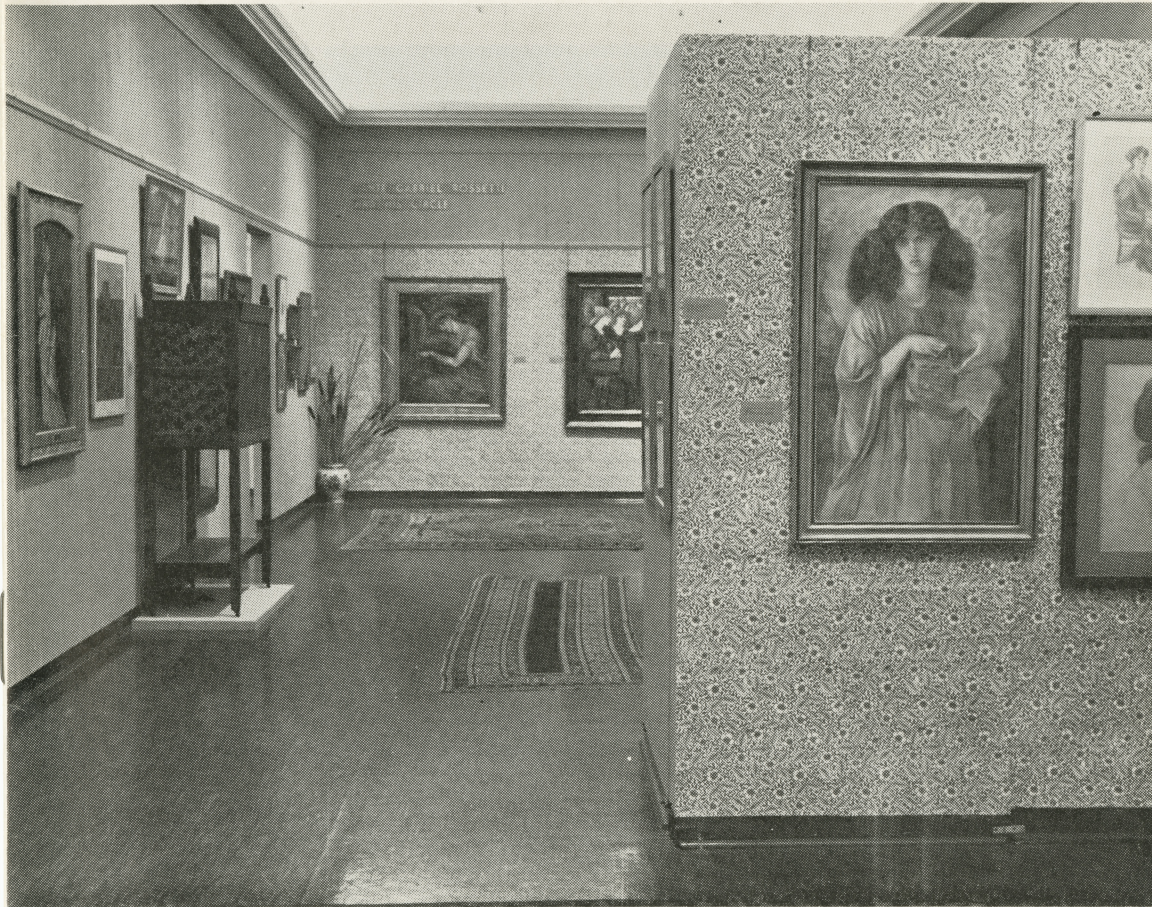# Dante Gabriel Rossetti and His Circle

A loan exhibition of paintings, drawings and decorative objects by the Pre-Raphaelites and their friends.

The University of Kansas Museum of Art
November 4 to December 15, 1958

THE PRE-RAPHAELITE BROTHERHOOD as an entity lasted a very short time, but its youthful founders lived on to spread its ideas, which, however, they often altered as drastically as they themselves changed. They ended in influencing and inspiring directly or indirectly, several generations of artists, craftsmen, art critics and the art public. It is to evoke something of their *milieu,* as well as to present representative examples of their work, that the present exhibition has been organized. It also serves as a setting and background to the Museum's own great painting by Dante Gabriel Rossetti, *La Pia de' Tolomei,* now published in the Museum *Register* in an important article by Professor W. D. Paden of the University's Department of English. Seen in conjunction with this exhibition of paintings, drawings and objects produced by Dante Gabriel and his friends and followers, *La Pia* can, perhaps, be visualized in her proper context and the artistic ideals which produced her can be seen represented in many different manners and interpretations.

OUTSIDE OF BRITAIN, no nation possesses more works by these men than does the United States. Yet this exhibition is a small one for two reasons. First, the two greatest collections of Pre-Raphaelite material in this country, the Grenville L. Winthrop Bequest at the Fogg Museum of Art of Harvard University in Cambridge, and the Bancroft Collection bequeathed to the Society of Fine Arts at Wilmington, Delaware, cannot, by virtue of the terms of the bequests, be lent. (The painting *A Sea Spell,* part of the Winthrop collection at the Fogg was not, fortunately, a part of the bequest of 1943, but an earlier gift, and could thus be included.) Second, the notorious weakness of many of the Pre-Raphaelite painters in technical matters, particularly Rossetti himself, and the resultant fragility of their works has not permitted that many of their paintings be sent great distances to an exhibition. Yet, as always, it is pleasantly surprising to discover again how vast the resources of our country, even in works of art, actually are, and to find it possible to bring some of them together here.

WITHOUT THE ASSISTANCE of such persons as Miss Helen Willard of the Museum of Fine Arts, Boston; Professors Agnes Mongan and John Coolidge of the Fogg Museum, Harvard; Mr. Winslow Ames of Saunderstown, Rhode Island, and a host of other generous and enthusiastic advisors, the many scattered examples of these artists could not have been assembled. The lenders are noted in the catalogue entries and are here thanked as a group. For their generous help, mention

must be made, however, of Mr. Harold Joachim of the Art Institute of Chicago, Mr. Frederic Adams of the J. P. Morgan Library, Mr. Huntington Hartford, Miss Ebria Feinblatt of the Los Angeles County Museum, and the Museums of Princeton University and of Norfolk, Virginia.

THE INSTALLATION OF the exhibition itself is also intended to suggest the world of the Pre-Raphaelites. It is enhanced through the use of a facsimile of a William Morris wallpaper, "Arbutus," generously given by the New York firm of Cowtan and Tout, specialists in his work. Other decorative elements were lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri and the Costume Collection of the University Theater of the University of Kansas. The University Libraries have provided items for the display of Rossettian manuscripts, books and memorabilia, as has an anonymous lender.

E. A. M.

Catalogue of the Exhibition

FORD MADOX BROWN (1821-1893)
Born in Calais. Studied art in Belgium; early years spent in Paris and
Italy. Accepted Rossetti as a pupil in London (1848). Closely allied
with Pre-Raphaelite Brotherhood though never a member. Paintings
reflected literary and historical subjects primarily.

D. G. Rossetti Napping (1879)
Pen, brush and brown ink on light brown tinted paper   4½ x 7
Inscribed by artist: "D.G.R./as seen/August 1879/F.M.B."
Lent by the Pierpont Morgan Library, New York, New York
Bequest of Belle da Costa Greene

Portrait of Baby Arthur-Gabriel (1857)
Pencil   5½ x 9
Signed and dated
Lent by the Norfolk Museum, Norfolk, Virginia

EDWARD BURNE-JONES (1833-1898)
Born in Birmingham. Educated at Oxford, where life-long friendship
with William Morris began. Started painting under the guidance
of Rossetti; influenced also by Ford Madox Brown and John Ruskin.
His fame dates from the execution of large oil paintings of an allegorical
nature (1877).

Cinderella (1863)
Watercolor and gouache   26⅜ x 12⅜
Signed: "E.B.J. 1863"
Inscribed on back in artist's hand: "Painted in watercolor E. Burne-
Jones London 1863"
Lent by the Museum of Fine Arts, Boston, Massachusetts

Le Chant d'Amour (1865)
Watercolor and gouache   22 x 30¾
Signed: "E.B.J./1865"
Lent by the Museum of Fine Arts, Boston, Massachusetts

Andromeda and Perseus (1875)
Tempera on cardboard   15⅛ x 14
Signed at lower right: "EB-J 1875"
Lent by the Art Institute of Chicago, Chicago, Illinois
Gift of James Viles

Study of Four Children (1880)
Crayon   9⅝ x 12⅞
Signed and dated
Lent by the Norfolk Museum, Norfolk, Virginia

Cupid's Hunting Fields (1885)
Gouache   39⅛ x 30¼
Signed: "EBJ"
Lent by the Art Institute of Chicago, Chicago, Illinois
Robert Alexander Waller Collection

Hope (1896)
Oil on canvas   70½ x 25
Lent by the Museum of Fine Arts, Boston, Massachusetts

Richesse: Study for a Procession (Romance de la Rose)
Drawing in black chalk   9½ x 14⅜
Signed: "E.B.J."
Lent by the Norfolk Museum, Norfolk, Virginia

Study of a Girl's Head
Oil on canvas   24 x 17¾
Lent by the Museum of Fine Arts, Boston, Massachusetts

Assumption of Christ: A Study for Stained Glass Windows
Watercolor and gouache   13⅛ x 6⅛
Lent by Harry G. Sperling, New York, New York

Charity
Red and black crayon and pencil on paper   65¾ x 21¼
Lent by the Toledo Museum of Art, Toledo, Ohio

Study for Beguiling of Merlin
Black and white chalk on brown paper   27⅝ x 20½
Lent by the Fogg Art Museum, Harvard University, Cambridge, Mass.
Gift of C. Fairfax Murray

Study for Minerva—Perseus Series
Pencil   10½ x 6
Signed lower right
Lent by Victor D. Spark, New York, New York

Two Studies of a Female Figure
Charcoal on white paper   18¼ x 11⅞
Lent by the Fogg Art Museum, Harvard University, Cambridge,
Massachusetts
Gift of C. Fairfax Murray

Nude Figure of a Boy
   Pencil Drawing   6¼ x 10¼
   Lent by William D. Paden, Lawrence, Kansas

Laus Veneris (1873-5)
   Oil on canvas   48 x 72
   Lent by Huntington Hartford, Esq., New York, New York

Studies of Hands
   Black and white chalk on brown paper   8½ x 11
   Lent by the Swetzoff Gallery, Boston, Massachusetts

Female Figure
   Red chalk on paper   18 x 12
   Lent by the William Rockhill Nelson Gallery, Kansas City, Missouri

WALTER CRANE (1845-1915)
Born in Liverpool. As a wood engraver, studied works of the Pre-Raphaelites; influenced by Botticelli. Leader, with William Morris, in the romantic movement in British decorative art. Best known for his imaginative and humorous illustrations; illustrated Edmund Spenser's *Faerie Queene*. Associated with Morris in the Socialist movement.

Illustration for his poem, "The Sirens Three," Cantos LXXIV and LXXV (about 1885)
   Pen and black ink on white cardboard   9¼ x 6¼
   Lent by the Pierpont Morgan Library, New York, New York

Illustration for his poem, "The Sirens Three," Canto LXXIII (about 1885)
   Pen and black ink on white cardboard   9½ x 6⅜
   Lent by the Pierpont Morgan Library, New York, New York

Aros Moor, Isle of Mull
   Watercolor   8½ x 11
   Lent by the Art Museum, Princeton University, Princeton, New Jersey

ARTHUR J. GASKIN (1862-1928)
Follower of the Pre-Raphaelite movement. Member of the "Birmingham" group. Exhibited his paintings at the Royal Academy (1889-90). Noted in particular for his illustrations and designs for tapestries.

Woman by Stream (1891)
   Pencil   4 x 2¾
   Lent by the Art Museum, Princeton University, Princeton, New Jersey

Battle Scene
Pencil on ground prepared with white paint   3 x 3½
Lent by the Art Museum, Princeton University, Princeton, New Jersey.

Gnome with Beard Caught in Log (illustration for "Snow White and Rose Red")
Pencil on ground prepared with white paint   3¼ x 3¼
Lent by the Art Museum, Princeton University, Princeton, New Jersey.

ARTHUR HUGHES (1832-1915)
Associated with and influenced by Pre-Raphaelites though never an actual member of the Brotherhood. Intimately associated with Millais, the Rossettis and William Morris. Favored romantic and poetic themes; his painting did not receive the acclaim of his more illustrious colleagues.

Ophelia—"And will he not come back again" (1852)
Oil on canvas   37¼ x 23¼
Lent by the Toledo Museum of Art, Toledo, Ohio

Illustration for Christina Rossetti's "Sing Song"
Pen and ink   10 x 7
Lent by the Art Museum, Princeton University, Princeton, New Jersey.

FREDERIC LEIGHTON (1830-1896)
Born in Scarborough. Chiefly educated in Italy, France and Germany. Upon his return to England, became an immediate success. Enjoyed the approval of Ruskin. His connection with any of the Pre-Raphaelites only tenuous. Became a member, and later President, of the Royal Academy. Knighted in 1878.

Studies for Prosperine
Black and white chalk on brown paper   12 x 8½
Lent by the Swetzoff Gallery, Boston, Massachusetts

Study for Prosperine
Black and white chalk on brown paper   12½ x 7
Lent by the Swetzoff Gallery, Boston, Massachusetts

JOHN EVERETT MILLAIS (1829-1896)
Born in Southampton. One of the originators of the Pre-Raphaelite movement. His painting, *Christ in the House of His Parents* (1850), was one of the first examples of what came to be considered "Pre-Raphaelite" art. Elected an Associate of the Royal Academy (1853); full membership in 1863. Deviated from the Pre-Raphaelite manner of painting, developed greater originality (from 1870). Executed portraits of the leading figures of his day. Created a baronet (1885). Elected President of the Royal Academy shortly before his death.

Illustration for a Novel by Sir Walter Scott
Oil on compostition board   5⅞ x 9⅞
Lent by the City Art Museum, St. Louis, Missouri

Illustration for a Novel by Sir Walter Scott
Oil on composition board   6 x 9⅞
Lent by the City Art Museum, St. Louis, Missouri

Seeking the Bubble Reputation
Crayon   9½ x 6¾
Lent by the City Art Museum, St. Louis, Missouri

Portrait of Tucker, Verger of St. George's, Windsor
Watercolor   5¼ x 4½
Signed lower right
Lent by the Swetzoff Gallery, Boston, Massachusetts

Studio Study
Watercolor   12 x 8
Signed: "J.E.M.
Lent by the Swetzoff Gallery, Boston, Massachusetts

Head of Girl, Resting on Hand
Pencil on white paper   6¾ x 9½
Lent by the Art Museum, Princeton University, Princeton, New Jersey

Sketch for "The Woodman's Daughter"
Pencil   8½ x 5½
Lent by the Art Museum, Princeton University, Princeton, New Jersey

Study for "Elgira seized by order of the Archbishop Odo"
Pencil on tan paper   9¾ x 13⅔
Lent by the Art Museum, Princeton University, Princeton, New Jersey

The Huguenot (about 1853)
Oil on canvas   36 x 25½
Lent by Huntington Hartford, Esq., New York, New York

ALBERT JOSEPH MOORE (1841-1893)
Born in York. Studied briefly in the Academy Schools. Originally followed Pre-Raphaelite ideals, discarding them later in his career in favor of a more classic style. Executed decorative work (stained glass and tiles) for theatres and churches for "The Firm" (William Morris & Co.)

Woman
Black crayon and white chalk on brown paper   13 x 10½
Lent by the Art Museum, Princeton University, Princeton, New Jersey

WILLIAM MORRIS (1834-1896)
Born in Walthamstow. One of the originators of the *Oxford & Cambridge Magazine,* through which he became the friend of Rossetti. With Rossetti, Burne-Jones and others, he established a decorating firm ("The Firm") which effected a reform of Victorian taste in color and design.

Organized Socialist League and edited its organ, *The Commonweal*. Turned his attention back to art and literature after disenchantment with politics.

Verdure tapestry, woven by Morris and Co. at Merton Abbey, after designs by William Morris and J. H. Dearle (completed about 1915) 185 x 83½
Lent by the Metropolitan Museum of Art, New York, New York
Edward C. Moore Jr., Gift Fund, 1923

Cabinet, designed by Morris and decorated with oil painting, *The Backgammon Players*, by Edward Burne-Jones (1861)
Wood, tooled and painted leather   73 x 45 x 21
Lent by the Metropolitan Museum of Art, New York, New York
Rogers Fund, 1926

DANTE GABRIEL ROSSETTI (1828-1882)
Born in London. Early art training at Royal Academy Antique School; tutored briefly by Ford Madox Brown. One of the founders of the Pre-Raphaelite Brotherhood (1848) and regarded for many years as its chief exponent. Exerted influence on William Morris and Burne-Jones. Member of "The Firm" (William Morris & Co.); took part in the revival of stained glass painting as an art. Author of *The Blessed Damozel*, several sonnets and ballads. Work in the visual arts included painting in oil and watercolor, drawings, illustrations, and designs for decorative arts.

La Pia de' Tolomei (1881)
Oil on canvas   42 x 48
Signed: D. G. Rossetti
The University of Kansas Museum of Art, Lawrence, Kansas

Full Length Figure of a Woman in the Style of Gavarni (1846)
Pen and sepia wash   7⅞ x 5½
Lent by the Art Institute of Chicago, Chicago, Illinois
The Charles Deering Collection

Val Prinsep Painting
Pencil   7⅛ x 5
Lent by the Pierpont Morgan Library, New York, New York
Bequest of Belle da Costa Greene

Before the Battle (1858)
Watercolor   16⅝ x 11
Signed: "DGR 1858"
Lent by the Museum of Fine Arts, Boston Massachusetts

Portrait of Mrs. William Morris (1870)
Pencil   20 x 13⅞
Lent by the Art Institute of Chicago, Chicago, Illinois
The Charles Deering Collection

Lady Lilith
Pastel on paper   20 x 17
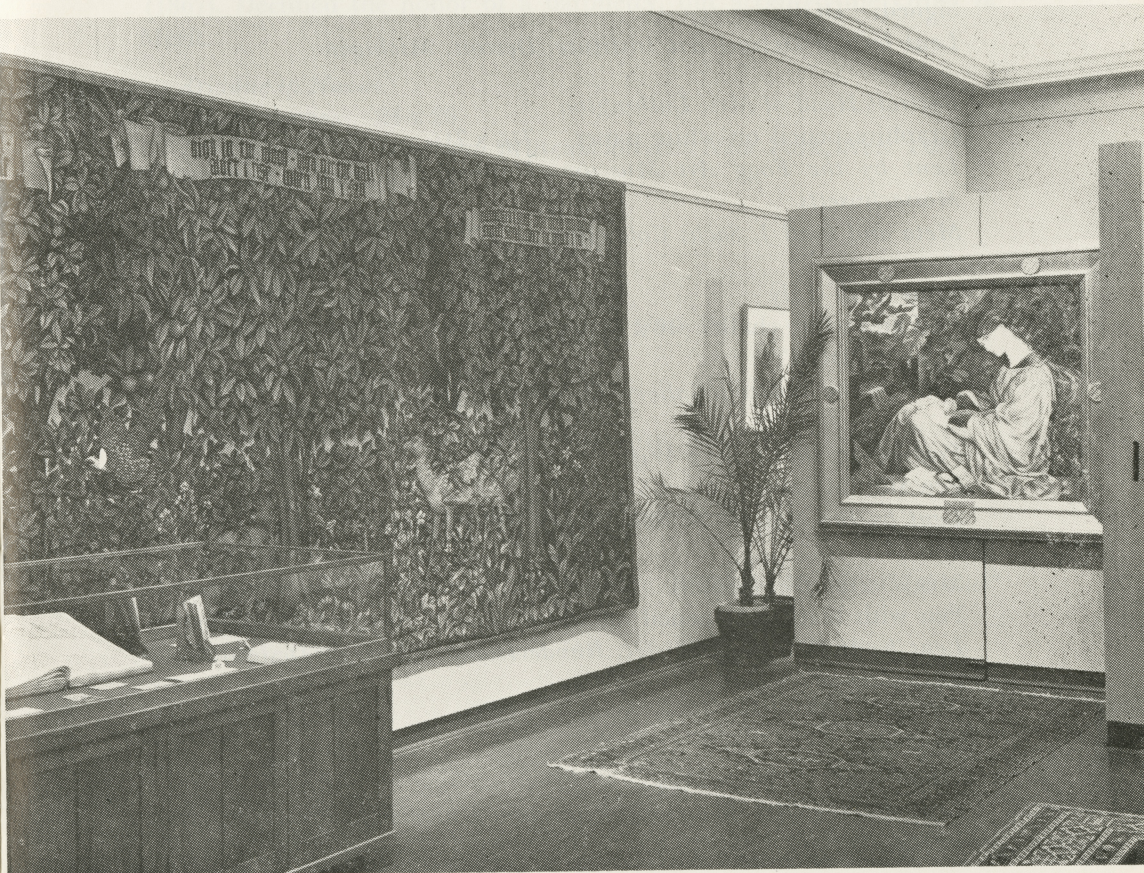*Lent by the Metropolitan Museum of Art, New York, New York*
The Rogers Fund, 1908

Study for the Question (The Sphinx) (1875)
Graphite pencil on white paper 15¼ x 13½
Lent by the Fogg Art Museum, Harvard University, Cambridge,
Massachusetts
Gift of Miss Ellen Bullard

A Sea Spell (1877)
Oil on canvas   42 x 35
Lent by the Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Gift of G. L. Winthrop

Dante
Charcoal   7½ x 14½
Lent by the Brooklyn Museum, Brooklyn, New York
Gift of Frank L. Babbott

Desdemona and Emilia—A Song of Willow
Black crayon on light green paper   23 x 19½
Lent by Otto Wittman Jr., Toledo, Ohio

A Fight for a Woman
Watercolor   13½ x 11
Signed: "DGR"
Lent by the Detroit Art Institute, Detroit, Michigan

Portrait Head of Mrs. Lushington
Graphite pencil on white paper   7⅞ x 7½
Lent by the Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Meta and Paul J. Sachs Collection

Saint with Lily
Red and white chalk   10 x 7¾
Signed: "DGR"
Lent by the Swetzoff Gallery, Boston, Massachusetts

Portrait of the Artist's Wife
Pen and ink wash   4¼ x 5½
Lent by the Norfolk Museum, Norfolk, Virginia

Mrs. Dalrymple (1862)
Pen with black ink, pencil on white paper   16⅛ x 13⅛
Lent by the Museum of Art, Rhode Island School of Design, Providence, Rhode Island

Pandora
Watercolor   39¾ x 24½
Lent by the Art Museum, Princeton University, Princeton, New Jersey

SIMEON SOLOMON (1840-1905)
Born in London. Largely self-taught, but influenced by Rossetti, Burne-Jones and Swinburne. Achieved a momentary fame, but his mode of living soon distracted him from painting and he produced relatively few works.

> *Night* (1896)
> Watercolor 12⅛ x 9¼
> Signed: "Simeon Solomon/1896"
> *Lent by the Museum of Fine Arts, Boston, Massachusetts*

GEORGE FREDERIC WATTS (1817-1904)
Born in London. Studied briefly at the Royal Academy Schools; largely self-taught. Painter of portraits of distinguished contemporaries; executed monuments in bronze. Although his association with the Pre-Raphaelites was tenuous, the influence of this movement was apparent in his paintings of allegorical subjects. Elected to the Royal Academy (1867). Declined the honor of a baronetcy, but accepted the Order of Merit.

> *Ariadne in Naxos*
> Oil on canvas 24 x 20
> *Lent by the Metropolitan Museum of Art, New York, New York*
> *The Rogers Fund, 1905*

> *Portrait of Julia Jackson*
> Pencil 9¾ x 7½
> Inscribed: "Julia Jackson"
> *Lent by Victor D. Spark, New York, New York*

> *Portrait of Russell Gurney*
> Oil on canvas 25½ x 20½
> *Lent by J. H. Weitzner, New York City, New York*

Facsimile of a Wallpaper designed by William Morris, "Arbutus" pattern
Furnished by Cowtan and Tout, Inc., New York, New York

Memorabilia Rossettiana

(Arranged by Prof. William D. Paden, Dept. of English)

Letters

Dante Gabriel Rossetti to Aglaia Coronio; Autumn 1868?
Unpublished; from the Department of Special Collections, University of Kansas Library.

William Michael Rossetti to a Mr. Howe, January 17, 1906, declining to furnish a letter of introduction to Jane Morris, who now lives an isolated life at Kelmscott Manor.
Unpublished, an anonymous loan.

Oliver Madox Brown to Frederic James Shields, December 26, 1873.
Unpublished; from the Department of Special Collections, University of Kansas Library.

Dante Gabriel Rossetti to Theodore Watts (*later* Watts-Dunton); 1876 or 1877, for the black-edged stationery must be in memoriam of Gabriel's sister Maria.
From the Department of Special Collections, University of Kansas Library.

Books

Robert Buchanan, *The Fleshly School of Poetry* (about May 15, 1872). This copy contains two letters by Buchanan to G. Barnett Smith, one of his few allies in his feud with the Pre-Raphaelites.
From the Department of Special Collections, University of Kansas Library.

The Tale of The Emperor Coustans and of Over Sea. Done out of ancient French by William Morris. The Kelmscott Press, 1894. Chaucer type. Frontispiece drawn by Morris and engraved by W. H. Hooper.
From the Department of Special Collections, University of Kansas Library.

The Poetical Works of Dante Gabriel Rossetti, edited by William Michael Rossetti, a new edition in one volume (1891). A copy given "to Edith Hunt with affectionate regards of William M. Rossetti 1891," and with unpublished annotations by Edith's husband, the aged William Holman Hunt, Rossetti's quondam friend and bitter survivor.
An anonymous loan.

The Works of Geoffrey Chaucer edited by F. S. Ellis. The Kelmscott Press, 1896. Folio in Chaucer type, printed in black and red; with borders designed by William Morris and eighty-seven illustrations by Sir E. Burne-Jones.
From the Department of Special Collections, University of Kansas Library.

The Oxford and Cambridge Magazine (12 monthly issues, January to December, 1850). The Magazine was subsidized by William Morris, then an undergraduate at Oxford, as an organ for the idealistic group of his friends called "The Brotherhood" which included Ned Jones. With unpublished annotations by Swinburne.
From the Department of Special Collections, University of Kansas Library.

William Morris, *Love is Enough*, or *The Freeing of Pharamond*, 1872. The cover was designed by Morris.
An anonymous loan.

Poems by Dante Gabriel Rossetti, a new edition (1881). The cover (the same as that used on the first edition of 1870) was designed by Rossetti.
From the University of Kansas Library.

Carte de Visite

Dante Gabriel Rossetti. Photograph, by W. and D. Downey, 1863. Signed by the painter.
An anonymous loan.