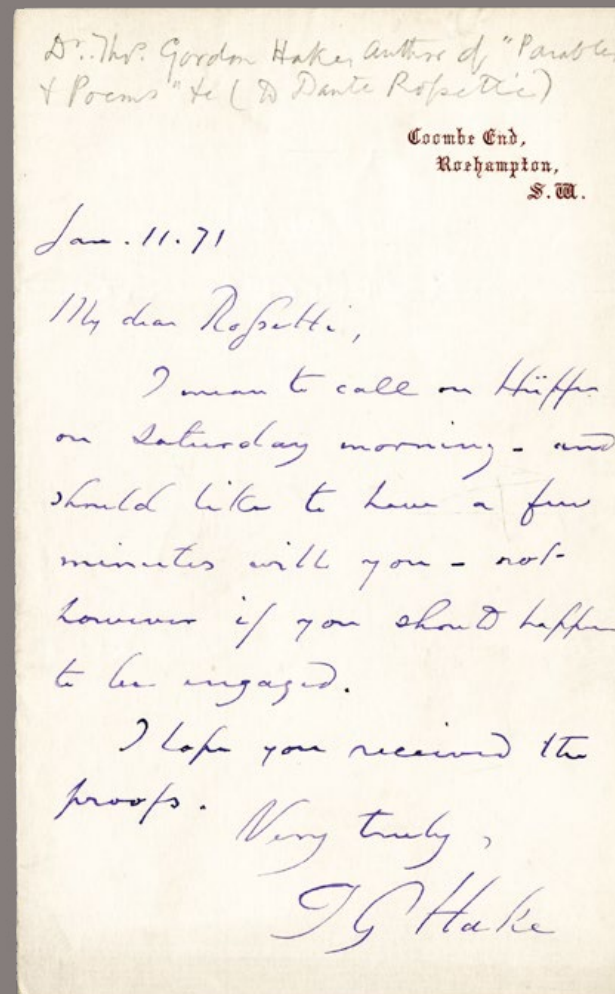


59. FERRAZZI, Giuseppe Jacopo. Autograph letter, signed, in Italian, to DGR(?). 22 *January 1872.*

8vo, pp. [2]; creased where folded but good.

£100*

Ferrazzi, author of a copious *Manuale Dantesca* (1865–1877), which refers to Gabriele Rossetti, DGR, and WMR a number of times, writes here on the same subject, mentioning DGR's own work on Dante, WMR, and the traveller Richard Ford.



SENDING DGR PROOFS

60. HAKE, Thomas Gordon. Autograph letter, signed, to DGR. *11 January 1871.*

8vo, pp. [1]; creased where folded but good.

£150*

Physician and poet, Hake (1809–1895) announces his intention to call in on Ford Madox Hueffer and DGR. 'I hope you received the proofs' (presumably of his *Madeline*, which DGR later reviewed). Rossetti had admired Hake's work for some time but they only met in 1869; Hake became a close friend, gave DGR medical advice and took DGR into his own house for a time in 1872.

31. Tavistock Place.
Tavistock Square
W.C.
Friday/July
1861.

My dear Gabriel,
You would be doing me a
service, if you could lend me
five pounds, and post it to-
morrow forenoon. I have some
residue of Edinburgh debt
at 10. 1/2. I am not even

61. HANNAY, James. Autograph letter, signed, to DGR. 21 February [1868?].

8vo, pp. [1]; creased where folded but good.

£75*

Hannay writes to ask for the loan of five pounds to help cover 'some residue of Edinburgh debts'. After a naval career, Hannay published several naval novels and edited the *Edinburgh Evening Courant*. In 1864 he moved to London, where he became friends with the Rossetts and was sketched by WMR; later in 1868 he was appointed as consul at Brest.

Dear Rossetti,
Can you kindly get this
forwarded to Miss Blind? It may
be important and urgent, and I
have no idea when she is. If you
cannot manage this will you kindly
return it to me to send to its writer?
I trust all are well with you. I should
have ventured to call had I not
dreaded you were too much engaged just
now for visits from outsiders.

Very truly yours,
John H. Ingram

W.M. Rossetti Ltd.
Miss Blind of 10, St. James's
Place

63. INGRAM, John Henry. Autograph letter, signed, to WMR. 14 July 1872.

8vo, pp. [1]; creased where folded but good.

£50*

Ingram, a biographer and follower of Edgar Allen Poe, asks for an enclosed letter (not present) to be forwarded to 'Miss Blind' i.e. Mathilde Blind. Blind later contributed a life of George Eliot to the Eminent Women Series edited by Ingram.

Tuesday

Many thanks. I am going to a lawyer
tomorrow and will send proper document

Yours ever
F. H.

62. HUEFFER, Francis. Autograph postcard to WMR. 13 October 1885.

Small half-penny postcard, slightly stained.

£50*

'I am going to a lawyer tomorrow and will send proper document'. The German-English music critic Francis Hueffer arrived in London in 1869; his marriage to Catherine Madox Brown made him WMR's brother-in-law.

My Dear Friend,

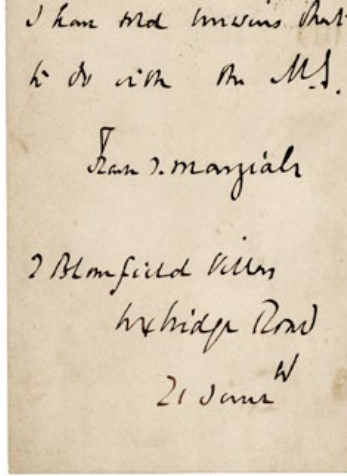
I cannot refuse myself
the pleasure of introducing to you
a young-Italian friend, who is
yearning to know the Vindicator of
Dante, & so many of his great country
-men. I am besides selfish in

64. KIRKUP, Seymour Stocker. Autograph letter, signed, to GR. Florence, 10 March 1846.

8vo, pp. [2]; creased where folded but good.

£150*

Kirkup writes to provide an introduction for Enrico Lemmi, 'a young Italian friend, who is yearning to know the vindicator of Dante' and can give GR news of Florence. A painter, Kirkup (1788-1880) had early settled in Italy where he knew Keats and attended Shelley's funeral. In 1840 he discovered the fresco portrait of Dante attributed to Giotto - and sent a tracing of the work before restoration to GR. Kirkup later met WMR in Florence and introduced him to Trelawny.

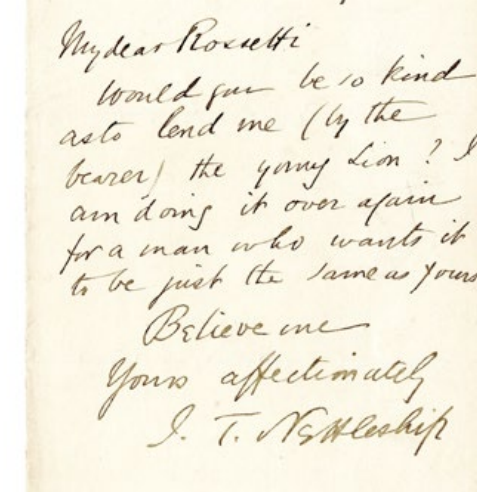


68. MARZIALS, *Sir Frank Thomas*. Autograph postcard, signed, to WMR. 21 June 1887.

Small halfpenny postcard; slightly stained but very good.

£50*

I have told Cousins[?] what to do with the M.S.' Marzials published a *Life of Charles Dickens* in 1887; his brother Theo was a minor Pre-Raphaelite poet and composer.

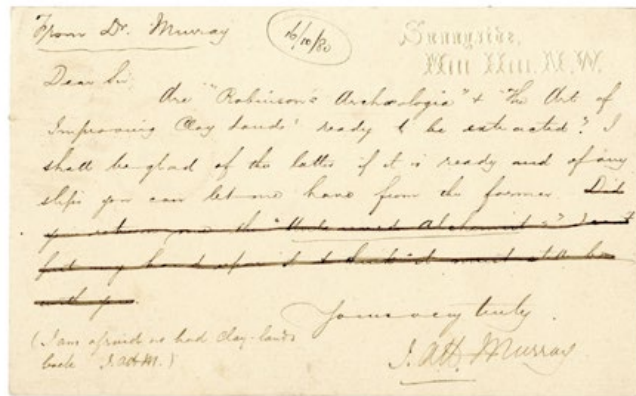


70. NETTLESHIP, John Trivett. Autograph letter, signed, to DGR. [1870s?]

8vo, pp. [1].; creased where folded but very good.

£100*

Nettleship asks 'Would you be so kind as to lend me ... the young Lion?' – he has a commission for a copy 'just the same as yours'. Nettleship (1841–1902) specialized in paintings of wildlife, and lions in particular, and bonded with DGR over their mutual admiration for Browning.



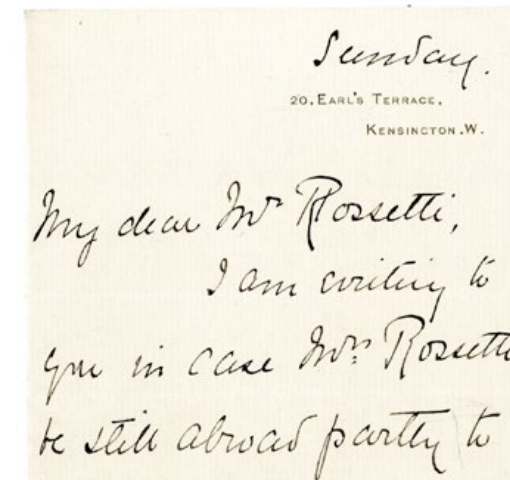
COMPILING THE OED

69. MURRAY, James Augustus Henry. Autograph postcard, signed, to WMR. 16 October 1880.

Small halfpenny postcard, Sunnyside Mill Hill blindstamp; very good.

£250*

Murray began work on the monumental *Oxford English Dictionary* in March 1879. Here he enquires if Robinson's *Archaeologia* and *The Art of improving Clay Lands* 'are ready to be extracted?' and can he have the slips. 'At the invitation of the Philological Society, William became one of the earliest contributors of quotations used to define words in the *Oxford English Dictionary*. He estimated that he had read over a hundred books for this task alone' (Thirlwell).

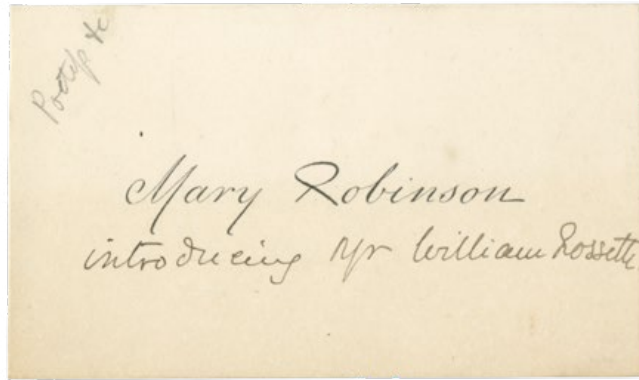


71. ROBINSON, F. Mabel. Autograph letter, signed, to WMR. [1887?]

8vo, pp. [3]; creased where folded, but very good.

£150*

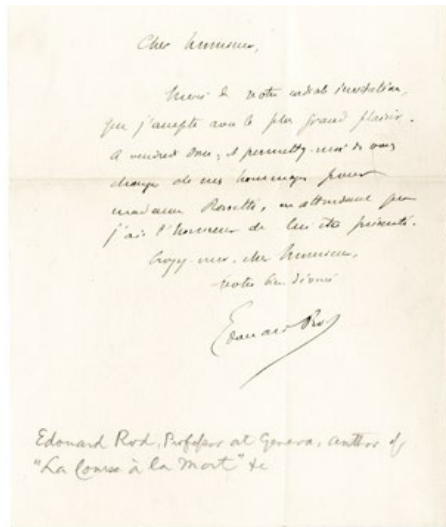
Robinson, a novelist, enquires if Lucy Madox Rossetti is still abroad and to 'find out what has become of you all (on which point we are all very anxious and uncertain)? From 1885 Lucy's consumption led her to spend her winters in Italy – her illness and worsening temper created a rift with WMR that affected him deeply.



72. **ROBINSON, Mary.** Printed name card, provided to WMR as an introduction to Prof. Giacomo Barzellotti in Rome. [N.d.]

Small printed name card, with WMR's name added in manuscript below, Barzellotti's address on the verso. £25*

Agnes Mary Frances Robinson was a poet and biographer, Barzellotti a philosopher; he was docent at the University of Rome in 1879–80, and taught there again from 1897.



73. **ROD, Édouard.** Autograph postcard, signed, to 'Cher Monsieur' (WMR). 9 June 1886.

8vo, pp. [1] on Hotel Dieudonné (London) headed paper; creased where folded, but good. £100*

Rod thanks WMR for his invitation and passes on regards to his wife. Rod published articles on the Pre-Raphaelites (see item 45), and his *Études sur le dix-neuvième siècle* (1888) included material by DGR.

A POET IN EXILE: GABRIELE ROSSETTI IN MALTA AND LONDON

74. **ROSSETTI, Gabriele.** Ten autograph letters, signed, to Paolo Sciortino in Italian. London, 24 November 1824–3 May 1830.

[with:]

ROSSETTI, Gabriele. Twenty-eight manuscript poems by GR, including four poems in his hand or with his annotations. [Malta, not before 1821].

[and:]

SCIORTINO, Paolo; Antonio MICALLEF. Manuscript sonnet dedicated to Gabriele Rossetti ('G.R.') signed 'Micallef e Sciortino'. [Malta, not after April 1824]. Along with 20 other manuscript poems, by Rigord, Manzoni, Berchet, or anonymous.

[and:]

[**SCIORTINO, Paolo.**] Autograph draft letter to 'amatissimo mio Precettore' (i.e. Gabriele Rossetti). [Malta], 1 May 1830.

Letters housed in a 4to portfolio of nineteenth-century grey velvet stamped in blind, poems contained reusing contemporary blue printed wrappers from *Le Difese criminali del celebre avvocato Ignazio Magnani bolognese*, lettered 'Poesie e lettere autografe di Gabriele Rossetti' in manuscript; corners of portfolio lightly worn, a few marks, rear board somewhat foxed, wrappers detached, worn, and frayed. £20,000*

A fascinating archive of poems and unpublished autograph letters between the *émigré* poet and Italianist Gabriele Rossetti (1783–1854) and his close friend from his political exile in Malta, the lawyer Paolo Sciortino, beginning shortly after Rossetti's escape to England and providing detailed insights into his struggle to support his growing family and to establish himself in London, as well as the production, publication, international distribution, and reception of his highly controversial commentary on Dante's *Inferno*.

GR moved to Naples in 1804, where he studied under the poetic *improvvisatore* Luigi Quattromani, began publishing patriotic verse, and became affiliated with the Carbonari, a revolutionary Masonic secret society which advocated for the unification of Italy and opposed the Bourbon monarchy; among its members were Lord Byron, Giuseppe Garibaldi, the Marquis de Lafayette, and Giuseppe Mazzini. In 1821, Lady Dora Moore, an admirer of Rossetti's poetry, convinced her husband, Admiral Sir Graham Moore, to smuggle Rossetti, dressed in a British naval officer's uniform, out of Naples to British-occupied Malta to prevent his potential arrest or murder as a revolutionary. In Malta, GR befriended fellow Mason John Hookham Frere, who helped Rossetti find work teaching Italian, and he soon developed a close rapport with 'various key figures amongst the Maltese elite, such as Cesare Vassallo, Antonio Micallef, and Paolo Sciortino, [respectively] the future cataloguer of the Royal Library of Malta ..., a lawyer and author of legal treatises, and a lawyer and businessman, a moderate liberal (soon to become a conservative) and the founder and compiler of the *Portafoglio maltese*, a newspaper established even before freedom of the press had been established on the island. [Sciortino] was one of Rossetti's most enthusiastic correspondents after his departure to London' (Pulvirenti, p. 12).

il terzo volume
mi va dicendo
mutuato ed educa
di io ve ne accun
non v'è mai pen
vivo impegno di m
Quindi postomi a
tante. e passando
11.2.21

go del terzo volume
la vendita. Intanto, bisogna che sappiate che il sig. [?] [?]
scritto per 10 copie, avrà probabilmente bisogno di [?] di
volume, giacché dal primo le ha tutte avute. Andate Voi protette
disposizione di copie, ed avvertimelo subito, poiché io al più
grandioso, affinché accompagnino i [?] del primo volume.
Avrete a quest'ora probabilmente
vi ragguagliava. E non ho altro
il [?] movimento del prezzo.
London.

è in prego di continuare il vostro regalo per an
delle Lettere Italiane. Comincerò col parla
passero a quello.
Già il secondo volume.

Carissimo amico Sciortini
Una non breve lettera è già imbarcata
per voi sopra un canico di vettovaglie per
Malta, diretto al sig. Wilkenson: e in
con una copia del mio Dante di cui
il numero e l'uso.
Di Londra il 2 di 8 novembre del 1824

Grazie, Amabilissimo Sciortini, grazie delle
annunzio tipografico, grazie dei bei nomi che
già sono in ottima compagnia di letterati e
Là troverete stampati al termine del vostro
Review il quale col corrente è spedito per
quello del sig. Luigi Schembri che cordialmen
me quell'ottimo galantuomo ed amico di sp
due altri annunzi, ma i sottoscritti non son te
giunti dopo, anche dopo la stampa della del
spese, e tutto quel che sarà di più verrà in mia
santo desiderato calui a quella maledetta strac
Mi rallegro infinitamente con voi per le due bell'e
sentirvi Dottore, ma assai più di sentirvi marito;
Papà, poiché voi non i state sicuramente con le m
cordialmente la Sig. Sciortini, e lo fo i miei r
quistato uno sposo sì degno, che per suoi talenti
potrà mancare di far una delle prime figure in
in vero, ma pacifico ed onorato.

Al signore ornatissimo
Il sig. Paolo Sciortini

via p. h. S. S. Francesco
7. 16. Luglio 1825

Malta
Strada stretta



Al mio volume primo non mancano che due fogli per c
il pacchetto avesse ritardato solo qualche settimana
ali de' venti a farvi visita ed a cercar ospizio. M
no compirà il suo dovere, per venire a visitare
questi signori che l'onorarono del nome loro. N
ha i Colombi suoi il secol nostro ancora.
che fan Vanelli e Micalliff? So li saluto: ed a voi, ottimo mio allievo ed amico
do un abbraccio di cuore nel rispettarvi
Voltaire.

Il vostro Benetti

andarvene ricco contraccambio. La mia figliolin
ed una piccola colomba. Mi chiama Papà, mi
sempre come un gajo gattino. La cacha mi coman
e questo discorso, il che fo con rinnovarvi gli
sincera stima, ed rispettarvi
Vostro amico sincero

Sciortini
che mi fate di non aver risposto a tre vostre lettere in divers
dite; ma plausibile vi parrà forse la mia causa se vi
mancato di rispondere in certo modo lateralmente con
cordiali saluti per mezzo del sig. Poussielgue, ogni o tre
scritto. A ciò si aggiunge che sono stato sì im-ascian
che grazie al cielo ho in gran parte terminata, i divoti
giorni alla stampa, che non ho quasi sentita
io solo lavoro. E' un commentario sopra Dante, mille
e maraviglia se vi dirò, che prima che ad esso
lo avera affatto capito. Sordirete voi e il
verete. Ho ricevuto tanto nel mio classico,
il Colombo di questi sinora inognito mondo, ho un ven
terebi di qua a' due mesi leggerete quello visita). Una
multitudine col libraro Murray per la vendita
ha già fatto esaminare, e che è stato trovato
probabilmente. Il compimento dell'opera intiera
latiano un'altro anno circa, mi porterà il
tore. Così daranno il primo calui a quella
ia. Io non son tanto beto per l'oparazione
cia mi farà pel resto delle altre mie
alle cose Italiane non vi son uomini
sono: ed io che ben a tempo me ne
quell'ancora antica per farmi con
vi avete subito alcuni copie, ma
a non molte, perché spero che il
l'autor è alla moda. - 8 onso il mio Dante è imbar
W. W.
nomi della
per visita: ma voi
ri, il quale ricor
Grandi speranze di buon successo mi sorgono al intorno
nella questa letteratura del comparirà nella
intorno ad essa; ed io ho già

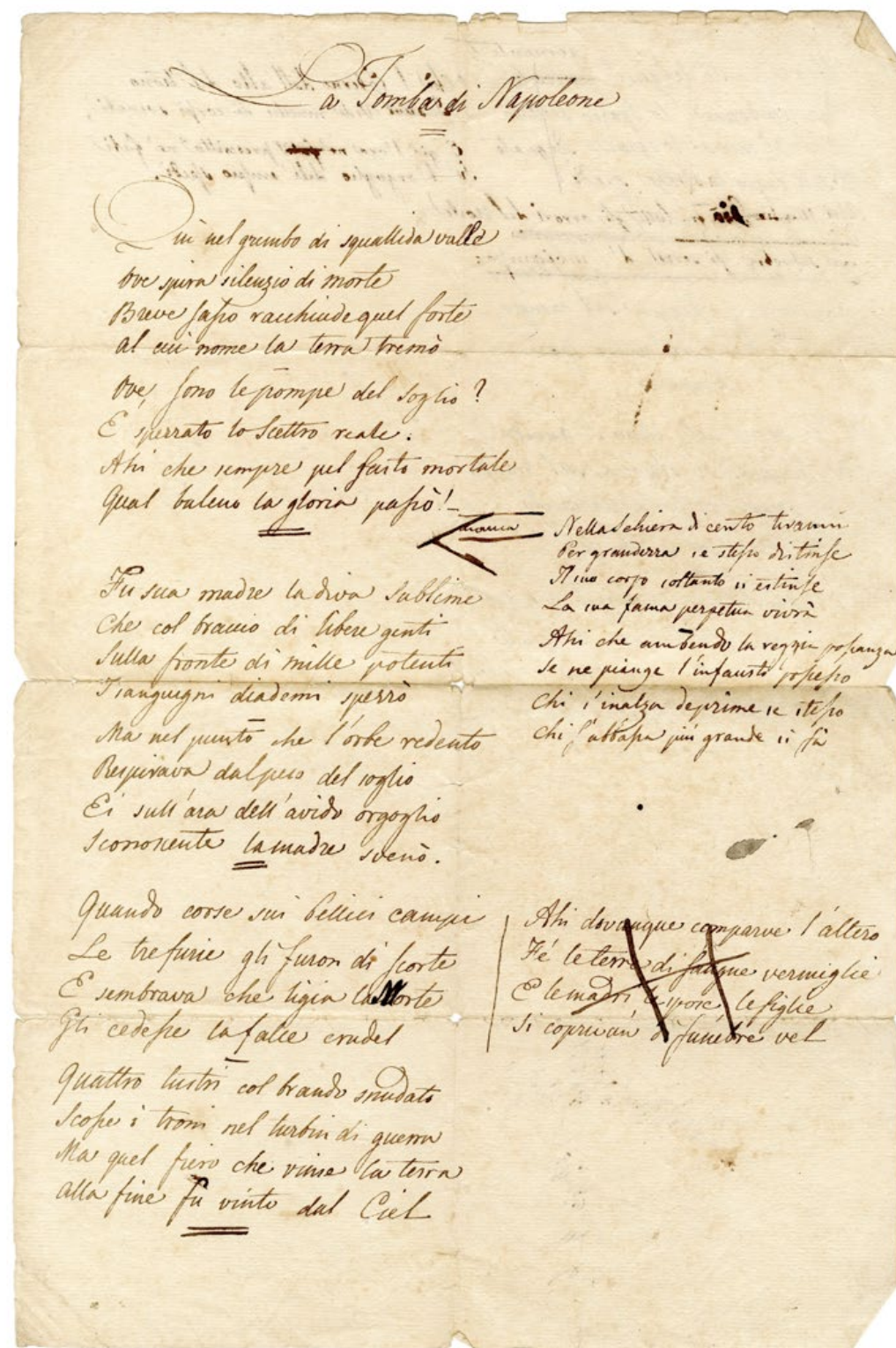
è stato molto squar
di assai scemati, per un c
attenau ann
1824

On 28 September 1822, Naples declared an amnesty for all exiles, save for a list of thirteen men; Lord Castlereagh subsequently ordered that all exiles be expelled from Malta. GR, thirteenth on the list, once again escaped as a political refugee with the help of Admiral and Lady Moore, who guaranteed his safe passage to England in 1824. Included amongst Rossetti's letters is a touching parting gift from Micallef and Sciortino in the form of a sonnet, describing their grief as that of two sons mourning their father. The present letters between Rossetti and Sciortino, written between November 1824 and May 1830, document Rossetti's life in England from six months after his arrival in London to the eventual dissolution of his friendship with Sciortino six years later.

Central to GR's letters is a work which he began compiling shortly after his arrival in London, a commentary on Dante's *Commedia*. 'Before I began writing it, I didn't understand Dante at all. It will astonish both you and the world when you read it ... and I can call myself the Columbus of this previously undiscovered world' (2 November 1824, *trans.*). Although the *Inferno* was all that would be completed of Rossetti's projected six-volume Dante, and the two volumes he managed to publish in 1826-7 attracted a great deal of criticism in England and abroad, his letters to Sciortino describe at length his early optimism in his dealings with the London publisher John Murray, the timeline and progression of his work (printing commenced in July 1825 and the first volume was nearly finished in November), and his repeated hopes that his *Comento analitico* would firmly establish his reputation in London as a distinguished scholar and that it would give a swift 'kick to the old hag of poverty' (*trans.*).

His letters also describe his progress on the third volume, the first part of the *Purgatorio*, which would remain unpublished, and set out his mystical view of Dante for which he would receive outspoken criticism (and accusations of poor scholarship) from the likes of Antonio Panizzi and Giuseppe Mazzini: 'The Divine Comedy becomes almost a book of necromancy, with ... explanations of enigmas, riddles, interpretations of quasi-Delphic oracles, acrostics, anagrams, puns of all sorts, and evidence strong enough to freeze the lips of anyone who would deny it'. The impressive subscribers' list included the dedicatee, John Hookham Frere (who increased his order by ten copies in the second volume); Frances Polidori, Rossetti's future wife; Richard Heber; Henry Hallam; Catherine Fanshawe; Lord Admiral and Lady Moore; John Cam Hobhouse; Lord John Russell; and Sir Walter Scott, as well as Rossetti's closest friends in Malta, Sciortino and Micallef. GR's letters also feature much detail on the distribution of his *Comento* abroad: he relied on Sciortino as his agent in Malta, asking him to encourage subscriptions as early as November 1825 and to distribute copies of the work in Malta once the first volume had been published.

Amidst discussions of Dante's poetics and of GR's struggles with the critical reception of the *Comento analitico* are glimpses into his personal life and attempts to grapple with cultural difference: he describes England as 'un paese curioso' and writes that Englishmen disappear to the country during the summer 'as quickly as the hopes of liberals in Italy' (*trans.*); asks Sciortino to tell his new wife that she's lucky to have him and congratulates him on the birth of his first child; and updates Sciortino on his frequent changes of address and on his growing family, announcing the birth of Maria Francesca ('I've been hearing a little girl crying for the last ten days'), telling him about his delight at her 'growing like a little dove. She calls me Papa



allegri ad onorarti intanti
Piu le domande di affrontar non temo
Che se ci chiederan quei monu
La Patria crasse all' Epico sup
Non piu torcendo ~~la lingua~~
rissoond

Quei che stimo di tanto in p
Ch'eterno con Ruggiero e ~~la~~ Damante

A Lady Moore
Invitandola a tornare a Malta dai bagni di Luca
Ode officia

Dalle torme di Etruria avve irrorata
Torna ad Spina che in te sol si appaga,
Qual rosa che dall' acqua rannivata
Piede piu vaga;
Torna o figlia dell' anglia, e ogni munte
Pudia col suon del triplice favella,
che nel pappo sul labbro tuo ridende
Girica piu della.
Spesso all' ara di Igca per te mi prostro,
Onde ti renda alla comun letizia,
Onor del sepo tuo, stupor del nostro,
D'ambi delizia.
Torna con quell' eroe cui per ristoro
De' naufragi travagli il ciel ti divide;
E Saggessa di Malta si dia fra loro
Mutua mercede.

in opulenza ignava;
vive ed abbondante
Po su cui cantava,
il corso all' onde chiare
i dar tributo al mare.

18.

G.

della gloria almo ter
compeggiasti un di di la
pietra ch'emerge del t

L'inaugurazione
al busto di
ato Tasso.
a lui eretto
illa Reale

Lirico..

con la seguente ottava
al Barone di
ad. LL. il Pr
Ereditaria di
chiesto all' autore
se componimento
za.

Il serbo che per
Deponi tu per me di entrambi ai piedi:
L'una ha d'Erminia il cuor, d'armida il volto,
Onde incanta se l'odi e se la vedi;
L'altro ha il duplice pregio in se ravvolto

Epicedio
Sulla tomba di Paisiello
di
Gabriele Rossetti

Dunque muto per sempre, ah! muto resta
Chi si dolca armonia spargere fra noi?
Scarmiglia il cor, copri d'un vel la testa,
No, Petra mia, piu dubitar non puoi.
Vè che la paria lapide si appresta
Ove scriver si danno i pregi suoi....
Non vi affannate, no, mesti scultori,
L'on già scultel i suoi pregi in tutti i cuori.

Sei tu che in questa riva arte nata
Che di fuoco immortal l'alma t
Favelli da quel marmo all'alma
Che il bello stel da te scagliendo
O Siquov dell' altissima armonia
Ch'eterno fa le gloriose imprese
Sei tu che voli sulla bassa schiera
Qual sugli augeli palustri aquila

2.

tu sei cui gloriar dove le muse
piu di quella florida pedice:
del die quella fronte in cui racchiu
tti i tesori suoi Palla nudrice;
ura di foco che da te si schiuse
si serpe fra l'auro ancor me l d
nel che al sea mi sibri igneo balca

and plays like a joyful kitten', as well as Dante Gabriel ('in the womb another Rossettian fruit is ripening!'), and William Michael. The thoughts of the exiled poet also 'frequently return to Malta, a place of hospitable friendship, and to my dear pupil and friend', and he regularly asks Sciortino to pass his best wishes to several friends in Malta at the end of his letters. His concerted efforts to have the *Comento* distributed in Malta are perhaps the result of his nostalgia, and he urges Sciortino to read the work with his wife and someday share it with his children.

Although GR had initially considered the first volume of his *Comento* a triumph, writing 'From all sides I am congratulated both in writing and aloud!' and recounting the publisher saying to his brother that Rossetti's reputation had been 'established firmly and forever', his joy was short-lived. By 1827, he breaks his silence of almost a year to inform Sciortino that he had finished his second volume but that English papers 'had said hardly anything about the work' and that foreign subscribers had complained of its exorbitant price, and that his weekly Italian lessons had dwindled from thirty-eight to nine in the span of a year. In early 1828, he acknowledges that the Italian edition printed by Glauco Masi (previously described in Rossetti's letters as a 'rich and renowned printer') had been a failure and had ultimately lost him money, asking Sciortino to help settle his printing debts, but thinks his second volume of the *Comento* - printed and bound in late 1827 - even better than the first, and describes 'proving clearly and mathematically that the dimensions Dante gives of Lucifer's pool are exactly the same of those of the city walls of Rome', and that 'all of the allegorical figures discussed in the poems are indicated by bizarre anagrams which I have discovered for the first time'.

The decline in Rossetti's hopes for the *Comento* seems to correspond with the dissolution of his long-standing friendship with Sciortino: his next letter to his Maltese friend and former pupil comes nearly two years later, after a silence so long that Sciortino 'must have thought [him] either crippled or dead'. Rossetti had made a loss on the first two volumes (the second losing him some £200), and complains of the difficulties of having works published in Italian in a country in which few people speak the language, quoting advice given to him by Ugo Foscolo on the futility of seeking profit from printing. Rossetti (slightly hypocritically) expressed his frustration at having gone four months without a response in his final letter to Sciortino in the spring of 1830, beseeching him as a friend and a fellow father to have any spare copies of the *Comento* returned to England for the benefit of his family and bitterly complaining about negative reviews of his work in the *Foreign Review* and of 'angry young Italian [critics] who attack me from all sides, particularly one Piedmontese, once my admirer, who has now become an instrument of torture'. Once another admirer of Rossetti's, Sciortino appears distinctly unimpressed in his final letter of 1 May 1830, seemingly a retained copy written in anger. Offended by Rossetti's reproach ('it pains me greatly, and I have written to you repeatedly', he informs him that his most recent letters must have gotten lost in the post, accusing Rossetti of having neglected to date his own letters and listing his address merely as 'London'; the final blow is Sciortino's report that the long delay between volumes has caused a 'coldness' amongst subscribers.

La Patria liberata
Dillio
Pilliduro* e Clori

(Essendo la nostra politica rigenerazione avvenuta nel mese
più ferido del più ferido anno** si è voluto consagrar colla
sicuro prudere all'occeittadina la

enti affin d'ucca, noi per noi pure
rimiriam nei misteri esprepi,
Iaw la nebbia dell'età futura
col lume non già ma grant riflesso.
Dato affin con teglia l. ...

— 25. —
Noi fummo noi l'immagine tua
Prima o da quando l'ot da con al
Tra fotta dal ...

Ode estemporanea
fatto nella Brigata degli Amici della Patria,
La sera del 9 di Luglio, con argomento ed interiore
dati dalla Società, e desinanza consonanti amministrati
a cerchio.

Canti Militari

1.

Il dì primo d' Ottobre
Ode
Su sed prepara, o Nica,
La tazza inspiratrice:
Odi che l'aura ci suspira intorno
Sacro a Bromio, el'iprigna è questo giorno.
Sreina con ferro industrie
Quell' anfora bilustre
Il cui vim lignus figlio del Veservo
M'attesta il genitor quando lo bevo.
Nel primo di gioioso
Di Ottobre pompresso
I baci e i sorrisi alternerem vivaci
E saran più vivaci i sorris, e i baci.
Ma già l'umor rampilla ...
Oh come ferve e brilla.
Il sol color m'empie di già ignota
Che' sorniglia al color della tua gota.
Oh mio verrosa amante
In questo dolce istante
Che di tua destra il nettare mi piove
Tu sei più d'Or, io non son men di Fiove.

adini, all' armi,
Patria ci chiamò;
eccitatai corami
puro fra voi verro.
to dalle brune
Di ballico sudor
rasura sul cruce
'iuvidiato allor.
an che Daci e Goti
arum caderei al piè:
fra Spartani e Motti
Dubbio il trofeo non è.
figli della Gloria
Nemici a schiavitù
pugna e la vittoria
Diversa mai non fu.
nostri brandi al lampo
La gloria ariderà,
via che mena al campo
È via di Eternità.
bella ancor la morte
Sul letto dell'onor?
i sa caduo da forte
È pari al vincitore.

E sei rimane
Campion di
Del vincitore in
Pù grande
Quel servo go
a che fra
Soppian con q
I boschi su
Ah che di ui
tra l'Alu
Commisto al
Delle caten
Trama o ser
Che vandi
Le stesse tue
Ti string
La messe e
Scampi
Del sangue
Pù grà
A che fra
Ne vie
Mancavan
Nel tuo

Per la morte di Luigi Quattromani
Ode di metro Saffico
Destin Del giusto! vita amara o breve
Onde lo stame affin nel duol si frauga!
È quel di che il suo premio in ciel nave
Quel di si piange
Furon bustiò Luigi, i giorni tuoi,
Nè la Patria si scosse alla tua fama,
Ed or che indietro più tornao non puoi
O ti richiamo.
Puov che un lauro caduo (oh steril ~~marlo~~)
Qual premio avesti tu su questo suolo,
Tu colomba al costumo, e cigno al canto
Aquila al volo?
Allo-ch'io soriso e canto in rammentanti
Sento estinguersi in me l'extro più vivo,
Ma poi un pav si bello il somigliarti,
Ch'io canto e soriso
O abbeverati alla paludi osane,
Onde la valle di Babel s'impingua,
Turpe su le cui labbra ancov divium
Del Ciel la lingua;
Cigni profani che fra i grappi aurati
L'alma assopendo inebbriate i sensi,
Che a pomposi delitti fortunati
Andete incusi;

arcano
animatore
il chuss ardore
carità
nell' arme
tu raccolto.
so questa volta
so libertà.
2.
muro
gran Marallo,
Drappello
vessillo e va.
tromba
ullav si ascolta:
so questa volta
so libertà.

che all' Italia il perfido die.
San d'ipotesi la sua schiera
È compreso il labl
Breve

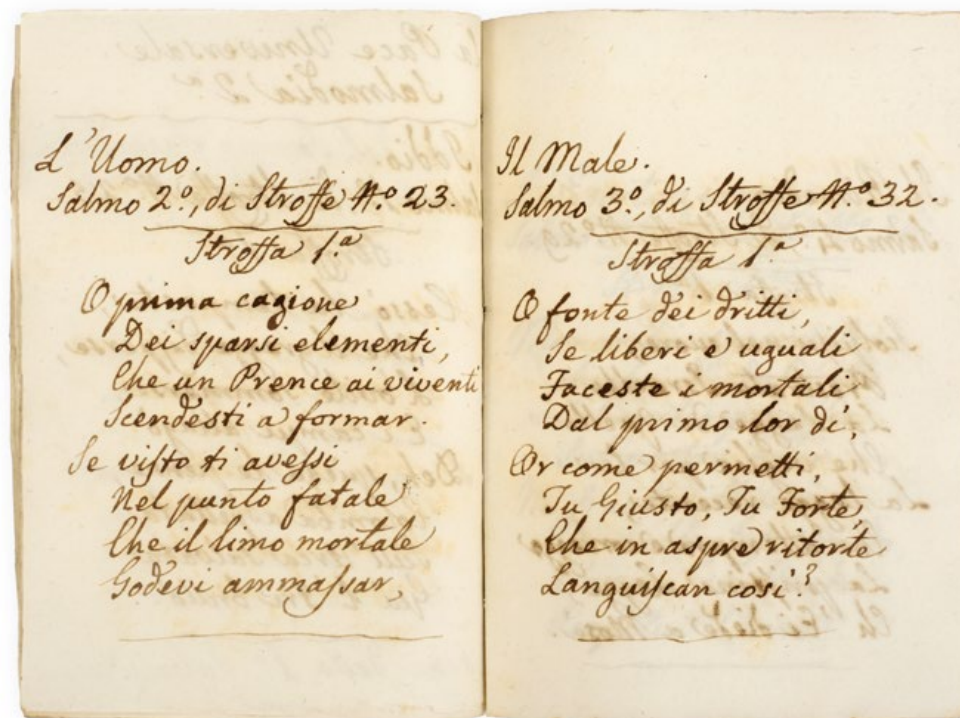
La si bea de' soli fur
Le fragranze de' suoi fiori;
Ma che più de' gaudi tuoi?
Il fessetto ha ch'io
"Muti i t

Alongside the letters are some twenty-eight manuscript poems by GR (twenty individual works, plus eight duplicate copies); several are apparently unpublished, and many others predate publication, often varying significantly from published versions. Three are autograph, and two of those unpublished: a draft poem on the tomb of Napoleon, heavily corrected, and an ode to Lady Moore, comparing her and her husband to Calypso and Ulysses. 'A Lady Moore, invitandola a tornare a Malta dai bagni di Lucca' was likely written in or after April 1821 during the Moores' holiday to Italy, two months after Rossetti's arrival in Malta, a testament to his gratitude at being saved from the political unrest of Naples. Also autograph is an elegy to Paisiello first published in the year of his death (1816). One further poem, on the inauguration of the Temple to Tasso in the Villa Reale in Naples (1819), is not autograph but is annotated by GR on the verso, describing how he recited the poem in the presence of the Hereditary Prince and Princess of Denmark, and sent a copy to their major-domo. This confirms the strong association between GR and the material not in his hand here. These other poems are early copies, largely in two hands, likely including those of Sciortino and/or Micallef, and frequently bear significant variations from the versions that would appear in print, mostly in GR's patriotic *Odi cittadine* (1820) (see item 30), the vary rare *Poesie di Filidauro Labidiense* (Chieti, 1837), or the collected *Versi* of 1847. Examples of the latter including GR's poems mourning his poetic mentor, Luigi Quattromani, and the Neapolitan physician Bruno Amantea, both of which contain numerous unpublished stanzas.

The final group includes poems by associates in Malta, and a number of anonymous and seemingly unpublished poems which may have been exercises in composition by his Maltese pupils.

See Pulvirenti, 'Scrivere su un'isola. Esuli a Malta nella metà dell'Ottocento', in *Eurostudium* (2024), pp. 1–18; Roe, *The Rossettis in Wonderland* (2011); Tinkler-Villani, 'Exiles at Home: The Case of the Rossettis', in *Journal of Anglo-Italian Studies* 6 (2001), pp. 221–232. Giannantonio (14) records a single letter from GR to Sciortino in the Casa del Rossetti, Vasto.

A full list of contents is available on request.



75. **ROSSETTI, Gabriele.** 'Prime stroffe di ogni Salmo delle tre Salmodie, nell quali è divise il Salterio intitolato: l'Umanità e la Religione, composto dal Sig[no]r Gabriele Rossetti di Vasto, fra i poeti Filidauro Attico'. [1820s?]

Manuscript on paper, in Italian, 12mo, ff. [18]; written in brown ink; in very good condition, in contemporary green paper wrappers, with manuscript title: 'Principio delle Stroffe del Salterio di Gabriele Rossetti'. £500

A manuscript summary, not holograph, comprising the first stanza from each poem, of GR's unpublished 'psalter' on 'Humanity and Religion', which is divided into three sections: 'Il Tempio vindicato', 'La Pace Universale', and 'La notte del Solitario', each comprising nine 'psalms' of which the first stanza is included here, with a note of how many stanzas each poem comprises.

Two manuscripts of the complete work survive (see Giannantonio 1), one in the Istituto per la Storia del Risorgimento, Rome (dated 1822), and another in the National Library in Naples (dated 1823–1831). Some of the contents later found a place, often revised, in GR's 'psalter' *Iddio e l'uomo* [God and Man] (London, 1833), but others have never been published.

'Filidauro Labidiense' was GR's *nome arcadico*, under which he published a collection in 1837. We have not been able to find reference to him, or any other poet, as 'Filidauro Attico'.



~~The Same.~~
Sonnet.
II

Clench thine eyes now, - 'tis the last instant, fire,
 Draw in thy senses, set thy senses, & take
 One breath for all: thy life is been awake, -
 Thou mayst not swoon. Was that the scattered white
 Of its foam drenched thee? - or the waves that are
 And split, black spray wherein thy temples are?
 Or was it his the Champion's blood to flake
 Thy flesh? - Or thine own blood's animating, fire?
 --- Now, silence: for the sea's is such a sound
 As is not silence; & except the sea,
 All is now still. Now the dead thing doth cease
 To writhe, & drift. He turns to her: & she,
 Cast from the jaws of Death, remains there, bound,
 Again a woman in her nakedness.

Rossetti

SONNET IN THE HAND OF MARIA FRANCESCA ROSSETTI

76. ROSSETTI, Dante Gabriel. Manuscript sonnet, 'Clench thine eyes now...', in the hand of his sister Maria Francesca Rossetti. [1849/50?].

8vo, pp. [1]; creased where folded, else good.

£500*

This is the second sonnet of a pair 'For "Ruggiero and Angelica" by Ingres' written in 1849 and first printed in *The Germ* in 1850. DGR thought them 'merely picturesque', but this second sonnet is the more interesting for its attempt to re-imagine Angelica's state of mind at the climax of the action. The poem's title here ('The Same. Sonnet. II') is that under which it was published in 1850 rather than in *Poems* (1870). One of the Rossetti family's 'calms' (William and Maria) to set against the 'storms' (Dante and Christina), and author of a study of Dante, Maria Francesca Rossetti (see also item 49) later became a nun.

Dear Rossetti.

I will come at
 two o'clock on Monday
 with cheque - and beg you
 to go with me to the P. R.
 exhibition which I have
 not ^{seen} & shall not till then, see
 your affectionally
 John Ruskin

Ruskin

ATTENDING THE PRE-RAPHAELITE EXHIBITION

77. RUSKIN, John. Autograph letter, signed, to 'Dear Rossetti'. [1857?]

8vo, pp. [1]; creased where folded but good.

£500*

'I will come at two o'clock on Monday with cheque - and beg you to go with me to the P. R. exhibition which I have not seen, & shall not till then, see'. This is perhaps the first group exhibition of the Brotherhood in May 1857 in Russell Place, Fitzroy Square?

11.1.77-

My Dear Rossetti I have
written to Rowley
about the Silence
affair, and he will
doubtless write you
shortly -
As I am going
out of town for a few
days, and it is
desirable to press things
forward - I have
given instructions to

ON PHOTOGRAPHIC REPRODUCTIONS OF DGR'S DRAWINGS

78. SHIELDS, Frederic. Autograph letter, signed, to DGR. 11 January 1877.

8vo, pp. [3]; creased where folded but good.

£250*

I have written to [Charles] Rowley about the "Silence" affair'. The Autotype Co are to photograph the head of Dante 'immediately on receiving it' and will send a 'beautiful brown copy of the Silence in a day or so' - (*i.e.* Surtees 214A). Shields had first met Rossetti in 1864 and remained close to the family; he was at DGR's deathbed in 1882 and was afterwards commissioned for two stained glass memorial windows in the church at Birchington. Shields and Rowley (of whom WMR is very complimentary in *Some Reminiscences*) were involved in the 'English Picture Publishing Company' or 'Fine Art Autotype Company', which aimed to release high quality photographic reproductions of paintings. 'An initial series of quality-control tests were done on the chalk drawing of Jane Morris, *Silence* [which Rowley had bought in 1876]. Proofs were eventually pulled and the reproduction was published in 1877, the first (apparently) of a series' (*Rossetti Archive*). A book of twelve was later envisaged but never published.

10, Hammersmith Terrace. W.
March 15. 1882.

Dear Rossetti.

An acquaintance of mine
- whose chief is a big merchant in
the City much addicted to
collecting pictures - wants to
be able to let the said chief
see some of your works. Wants
to know what are about your
"prices for a subject picture",
wants also an introduction for
the said chief to see your
pictures.

What can I say? I think
the enquires are what the public
call: "bona fide"
 Hoping you are all right again
Yours ever
F. F. Stephens.

WRITTEN DURING DGR'S FINAL WEEKS

79. STEPHENS, Frederick George. Autograph letter, signed, to DGR. 15 March 1882.

8vo, p. [1]; creased where folded but good.

£150*

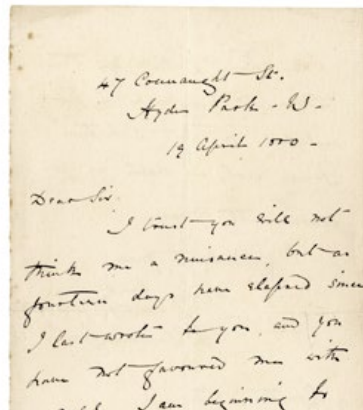
One of the two 'non-artistic' members of the PRB (paintings do in fact survive), Stephens was later art critic for the *Athenaeum* and Keeper of Prints and Drawings at the British Museum. Here he writes to DGR that an acquaintance wants to show his boss ('a big merchant in the City') some of DGR's pictures and asks about his prices for a commission. It was a curiously ill-timed enquiry. DGR, then in retirement at Birchington, his hand paralysed, was steadily weakening from kidney disease, and in the shadow of increasing depression; he died a little over three weeks later on 9 April 1882.



80. SWINBURNE, Algernon Charles. Autograph envelope addressed to WMR. Stamped 4 June 1883.

One-penny envelope (93 x 120 mm); creased where folded but good. £75*

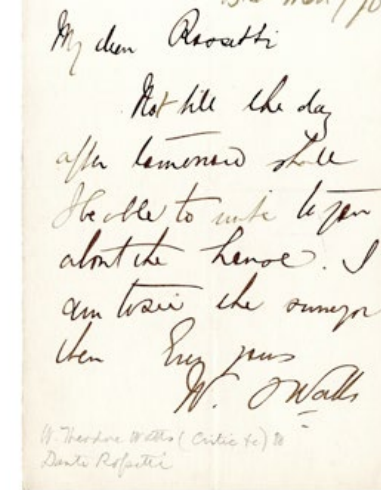
Swinburne had been inducted into DGR's circle at Oxford as an undergraduate at Balliol, and remained steadfast thereafter, sharing a house with DGR and WMR in 1862. June 1883 saw the publication of his *Century of Roundels*, of which he sent copies to Christina and Frances Rossetti.



81. WADDINGTON, Samuel. Autograph letter, signed, to DGR. 19 April 1880.

8vo, 2pp.; creased where folded but good. £50*

A minor poet, Samuel Waddington was then editing a compilation of *English Sonnets by Living Writers* (1881). Having not received a reply after two weeks, he here asks if DGR could please send a list of the twelve sonnets he wants included.



82. WATTS-DUNTON, Walter Theodore. Autograph letter, signed, to DGR. 5 March 1876(?).

8vo, 1p.; creased where folded but good. £75*

Poet, solicitor, and friend and minder of Swinburne, Watts-Dunton acted for DGR in many capacities including as a picture agent. He apologises but he won't be able to write until tomorrow 'about the house'.



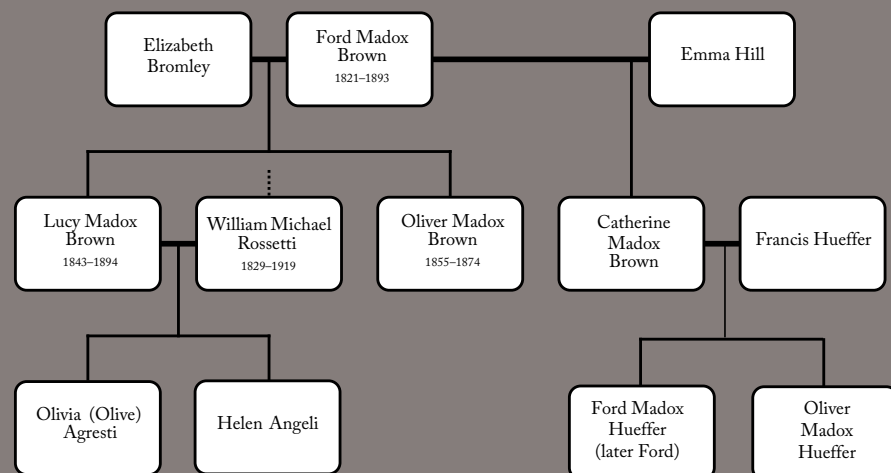
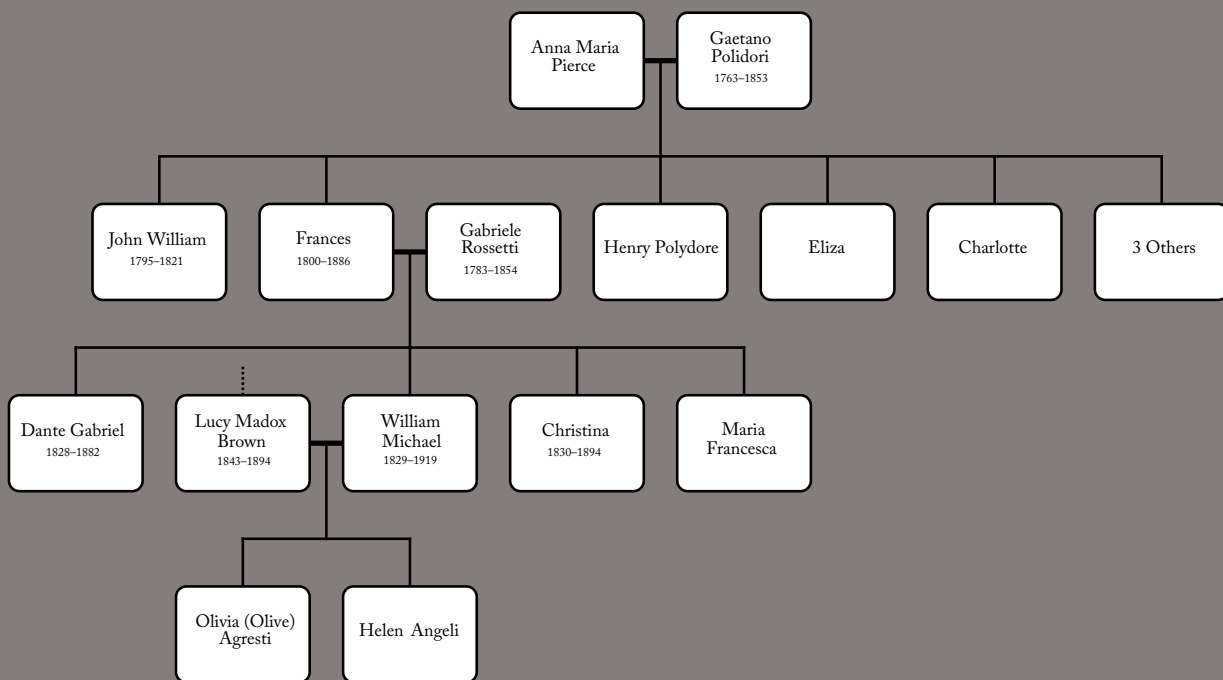
83. WHITMAN, Walt. Autograph envelope addressed to WMR. Stamped 9 Dec 1869.

Envelope (80 x 140 mm), slit across the bottom edge, postage stamp removed; London stamp 22 Dec 1869. £350*

WMR had edited the first British edition of Whitman's poetry in 1868 and had introduced him to Anne Gilchrist, author of the first major piece of criticism on *Leaves of Grass*. The letter this envelope likely enclosed (Whitman Archive ID: upa.00097), contained his thanks to Gilchrist and a photograph to be passed onto her.

III

Family Trees



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Authors, owners (other than WMR), donors, and recipients are unitalized; italics indicate that the figure is either the subject of a work or is otherwise mentioned in the description.

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~~The same.~~

~~Sonnet.~~

II

Clench thine eyes now, - 'tis the last instant, fire
Draw in thy senses, set thy knees, & take
One breath for aye: thy life is been awake, -
Thou mayst not swoon. Was that the scattered whorl
Of its foam drenched thee? - or the waves that
And split, black spray wherein thy temples
Or was it his the Champion's blood to flake
Thy flesh? - Or thine own blood's anointing, oil?
-- Now, silence: for the sea's is such a sound
As it's not silence; & except the sea,
All is now still. Now the dead thing doth
To writhe, & drift. He turns to her: & she,
Cast from the jaws of Death, remains there, bound,
Again a woman in her nakedness.