WILLIAM MICHAEL ROSSETTI AS CRITIC: A DIGITAL, ARCHIVAL ANALYSIS

By

CHRISTOPHER LEE MANNO

Bachelor of Arts, 1977
Virginia Military Institute
Lexington, Virginia

Master of Arts, 1981
Central Michigan University
Mount Pleasant, Michigan

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AddRan College of Liberal Arts
Texas Christian University
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Introduction

The periodical commentaries of William Michael Rossetti present a dynamic, detailed picture of British art, culture and criticism interacting in mid- to late-century Victorian England. Rossetti wrote with authority on matters of art and literature as the staff critic for several influential periodicals, as a guest commentator in lengthy articles examining issues of art and literature in established literary journals, and as a regular writer of published letters to various editors of widely-read publications. Rossetti was the linchpin of the Pre-Raphaelite Brotherhood (PRB), a breakaway movement of British artists that began in the 1840s, as well as at the center of a family of renowned artists including Dante Gabriel Rossetti and Christina Georgina Rossetti (Thirlwell *William and Lucy* 263).

Rossetti published criticism extensively, regularly and consistently from 1848 through 1909, creating a broad chronology of critical arguments and artwork evaluations that reflect the ongoing cultural and aesthetic discussions of the time, in the 211 signed articles that I have collected for this study. Moreover, Rossetti left volumes of supporting materials in the form of letters, memoirs and journals. These characteristically detailed writings corroborate, describe and explain the situational factors leading to the rhetorical aim of his criticism, as well as his firsthand associations with cultural figures such as Ruskin, Tennyson, Browning, Sir John Everett Millais and many of the dominant British (and American) artists, critics, writers, poets, gallery owners and exhibitors, publishers and editors of his time. These relationships not only shaped his critical outlook, but also influenced the culture of the Victorian art world, as art reviewers and critics like Rossetti educated the public, forming

both expectations for and understanding of art and literature for the growing middle-class (L'Enfant 8).

Rossetti's work offers a thorough and well-documented case study of culture formation and valuation as it evolved over the course of half a century. Personalities, principles and competing schools and movements interact on the pages of Rossetti's criticism, as well as in the back-story documented in his wide-ranging letters, journals and memoirs.

In order to understand Rossetti as critic in a new and meaningful way, this study plots out each of the 211 collected articles as individual waypoints on the critical path Rossetti traced through the long and winding course of nineteenth century criticism. Each article is analyzed and catalogued based on four parameter, including the subject of the article, the mode in which Rossetti operates (for example, "critic" or "historian"), and rhetorical design Rossetti employs. Wherever possible, additional supporting documents such as letters, journals and memoirs are linked to each annotation. In the microscopic sense, each article is closely examined and categorized as it stands alone. In the macroscopic sense, each article then is placed into the chronological context where the totality of intent and effect can be sorted and analyzed from several deliberate perspectives.

This digital resource enables, as just one example, an analysis of the questions "what are the predominant modes of criticism, and when and how are they employed by Rossetti?" In addition, what supporting documentation exists that contributes to the understanding of the particular critical article? Given the number of variables possible (date, publication, topic, theory, author mode and rhetorical approach), multiple patterns of meaning can be formed by the systematic sorting of the 211 assembled articles.

Once sorted, each article in a grouping is unpacked with its components and supporting data, while the entire picture composed of such minutely examined and documented pixels forms a detailed and wide-angle view of one significant nineteenth century critic in action. Similar sorting and analysis could be done based on publication title, subject matter, and argument mode, producing hundreds of organized and validated comparisons based on such meaningful facets of nineteenth century culture and criticism. The end result is that emerging patterns of sanction, valuation, rhetorical design and reaction present a fine-grained, dynamic picture of British art and literature growing and changing.

Biographical Context

In terms of social class and financial status, Rossetti came from outside of the sphere of societal privilege and requisite formal education normally associated with participation in the cultural and aesthetic valuations of art and literature. In his own words, the entire Rossetti family was typically "hard up" financially for most of his early years (*Reminiscences* 1:28). Nonetheless, his family lineage situated him at the epicenter of an intellectual and artistic vortex that produced several major figures in British art and literature, including his brother, painter and poet Dante Gabriel and his sister, the poet Christina Georgina. From William and Dante Gabriel's foundational involvement in the Pre-Raphaelite Brotherhood (PRB) developed an ever-widening circle of associations with artists, poets, writers and critics, including Ruskin, Tennyson, Whitman, Arnold, Browning, Swinburne and many of the socially and culturally influential figures of the Victorian era.

Rossetti's father, Gabriel Pasquale Giuseppe Rossetti, "a poet, and constitutionalist in Naples, and a political refugee in England," was a professor of Italian at King's College (*Reminiscences* 1:6). Rossetti describes typical evenings in the household featuring frequent

vigorous political and literary discussions between his father and his associates that he and his siblings were allowed to observe and absorb (*Reminiscences* 1:11). The senior Rossetti propounded a radical theory that the writings of Dante and Petrarch were deliberately anti-Christian, a premise so confrontational that after he died, his widow Francis Rossetti burned the entire remaining stock of his published books on the topic, even though those texts were one of the few items of remunerative value left in his meager estate (*Reminiscences* 1:70).

Owing to his father's income and connections as a tutor, teacher and professor, Rossetti attended Kings College with his brother, studying the normal curriculum leading to higher university education, and he states that he mostly mirrored his older brother Dante Gabriel in habits of reading and exploration in art and literature. Rossetti described his early years as filled with the reading of the Bible, Shakespeare, Goethe, Schiller and Dumas (*Reminiscences* 1:24), the study of languages, including Italian, which he reports was the only language his father spoke at home, and experimentation with writing, drawing and painting—all activities he attributes to simply emulating Dante Gabriel. He describes that period as their "joint lives," allowing that absent Dante's influence, William would likely never have read anything like art-criticism or literature (*Reminiscences* 1:25). Nonetheless, Rossetti claims that while he may have discussed critical opinions with Dante, he never changed his own opinions based on his brother's thoughts and overall, always stayed true to his own critical appraisals (*Reminiscences* 1:57).

Rossetti's formal education was cut short at age fifteen when his father's declining health and thus his ability to earn income forced William to obtain employment as a civil servant in the Excise Office, which later became the Office of Inland Revenue (*Reminiscences* 1:29), a job secured through the intercession of the senior Rossetti's clients. William Rossetti's work

involved primarily the writing of long letters of explanation and inquiry on behalf of the Office, a task for which he was suited by his ability to write logically and in careful detail, two attributes that he carried into his criticism.

Outside of work, Rossetti's associates were primarily his brother and his peers who were concerned mostly with matters of art and literature (*Reminiscences* 1:37) and he expressed frustration at being employed in a realm of thought and action so far removed from the consideration of such matters. Nonetheless, keeping company with his brother Dante as he continued his formal education in painting and formed associations with other artists, William Rossetti remained within the inner circle that eventually became the Pre-Raphaelite Brotherhood, a significant art movement formed among Dante Rossetti and six others, including William Rossetti. Rossetti says that the main purpose of the Pre-Raphaelite Brotherhood (PRB) was to encourage "the principle of strict naturalism" in art, and the need for serious inventive thought in works of art (*Reminiscences* 1:51, 93), qualities that the members found lacking in the British school of art. Rossetti states that the PRB artists and those following the movement highlighted "the fineness of nature and artistic sense" in the composition of artwork, and he likens the successful painters to poets, creating images as powerful, imaginative, truthful and vivid as those of Dante or Shelley (*English Painters* 114).

Much has been written about the Pre-Raphaelite movement recently. A good example is Elizabeth Helsinger reviewing Barringer's "Writing the Pre-Raphaelites: Text, Context, Subtext." Helsinger cites the opening articles by Cherry and Goodell who posit that in the late-nineteenth century saw the rehabilitation of the movement and at the same time, a disconnecting of the movement from the central figures of the original group (348). Pamplin notes the contest between Pre-Raphaelite factions linked to individual artists, and Corbett

writes of the late-century critical efforts to bestow an aesthetic modernity on Dante Rossetti and Sir Edward Burne-Jones; Codell suggests that Hunt attempted to "render Pre-Raphaelitism an instance of eccentric British provincialism" (Helsinger 349).

William Michael Rossetti, writing from the epicenter of the movement, sees the real-time genesis and disintegration of the movement even more simply. Commenting on the fractured core group and their original "code of rules," which Rossetti says seem "almost comic," he concludes that the Pre-Raphaelite movement "has been proof of what Thomas Carlyle says in one of his *Latter-Day Pamphlets* that the formulating of purpose into speech is destructive to that purpose—for not one of the new rules has been acted on, and the falling-off of that aspect of P.R.Bism dates from just about the time when those regulations were passed in conclave" (*PRB Journal* 99).

By far William Rossetti's largest contribution to the PRB was through writing, and not only of critical reviews for many periodicals. In addition, he served as the secretary of the PRB organization, recording minutes of their meetings, documenting their plans and transactions, and ultimately becoming the longest living survivor of the original Brotherhood, Rossetti felt a duty to chronicle the true history of the fraternity, saying that when it came to the PRB, "Certainly, few people living know, or ever knew, as much as I do" (Marsh 39). Barringer maintains that Rossetti's detailed accounts are the basis for all authoritative historiography of the Pre-Raphaelite movement (Barringer 260). William Rossetti was essential to the Pre-Raphaelite Brotherhood, and without his skills as secretary, historian and organizer, there likely would not have been an enduring movement at all (Thirlwell *William* 250). Thirlwell states that more than just a recording secretary, Rossetti was a "catalytic

agent' as participant and observer (Thirlwell *William* 252), keeping the core group together in their regular meetings and serving as the central agent for *The Germ*.

Rossetti also carried on an active correspondence with critics, writers, editors, artists, gallery owners, and exhibitors on behalf of the group and even on behalf of many British and some American artists and writers. Eventually, Rossetti would travel to the United States and deliver lectures on British art. Also, Rossetti corresponded with Walt Whitman and helped introduce the poet to British readers. Casteras maintains that the American Pre-Raphaelite movement took their cue from the ongoing work of the PRB founders across the Atlantic, and Rossetti wrote criticism in the *Crayon* that guided American reception of the movement (Casteras 189).

Rossetti began his formal work as an art critic at the age of twenty-one, having been named editor of the PRB's short-lived journal, "*The Germ*." Rossetti won praise from Palgrave and Ruskin for his reviews of Palgrave's "Articles on Art," and eventually was hired by *The Critic* to cover all matters related to art and exhibitions (*PRB Journal* 51) upon the demise of *The Germ*. Rossetti never sought personal recognition for his work and preferred to stay in the background when it came to PRB publicity. Although he actively sought the position of editor of *The Germ* (*Letters* 7), he accepted *The Critic* position only after first ascertaining that two of his close associates were not interested in the position (*PRB Journal* 52).

Unlike higher profile critics like Ruskin, Thomas Carlyle, Arnold or Pater, Rossetti accumulated little personal recognition preferring, as he stated, "the dignity of self-retirement" (*Reminiscences* 1:16). Nevertheless, Rossetti championed the precepts of the pre-Raphaelite movement through aesthetic and literary criticism deliberately rhetorical in both

intent and effect. Specifically, Rossetti relentlessly pointed out the faults and shortcomings of the Royal Academy system of painting and exhibiting and at the same time, he tirelessly promoted the PRB artists and the associates of the PRB movement. Admittedly, Rossetti in later years spoke of his original defensive bias in his critical approach, which he described in 1903:

I'm afraid that some of my early articles must have been more aggressive than was warranted by my years and experience. Indeed, my object was not that of being civil to artistic big-wigs, but rather of bringing forward the just claims of younger men, some being roundly abused, others being little noticed (*Reminiscences* 1:57).

This active campaigning on behalf of the PRB movement made an impact on the British public who looked to periodical criticism for insight regarding exhibitions and art movements. For this large audience, Rossetti provided not only technical information regarding the design and execution of a painting, but he also provided a behind-the-scenes look at the forces of inclusion and exclusion within the Royal Academy. This work boosted the reputation and popularity of the PRB movement and raised public awareness of the movement as well as the strictures of the Academy the PRB opposed.

The Germ also contained articles focused on literature, although Prettejohn notes that the Pre-Raphaelites themselves were artists first and writers second (Prettejohn *Pre-Raphaelites* 2). Rossetti's *Germ* articles on literature such as his review of Clough and Arnold share a common theme with the Pre-Raphaelite expression on canvas: truth, naturalism and realism, usually contrasted with what the Brotherhood saw as conventional art that followed misguided and restrictive creative processes. Armstrong sees three important points in the Pre-Raphaelite's relationship to literature expressed in the organization's list of

designated “immortals.” First, there is an indicator of their democratic politics in the references to certain figures spanning the Renaissance to American history. Second, the inclusion of Joan of Arc and Elizabeth Barrett Browning indicates a vector of the group’s sexual politics. And finally, the inclusion of figures from Italian and Germanic writers in addition to British figures suggests an attempt to unite British and continental traditions of writing (Armstrong 17).

Critical writing became a burden for Rossetti over time. Speaking of his work as an art critic, Rossetti confided:

In early youth I had done that sort of [art critic] work with considerable zest; partly because it enabled me to strike a stroke or two for the ‘Pre-Raphaelite’ painters in the days when they were ringed round with foes, and to carry the battle into the enemy’s camp. But in 1874, when I was forty-four years of age, I was by no means enamoured of such occupation; it was stale to me, and to a great extent monotonous, and moreover it often diverted me at inconvenient moments from my regular work at Somerset House” (*Reminiscences* 2:469).

Even so, Rossetti continued to write and critique both art and literature until 1907. In addition to a large body of published periodical criticism, Rossetti produced a collected volume of criticism, as well as a two-volume collection of “reminiscences” of his career in retrospect, and a large work memorializing his brother Dante Gabriel after his death in 1882. He also edited the first British editions of Whitman’s poetry, and wrote extensively on the work of Burns, Byron and Shelley, producing perspectives of the poets that were historically grounded in his firsthand experience as well as through primary research and interviews with their associates. Public perception and the critical reception of the latter two poets figured

prominently in the formalization of English as a curriculum and a major in the British university in the late nineteenth century, and Rossetti's efforts to clarify and in some ways, rehabilitate Shelley's controversial reputation helped to negotiate Shelley's inclusion in the canon (Kearney 70).

Finally, he assumed the responsibility for the Rossetti family legacy of scholarship, art, and poetry, collecting and archiving the papers belonging to his brother Gabriel Dante and his sister Christina Georgina and continuing his father's work in the study of Dante, publishing reviews of other editors' Dante publications and clarifying issues of translation.

Rossetti learned about art in the company of the formative group of the Pre-Raphaelite movement as they decided among themselves their governing principles. He studied criticism and art with Ruskin over a many-years-long acquaintance. He gained the trust of many American art critics, gallery owners and exhibitors in America through his criticism in *The Crayon* and through his part in arranging exhibitions of British art in America, as well as through the editing and introduction of important American writers such as Whitman in British editions. Through a growing number of periodicals, Rossetti quietly built a body of aesthetic and literary criticism in reviews of every Royal Academy Exhibition plus five other major gallery exhibitions from 1852 through 1878, as well as the regular exhibitions of many societies of artists, national and foreign (L'Enfant 33).

These reviews comprise the majority of Rossetti's criticism, but there also are a significant number of critical articles regarding literature, particularly poetry and poetry collections. These articles span the length of his writing career from 1848 to 1910. Over the course of his writing career, from early recognition in 1848 for his insightful reviews of Clough and Arnold (*Reminiscences* 2:303) to Oscar Wilde's admiration of his "great literary

work and eloquent pen," (Thirlwell *William and Lucy* 181) late in the century, Rossetti attained a significant, respected and influential critical voice. Rossetti was, in Houghton's conception, the critic who was given a voice and an audience by the periodical press serving the rising middle class who sought to better themselves by learning of art and literature from informed criticism (Houghton 104).

Current Rossetti Scholarship

The most complete consideration of William Rossetti's criticism may be L'Enfant's *William Rossetti's Art Criticism*, published in 1999. The second largest and perhaps the widest-ranging work on William Rossetti is Peattie's *Selected Letters of William Rossetti*. L'Enfant's work is a broad look at the whole of Rossetti's criticism, examining how he operated in motive, design and execution *in toto* as a critic. Through both textual and historical lenses, L'Enfant constructs an overall assessment of Rossetti's composite effect as a critic. *William Rossetti's Art Criticism* is a substantial and thorough assessment of Rossetti as critic in the context of the totality of his writing from 1849 to 1909.

But the entire project of necessity must consider Rossetti's criticism as a composite, which is neither the way the writing occurred article by article, nor the way the criticism functioned in design or effect. Rather, each article responded to specific and varying contexts that differed widely over the broad span of Rossetti's critical career. As importantly, Rossetti's work shaped the arguments he entered, influencing public perception and revising the critical landscape going forward. The digital archive system that I undertake allows the examination of each individual article as a stand-alone but as importantly, this digital technology will allow for sorting and grouping of rhetoric and context that creates multiple threads of critical significance rather than simply one generalized, of necessity simplified overview. While L'Enfant inscribes a masterful overview, the deconstruction and analysis enabled by the digital archive approach allows the investigator to develop synthesis on a detailed, context-specific level.

Peattie's *Selected Letters* is a detailed look at the particulars of Rossetti's interaction with his associates, family, editors, writers and artists. Each letter is carefully cataloged with references and collateral information that fills in the historical specifics as well as the particulars of names and dates associated with the letters and the events they discus. Peattie also created a basic bibliography of Rossetti's criticism, listing topics, dates and publication names, but no other information. Nonetheless Peattie has created an excellent source document that identifies the publication data of Rossetti's wide-ranging articles, mapping out the waypoints of his critical journey.

Several journal articles have been published by Peattie, L'Enfant and a few others, mostly concerned with Rossetti's association with either publications, artists or writers. Recently, five more letters written by Rossetti have been discovered which relate mainly to the biography of his brother.

Overall, the current scholarship (see Appendix 1) pertaining to William Rossetti's criticism is of two types. First, there are journal articles focused on William Rossetti in relation to a major literary or artistic figure (for example, Whitman; or one of his siblings), or a critical issue (for example, Rossetti and the Quilter controversy). Second, there are hermeneutic articles, such as Propa's "William Rossetti and *The Germ*," which examines Rossetti's criticism in *The Germ*.

Then there are articles that are mostly quantitative analyses, such as Peattie's "William Michael Rossetti's Contributions to *The Athenaeum*," which list the publication data and briefly identify the subject matter. Finally, there are among the fifty-plus articles listed in the MLA index many that are historically focused on aspects of Rossetti's life and

relationships with authors, artists, public figures, and his family. These articles, which have little or no bearing on his criticism, I have omitted from Appendix 1.

My study brings together the best elements of previous scholarship pertaining to Rossetti's criticism, like Peattie's detailed listings and L'Enfant's hermeneutics, in an integrated, dynamic way: the detailed cataloging operation of Peattie is taken a step further, allowing an even finer-grained overall picture of Rossetti and his work, but with specifics highlighted, expanded, and compared, rather than combined into a composite picture. This is possible because of the way I have compiled and categorized the articles, applying the technological tools of database management, I have found a way to detect patterns and trends in Rossetti's large body of work that were heretofore to large and complex to be accomplished manually.

Background

In order to understand both Rossetti's articles and the categorizations of those articles for the purposes of this study, it is essential to be familiar with the mid-century Victorian conventions of art creation and the dissimilar beliefs of the Pre-Raphaelite Brotherhood, which were closer to the "art for art's sake[1]" movement in purpose and execution than to the Royal Academy, which sought to constrain and restrict the creation of art. This is no easy task because as Prettejohn notes, "Art for art's sake might, then, be described as a non-theory or even an anti-theory: it is a set of artistic practices that are linked by nothing except a common agreement that no theory can ever be devised to link them" (Prettejohn *Art* 3). This makes it difficult to pin down exactly what constituted the Pre-

[1] Prettejohn credits Algernon Swinburne with introducing the term, which first appears in Swinburne's essay on William Blake (Swinburne 101).

Raphaelite movement besides a backlash against the very proscriptive, almost regulatory control exerted by the Royal Academy over arts and letters at the time.

Barringer agrees with Prettejohn and emphasizes the oppositional vector of the Brotherhood, which he terms "their rebellion against the father figures Raphael and Reynolds, and the institution of the Royal Academy and its schools" (Barringer 37). Barringer configures the Pre-Raphaelite movement as an act of defiance, contesting the Academy's authority but nonetheless, never producing "a single, identifiable Pre-Raphaelite style" (Barringer 16). Membership in the group is clearly defined, but Pre-Raphaelitism resists reduction into a codified school (Barringer 15).

There is also no singular defining example of a Pre-Raphaelite period in art, as Codell notes, referring to Holman Hunt's division of Pre-Raphaelitism into the earliest years of the formal Brotherhood, then all of the following years culminating in the movement's pervasive and dominating influence over British painting by the end of the century (Codell *Re-Framing* 212). For Codell, unpacking Hunt's account of the PRB foundation, Pre-Raphaelitism is a continuum rather than a clearly defined and fixed institution. As Harding notes, one of the fundamental qualities of Pre-Raphaelitism is heterogeneity and as such, individual artists or even individual critics such as William Michael Rossetti represent more the moment in which they acted more as a waypoint along a journey rather than as a defining coordinate of a fixed destination (Harding 111).

Since the Pre-Raphaelite Brotherhood was founded on resistance to conventional restrictions on the process of painting, it is unlikely that they would codify their own directives and restrictions for painting under the rubric of Pre-Raphaelitism. In fact, it is significant that there are no explicitly codified PRB rules for the creation of art and literature

given the fact that the Brotherhood did formalize a list of 22 rules for individual members' behavior, as well as a hierarchy of 27 "immortals," artists who exerted a "perennial influence" (*PRB Journal* 107) throughout history.

This is a very important distinction, highlighting what Prettejohn configures as an artistic impasse: "no work of art can be made unless conceptualized in advance and executed according to rules, yet neither concepts nor rules are consistent with 'free' beauty—art cannot then be beautiful" (Prettejohn *Art* 19) For the Pre-Raphaelites, a protest against rigidly set rules for painting would be undermined by the advocacy of yet another set of rules. Instead, the actual beliefs of the movement are evident in their practice as PRB artists, as well as in the criticism of art and literature written by members of the PRB themselves or by other critics writing about the movement and the artwork produced PRB-aligned artists. Rossetti himself pointed out the dynamic nature of pre-Raphaelite beliefs in an article published in *Fraser's* in 1865. Rossetti notes that by the mid 1860s, the influx of modifying influences, from foreign schools to new domestic conditions, had changed the original, founding practices of the Pre-Raphaelite painters. But, Rossetti is quick to add, when any art movement—including the Pre-Raphaelite movement—becomes fixed and iron-clad as a standard, it becomes a detriment to art. Such resistance to fixity is an inherent component of Pre-Raphaelite practice, one which conflicted directly with the Royal Academy's attempt to instantiate inflexible standards and practices in the creation of art. Rossetti does offer a list of the main features of the PRB style in four basic tenets:

1. To have genuine ideas to express.
2. To study nature attentively/

3. To sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parading and learned by rote;

4. And most indispensible of all, to produce thoroughly good pictures and statues. (Rossetti *Dante Letters* 1:135)

Although there does not seem to be a more specific manifesto of Pre-Raphaelite beliefs in the decades after the group was founded, articles such as those Rossetti published in *Fraser's*[2] periodically update the evolving beliefs and practices of the movement. These articles were published by Rossetti at regular intervals, and they are identified and analyzed in this dissertation. It is important to note that these articles and the arguments Rossetti employs serve as the clearest indicator of his art principles at the time of their writing and further, that these beliefs were honed over time, but remain fundamentally unchanged.

In addition to art criticism written by Pre-Raphaelite-aligned authors, critics unfavorable to the movement reviewing the exhibitions in which Pre-Raphaelites participated also reflect the discord between artistic convention and Pre-Raphaelite practice. Cooper proposes that the Pre-Raphaelites were set up for critical disfavor by the debate over revivalism that had ensued in the decade prior to their first exhibitions (Cooper 411). When the Pre-Raphaelites were reviewed in the 1850s, according to Cooper, art critics were biased against revivalism, and as a result the PRB movement was accused of rejecting the progress made by art in the previous four centuries and thereby conspiring to drag British painting back to more primitive times and worse, injecting paganism and medievalism into art (Cooper 412). This accusation almost seems ironic given Cooper's claim that the Brotherhood as relatively young individuals had little actual firsthand exposure to the early

[2] Five of these articles were published by William Rossetti in the first decade of the Pre-Raphaelite movement and are including in this collection.

art they are presumed to have embraced and imitated (Cooper 414). But as Hartley notes, "the use of anatomy and expression in PRB paintings performs a double resistance, to the traditional language of art cast in stone by the Royal Academy and the traditional modes of painterly interpretation decreed by the art establishment. So, while the PRB were clear that the foundations of their art were contained in the ordinary conditions of life, what horrified so many critics at the mid-century was the apparent absence of fit between the very literal expressions of emotion and the higher levels of explanation that painting ought to provide" (Hartley 180).

Therefore, from the first display of PRB works in the 1850 Exhibition, periodical criticism drew attention to the movement and helped shape public opinion regarding the Pre-Raphaelite painters. Those early reviews of the PRB artists' work were harsh and largely negative. "As to abuse," Rossetti noted in the *Pre-Raphaelite Journal* the week after, "it seems to be in the air, so much does the infection spread among critics in word and print" (Rossetti *PRB Journal* 95). Rossetti referred to the strident criticism of writers such as Charles Dickens, who in *Household Words* warned exhibition-goers who might view PRB works to prepare for "the lowest depths of what is mean, odious, repulsive, and revolting" (Hares-Stryker 100) An unsigned review in *Athenaeum* that same month referred to Sir John Everett Millais's "Christ in the House of His Parents (1849) as "pictorial blasphemy" (Hares-Stryker 100).

Driven by such disapproval in the periodical press, the Pre-Raphaelites sought critical reviews that were more favorable, thereby fighting criticism with criticism. Specifically, the Pre-Raphaelites sought favorable mention from John Ruskin. According to Rossetti,

Coventry Patmore[3], a contributor to *The Germ*, approached John Ruskin to suggest he should "write something about the PRB" (Rossetti *PRB Diaries* 299). Ruskin obliged with two letters to *The Times*, faulting the harshness of the criticism directed at the Pre-Raphaelites and pointing out some of the better qualities of their work.

Ruskin developed a series of lectures eventually published as *Pre-Raphaelitism & Other Essay & Lectures,* examining the PRB's work in relation to the conventions of painting laid out in his series, *Modern Painters*. Although a review of *Modern Painters* is beyond the scope of this dissertation, it is significant to observe that Ruskin argued in his published lectures that the Pre-Raphaelite movement exemplified the art principles he set forth in his books. In this way, Ruskin provided a credible critical endorsement on the Pre-Raphaelite's behalf, positing the unity of the Pre-Raphaelite beliefs with those advocated in *Modern Painters*, extending to the Pre-Raphaelites whatever artistic authority those volumes had with the public and granting to the movement a large measure of the respect Ruskin's renown invoked.

As I have discussed elsewhere, "Ruskin's attempt to explain the legitimacy of the Pre-Raphaelite movement is an important critical model, one which Rossetti emulated in his own articles. Ruskin first examined the fundamentals of good artwork, set within the context of good work. For that, Ruskin sidestepped the opposing critics, the Academy and their specific criticism, and looked to the Continent. Ruskin discerned artistic salvation in the "sudden and universal naturalism" that was proving itself in European art to be the new and true purpose of painting (Ruskin 16), but which had yet to gain traction in England (Manno *Critical Crossroads* 4).

[3] This statement conflicts with Rossetti's *The Pre-Raphaelite Brotherhood* (*Magazine of Art*, January 1881) where he stated "Ruskin felt incited to intervene—an act entirely spontaneous on his part, and dependent on no personal liking for the artists, not one of whom, I think, knew anything of him at the time, or had studied his writings" (456).

Contrary to the emerging continental movement, young artists in England were taught to "correct" the faults in nature, "that Raphael is perfection" (Ruskin 17) and therefore, copying Raphael must be the road to perfection—or so said the Royal Academy. In the contemporary academic and critical amalgam of advice, critique, and proscription, Ruskin discovered the root of the problems in British painting as well as the conflict with the rising Pre-Raphaelite movement, exclaiming, "And we wonder why we have no painters!" (Ruskin 17)

It might appear, Ruskin suggests, that some of the younger painters perceive this gradual Academic divergence from the truer school of naturalism to which the continent is awakening, but given Ruskin's painstaking, deductive explanation, how could the PRB—and presumably the Academy—not follow the better, truer model? Ruskin suggests that it could only be the "young" artists perceiving the supremacy of naturalism, because "the older painters have become familiarized with the false system, or else having passed through it and forgotten it, not well knowing the damage they sustained" (Ruskin 17). Culpability for that impairment, therefore, lies mostly with the Academy and meanwhile artists, young and old, are victimized by the Academy and the British public who expect painters will conform to academic standards that clash with naturalism and hold back authentic art.

Ruskin revisits the Turner-based arguments from Book I of *Modern Painters*, reinforcing the authority of naturalism as an indispensible component of self-sufficing art, ultimately declaring that Pre-Raphaelitism and Turnerism "are all one and the same" (Ruskin 41). Sir John Everett Millais, Hunt, Rossetti and Thomas Woolner, according to Ruskin, had discovered this truth for themselves and were doing exactly what they should, attending to the work they were destined to do in exactly the way God intended for them to do. Rather

than destroying British painting, according to Ruskin the Pre-Raphaelites were actually restoring the national art.

Rossetti, like Ruskin, establishes his art principles in an extensive series of critical articles rather than in an independent, stand-alone testament of art theory. In Rossetti's case, "principles" are normally expressed not as concepts, but rather as examples of artwork or artists that exemplify good, successful art.

This basis of Rossetti's "art principles" makes perfect sense because Rossetti had no formal training in either art criticism or aesthetic theory and only minimal experience in the rudiments of painting himself. For Rossetti as for the rest of the Pre-Raphaelites, reference to art of the past, of the "Pre-Raphaelite" period, allowed them to establish a position of alterity from which to criticize the present (Prettejohn *Art* 215). In Rossetti's criticism, that alterity, centered in the past but executed successfully in the present by PRB-aligned artists, is the foundation of his "art principles," revealed and instantiated by examples rather than codified theory. Hartley terms the Pre-Raphaelite agenda as "an aesthetic of ordinariness," where the PRB sought "to bring art and life together through the activity of looking . . . an art of brotherhood that exposes a sense of things held in common and makes visible the extraordinary kinships contained in the ordinary" (Hartley 174). In other words, the participation by the painter as well as the viewer produces the effect of naturalism, a sort of universal experience based on a fundamental, participative and commonly held naturalness.

The Collected Articles

While the 211 articles assembled here are by no means exhaustive, they represent a significant portion of William Michael Rossetti's critical publication. No articles have been deliberately excluded and as more are discovered they will be incorporated into the archive,

offering further detail and more fine-grained resolution to the picture formed by the present collection presented in quantitative analysis and graphic depiction. Plotting the quantitative and qualitative components of these articles will reveal the significant patterns and processes of Rossetti's critical endeavors over a substantial portion of his writing career.

For the sake of clarity, some premises should be explained. The terms "mode" and "rhetoric" are not used here in an absolute sense. Rather, the "mode" describes the predominant role Rossetti plays the articles analyzed: Rossetti operates as critic, historian, polemicist, educator or often, combinations of all roles. His argumentative structures or "rhetoric" include evaluative, definitive, rebuttal and epideictic modes in design, intent and execution. These modes are explained in more detail below.

Several articles contain clear statements of, and in many cases, direct expressions reflecting Rossetti's art principles which are instantiated by examples of successful artists and their work rather than a more Ruskin-like pattern of deductive arguments based on formalized art theory. These articles have been identified and will be analyzed in terms of patterned meaning and occurrence. Consistently, the authority in Rossetti's discussion of art principles is an exemplar of successful artwork and the artist who created the work.

Project Components

The Excel Spreadsheet:

The collection of 211 of William Michael Rossetti articles is arranged chronologically with a line of multiple descriptors for each article. Each line contains information both quantitative and qualitative categorizations of the article listed, and the information is derived from the annotations and listed in this order:

Year: the year of publication.

Date: the month and where listed, the date of publication.

Publication: the name of the periodical in which the article appeared.

Topic: the topic of the article (not the title) which is hyperlinked to the annotation itself.

AP: if the article contains a major discussion of art principles per the preceding definition of Rossetti's employment of the concept, there is an "X" in this box.

RA: if the article directly challenges the Royal Academy, there is an "X" in this box.

Subject: specifies art, literature and in some cases, both.

Mode(s): Mode 1 designates the primary critical mode operative in the article. These modes include:

Critical: Rossetti is writing primarily as a critic.

Polemical: Rossetti is primarily seeking to disrupt or refute.

Historical: Rossetti is primarily recording historical fact.

Educational: Rossetti is primarily instructing, educating or informing.

Subsequent modes on the chart depict other critical modes, if any, apparent in the article. Those are few in number and are comprised of "journalistic" entries, where Rossetti announces a meeting date, or "epideictic," where Rossetti pays brief memorial tribute.

Keywords: significant or memorable words or terms in the title, annotation, or the text of the article.

Standards: the authority and standards upon which Rossetti bases his criticism.

Rhetoric: the "Primary Rhetoric" lists the dominant type of argument operating in the article. "Secondary Rhetoric" lists any additional argument structures employed in the article. Those argument structures include:

Definitive: Rossetti defines a subject, categorizing and distinguishing it in terms of an example or exemplar.

Evaluative: Rossetti examines the value of a subject.

Deliberative: Rossetti suggests or calls for an action.

Rebuttal: Rossetti seeks to refute a position or argument.

Epideictic: Rossetti memorializing a person.

Notes: This section includes significant points or cross-references that distinguish the article.

Annotations:

Each of the articles is annotated, and each annotation includes the article citation, then as many of the components listed above as are relevant to the annotation. In addition, a "References" sections, where applicable, lists names of individuals that recur frequently throughout the collected articles. Each annotation has its own unique URL and resides as Word document on an independent file server (www.WMRfiles.com) where it is available via hyperlink from the spread sheet, and the uploaded annotations contain hyperlinks and "Works Cited" where required by contents and notes within the annotation. In addition, a composite, chronologically ordered collection of all annotations is in this document.

File Server:

An independent file server contains all pertinent documents above as well as other supporting information, providing hyperlinked, one-way access via the text and the spreadsheet. The access is "one way" in that each document is available for download an unlimited number of times, but can only be uploaded or changed from within the file server.

Since each item has its own URL, each can be individually updated without affecting the search or download functions, and nothing can be changed without author consent.

Groupings:

The entire collection may be sorted into either inclusive or exclusive patterns[4] based on any of the quantitative (date, publication, subject, theory) or qualitative distinctions (mode, rhetoric). All the articles can then be grouped into patterns of consistency or inconsistency. Using the "inclusive" pattern example, the collection can be grouped with progressive distinctions based on what attributes are noted in the article. For example, working left to right on the data listing, a researcher can sort all of *Academy* articles in a given range of dates, based on a particular subject, mode, and rhetoric. Or, the approach can be wholly random in order, or deliberate based on a researcher's particular requirements. The possible variations in research approaches is limitless, but the results are simply, consistently and with instant hyperlink access, reported in a spreadsheet output tailored to the search parameters.

Charts:

Each grouping can be displayed in a bar chart or scatter graph, depicting the quantitative results graphically and when combined with other charted results, allowing for comparison between other patterned groupings. All charts are collected in Appendix 2: Charts.

[4] Inclusive patterns are premised "all entries containing" a certain variable; exclusive patterns are premised "all entries not containing" a specific variable.

Analysis

Due to the large number and variety of articles published by Rossetti, previous studies of his criticism of necessity have had to generalize and as a result, simplify what is in reality a complex mix of critical modes and rhetorical approaches. This study will apply newly available state-of-the-art digital technology to collate the variables of date, periodical, critical mode, subject, theory and rhetorical strategy in order to form a clearer, more detailed picture of Rossetti as critic at the center of the PRB efforts in the mid-century. This will be done in multiple ways.

First, in a holistic consideration of the entire body of articles, noting what Rossetti discusses and how, examining what argument structures he uses, and what subjects he addresses. This offers a "macro-view" of Rossetti's work as a whole or integrated rhetorical and critical effort.

Second, in a dual-track comparison: how does the beginning segment of his critical writing compare with the end segment? How do both independent segments compare to the entire collection in the quantitative and qualitative terms into which the entire collection is categorized? This moves the inquiry from the broad sweep of a singular impression to an investigation of the dynamic, incremental critical moves and strategy shifts over the course of Rossetti's critical writing.

Third, what nodes of significance and exception are evident? For example, a number of Rossetti's articles present and emphasize principles of art: where, when and why do they occur? Also, what is the relationship between his writing on art, literature, and in some cases, both subjects and his total body of critical articles?

In all of these inquiries, the extrapolation of quantitative details (date, publication, mode, subject) from each article allows for patterned groupings, while the annotation itself then offers an examination of the qualitative elements (authority, rhetorical mode) and ultimately, produces a revealing comparative analysis.

These investigations follow.

Considering the Full Collection

This investigation will consider the results from a forensic standpoint, examining the patterns of dates, publications, components and content. We will also consider the specifics of the individual articles as they reveal trends and identifiable modes of operation.

The 211 collected articles have been arranged on the spreadsheet in chronological order, with categorical elements depicted left to right:

(Note: to view the spreadsheet embedded below, click inside the chart, then use the "View" function to "Zoom" as necessary. Or to open the spreadsheet in a new window, click here.)

Year	Date	Publication	Topic	Theory	RA	Subject	Mode 1	Mode 2	Mode 3	Keywords	Stanc
1850	1	Germ	WMR Reviews Clough's Bothie	X		literature	critical			Clough, Bothie, early review, *The Germ*	PRB a
1850	2	Germ	WMR reviews Arnold's first poetry collection.			literature	critical			Arnold's 1st poetry collection, *The Germ*	PRB a
1850	5	Germ	WMR Reviews Browning	X		literature	critical			Browning, aesthetic & critical theory	PRB a
1851	8.01	London Lit.	Refute Critic's review of Emerson	X		literature	critical			Emerson portrait, Scott, Critic review	authe
1852	3.15	London Lit.	Defense of WM Cayley's Dante translation			literature	polemical	critical		defend, rebut; surprise, dismay	ethos
1861	4	Fraser's	British sculpture past/present/future	X	X	art	polemical	critical	educational	valuation, public awareness	truth
1861	11	Fraser's	Fairness in Royal Academy exhibitions	X	X	art	polemical	critical		RA fairness, efficiency, aesthetics	ideal
1862	7	Fraser's	Academy 1862 exhibition, flawed RA standards	X	X	art	polemical	critical		authenticity, aesthetic standards, fairness	classi
1863	6	Fraser's	RA exhibition, RA change, PRB influence	X	X	art	polemical	critical		RA policy shift, PRB influence, Brit school	curre
1864	7	Fraser's	RA exhibition 1864	X	X	art	polemical	critical		foreign schools and outsiders	PRB a
1865	4.08	Athenaeum	Refute review, correct facts			literature	polemical			correction, interpretation, reference	lingu
1865	4.15	Athenaeum	Reinforce WMR's previous translation			literature	polemical	critical		comparison w/15c. Word usage	comp
1865	5	Fraser's	Madox Brown as WMR aesthetic exemplar	X		art	critical	educational	historical	Brown exh., movements, PRB	exam
1865	6	Fraser's	Royal Academy Exhibition	X	X	art	critical			professional criticism, public awareness, duty	PRB a
1866	10	FAQR	Palgrave; role & function of critic	X		art	polemical	critical	educational	professional criticism, classical standards	classi
1868	4.25	Examiner	Refute criticism of WMR editorial work on Whitman	X		literature	polemical	historical		refute, defend, correct	accur
1868	10.1	Athenaeum	Explain possible WMR Chaucer error			literature	critical			correct, explain Latin derivative and use	accur
1869	7.17	Athenaeum	Deny connection between WMR and RA pamphlet		X	art	polemical	historical		deny, refute, truth, RA treachery	fact,
1869	11.13	Academy	WMR review of Brisbane's collection of Alexander Smith			literature	critical	educational		poetics, aesthetics, imagery	aesth
1870	1	Portfolio	Contemp. painters vs. PRB principles & potential	X		art	critical	polemical	educational	authenticity, aesthetic standards, fairness	authe
1870	8.13	Academy	WMR review of Keningale Robert Cook			literature	critical			poetics, aesthetics, imagery, effectiveness	aesth
1871	1	Fortnightly	Newly discovered docs related to Shelley			literature	historical	educational		discovery, explanation, documentation, bio	histo
1871	3.01	Academy	WMR review of FG Stephens' volume of collected satire			literature	critical	historical		satire, evaluation, comparison, detail	defin
1871	6.15	Academy	WMR review of Joaquin Miller's "Songs of the Sierras"	X		literature	critical			aesthetic principles, illustrative imagery	aesth
1872	4.01	Academy	WMR comparative review of 2 ref works on Dante			literature	critical			comaprison, value, accuracy	comp
1872	4.15	Academy	WMR review of J.Murray's translation of Elze's Byron			literature	critical	historical		accuracy, translation, fact, documents	accur
1872	7.13	Athenaeum	Clarify Mary Queen of Scots verses			literature	critical	historical		accuracy, connotation, context	conte
1872	9	Dark Blue	WMR review of DeVirgilii's poetic achievement			literature	critical	educational		romanticism, poetic imagery, effectiveness	achie
1872	12.01	Academy	WMR review of D.F. MacCarthy's Shelley bio			literature	critical	historical		completeness, accuracy, fairness	facts
1873	6.02	Academy	William Davis memorialized, RA failures		X	art	critical			aesthetic principles, RA failures	comp
1873	12.01	Academy	WMR debunks Raphael attribution			art	critical	historical		accuracy, context, facts, probability	conte
1874	1.03	Academy	Memorialize Landseer, publicize exhibition			art	critical	historical		memorial, achievement, rank	relati
1874	1.031	Academy	Exhibition of Cox & De Wint watercolors			art	critical			achievement, comparison to Turner	worth
1874	1.1	Academy	WMR review of Landseer exhibition			art	critical			achievment, PRB ascendence	lifeti
1874	1.31	Academy	WMR review of WH Wilshire reference book			literature	critical	educational		artisanship, achievement, engraving	thoru
1874	2.07	Academy	Dudley Gallery, part 1			art	critical	polemical		medicrity, poor quality, low achievement	PRB a
1874	2.14	Academy	Dudley Gallery, part 2			art	critical			medicrity, poor quality, low achievement	PRB a
1874	2.28	Academy	WMR reviews Garnett's edition of Shelley			literature	historical			inaccuracy, mistranslation, omission	facts,
1874	3.21	Academy	WMR review of FG Stephens' vol. 2 of collected satire			art, lit	critical	historical		satire, evaluation, comparison, detail	defin
1874	3.21	Academy	Announce Simpson's "Round the world" exhibit			art	journalistic			Simpson, exhibition, world pictures	fact,
1874	3.28	Academy	Society of Lady Artists exhibition			art	critical	historical		relative merit, imagery, "ambisexual" art	poes
1874	4.18	Academy	WMR notice of 2 Regnault oil paintings			art	critical	polemical		social &aesthetic standards	rank,
1874	6.2	Academy	Cole's Intn'l Exhibition; Quality & Bias			art	critical	polemical	educational	RA deficiency, definition, standards	PRB s
1874	6.27	Academy	Munich Gallery exhibition			art	critical	polemical	educational	accuracy, quality, rank	PRB s
1874	8.15	Academy	Dore Gallery			art	critical			achievement, excellence, success	PRB a
1874	9.05	Academy	WMR memorializes JH Foley			art	critical	historical	educational	scupture, preeminance, rank	lifeti
1874	9.051	Academy	WMR reviews Shepard's "Blake"			literature	critical			accuracy, Blake edition, Shepard, ed.	accur
1874	10.1	Academy	Rebut Blake publisher criticism of WMR review			literature	critical	polemical		copyright, accuracy, facts, rebuttal	facts
1874	10.31	Academy	WMR reviews W. Stillman's historical narrative			literature	critical			narrative, history, Cretan insurrection	facts,
1874	10.31	Academy	Dudley Gallery			art	critical			cabinet pictures, oil	PRB a
1874	11.07	Academy	WMR reviews "The New British Institution"			art	critical	polemical		trivial, intellectual realism, reproductive art	PRB a
1874	11.21	Academy	Society of French Artists, part 1			art	critical			execution, intellectual content, importance	PRB a
1874	11.28	Academy	Society of French Artists, part 2			art	critical			execution, intellectual content, importance	PRB a
1874	12.05	Academy	Society of British Artists			art	critical	polemical		purposeless, bad art	PRB a
1874	12.12	Academy	WMR pans Flemish Gallery exhibition			art	critical	polemical		foreign schools, not all Flemish, low art	PRB a
1874	12.19	Academy	New docs support MacCarthy's Shelley account			literature	historical	critical		new docs, Oxford pub & expulsion	histo
1874	12.19	Academy	Riddell's personal Blake mss.			literature	critical	historical		Riddell volume, Burns poetry	histo
1875	1.09	Academy	Water-Colour Society Gallery, "Sketches/Studies"			art	critical			annual exhibition, relative merit, watercolor	PRB a
1875	1.16	Academy	Water-Colour Society Gallery, part 2.			art	critical			water-colour, achievement, merit, value	PRB a
1875	2.06	Academy	Dudley Gallery, first notice			art	critical	educational		poetic painting; water-colour exhibition	PRB a
1875	2.13	Academy	Agnew exhib. "High-class Watercolour Drawings"			art	critical			Priv. exhib. Agnew water-colour	PRB a
1875	2.2	Academy	Dudley Gallery, second notice			art	critical			Dudley, portraits/landscapes, female painters	PRB a
1875	3.13	Academy	The New British Institution			art	critical			New Brit. Inst.; foreign art, excess exhibit	PRB a
1875	3.131	Academy	Mr. J. Birnie Philips			art	memorial			Compare Birnie Philip w/Armstead	PRB a
1875	3.2	Academy	Paintings by Elijah Walton			art	crtical	journalistic		announce collection, evaluate, Walton	PRB a
1875	3.27	Academy	The Linnell exhibition			art	critical	polemical		Linnell, Pall Mall, E.T. White	PRB a
1875	3.27	Academy	WMR review Marston's "All in All: Poems & Sonnets"			literature	critical			volume reviewed, Marston	classi
1875	4.1	Academy	WMR pans Belgian Gallery & promoter			art	critical	polemical	educational	Belgian gallery, poor quality	aesth
1875	4.101	Academy	French Gallery			art	critical	polemical		continental art; non-Academy	PRB a
1875	5.01	Academy	Water-Colour Institute, second notice			art	critical			landscapes, watercolor	PRB a
1875	5.15	Academy	Royal Academy, second notice		X	art	critical	polemical		RA exhibition, historical & general subjects	PRB a
1875	5.22	Academy	Royal Academy, third notice		X	art	critical			RA domestic and general subjects	PRB a
1875	5.221	Academy	Society of French Art exhibition			art	critical			sub-std art, patronage, uninformed market	aesth
1875	5.29	Academy	Society of French Artists, second notice			art	critical			exhibition, analysis, critique, commentary	PRB a
1875	5.29	Academy	Water-Colour Society, second notice			art	critical			Water-Colour Society, landscapes, animals	PRB a
1875	6.05	Academy	Royal Academy, fourth notice		X	art	critical			exhibition, analysis, critique, commentary	RA ex
1875	6.12	Academy	Goupil's "gallery"			art	critcal	polemical		Goupil, "fashionable art;" low-merit art	PRB a
1875	6.12	Academy	WMR memorializes Walker			art	historical			Walker memorialized	Comp
1875	6.19	Academy	Royal Academy, fifth notice		X	art	critical			portraits & animals RA 1875, PRB artists	PRB a
1875	6.26	Academy	The International Exhibition			art	critical	polemical		"worthless" exhib., illegitimate means, $ v. art	classi
1875	7.03	Academy	Royal Academy, sixth notice		X	art	critical			landscapes, "Hook-scapes," poetic imagery	PRB a
1875	7.1	Academy	WMR visits La Maison Leys, Antwerp			art	historical			Baron Ley's home, artwork, bio., frescoes	Tour
1875	7.17	Academy	Royal Academy, final notice		X	art	critical	educational		etch/draw/sculpture/architecture RA	PRB a
1875	7.31	Academy	Madox-Brown's "King Lear"	X		art, lit	critcal	polemical		Brown, *Lear*, intertextuality: art, lit, drama	dram
1875	10.09	Academy	Royal Academy Photo Album		X	art	critical	polemical		RA Album, photographed art, problems	resul
1875	10.3	Academy	Dudley Gallery, first notice			art	critical	polemical		Dudley, oils, Whistler, Watts, Hughes	PRB a
1875	11.06	Academy	Dudley Gallery, second notice			art	critical			Dudley, landscapes, figures, animals	PRB a
1875	11.13	Academy	Frere collection			art	critical			Frere collection, Agnew, Waterloo Place	PRB a
1875	11.27	Academy	Society of French Artists exhibition			art	critical			Soc. French artists, figures, landscapes, flowers	PRB a
1875	12.04	Academy	WMR memorializes Alfred Boyd Houghton			art	journalistic	critical		Houghton obituary/memorial	lifeti
1875	12.04	Musical W.	WMR presents new evidence re: Shelley murder			literature	journalistic	historical		Shelley's death, murder, evidence, confessior	lette
1875	12.04	Academy	WMR reconstructs Shelley's drowning			literature	historical	journalistic	educational	Shelley's death, muder, evidence	multi
1875	12.11	Academy	Water Colour Institute			art	critical			water-colour, achievement, merit, value	PRB a
1875	12.18	Academy	Society of British Artists exhibition			art	critical			comparative value, accomplishment, merit	PRB a
1875	12.25	Academy	Brit. Artists & Watercolour Inst./Soc. Brit. Artists			art	critical			wrap up 2 other reviews of 2 groups/exh.	PRB a
1876	1.29	Academy	Obit. Of Sir Geo. Harvey, Royal Scottish Acad. Pres.			art	journalistic			Harvey, Scottish Academy pres., successor	histo
1876	2.05	Academy	Dudley Gallery			art	critical	polemical		Dudley, mediocre exhibition	PRB a
1876	2.12	Academy	Dudley Gallery, second notice			art	critical			Dudley, landscapes, figures, animals	PRB a

Although the composite collection with multiple categorizations is dense and complex, the collated information can be displayed graphically for ready examination and comparison.

The publication distribution of William Rossetti's periodical articles plotted over time can be charted:

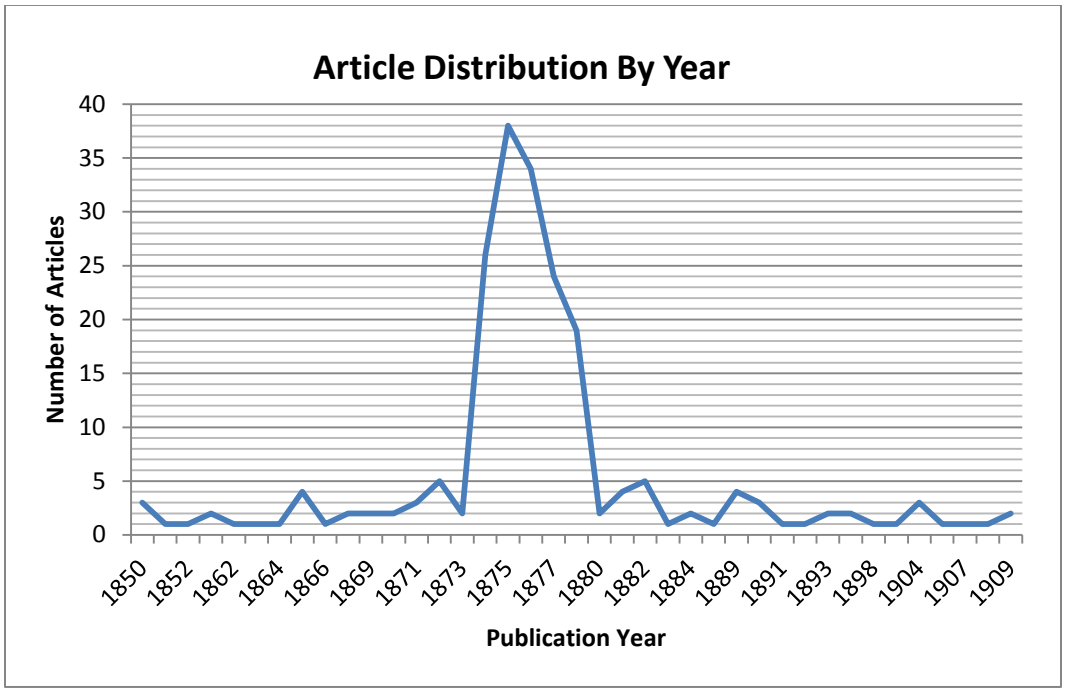

Fig.1: Article Distribution by Year

Rossetti's periodical publication peaks in 1876 with a total of 38 articles published. The busiest decade for Rossetti as a published critic occurs between 1870 and 1880. That period, his *Academy* art critic period, will be examined in greater detail later. Also, the publication frequency curve shifts at an almost identical rate for the first and last thirty articles of the collection, a significance examined in more detail later.

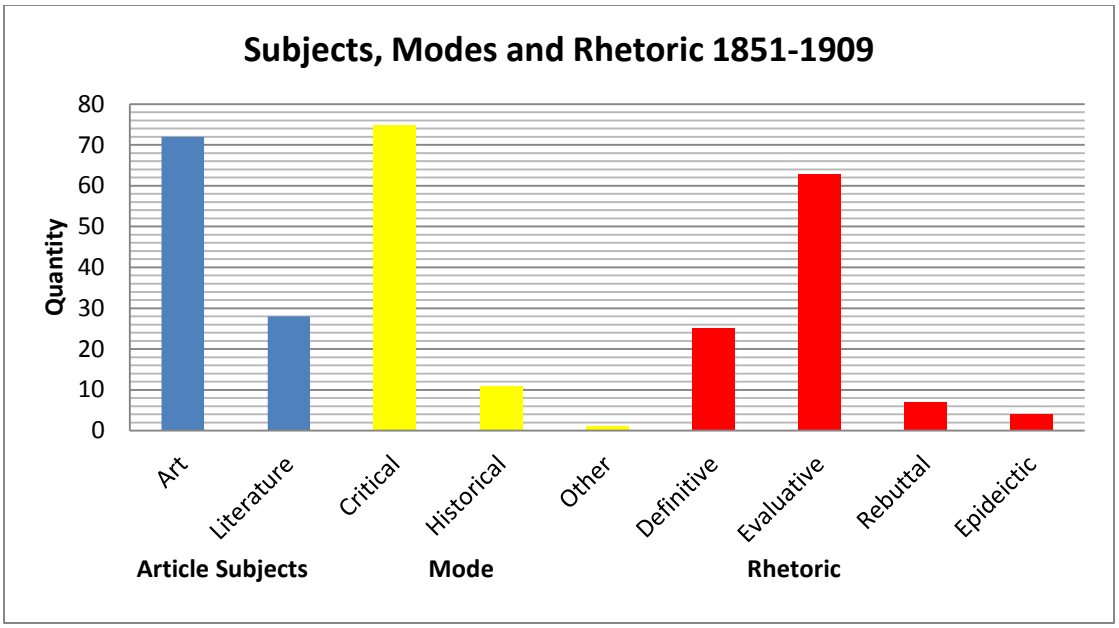

Fig. 2: Subjects, Modes and Rhetoric 1851-1909

The majority of Rossetti's articles focus on art, and the total number of art-related articles is more than double that of articles on literature. Rossetti's predominant writing mode is critical, although he operates in a historical mode in a comparatively small fraction of the articles. The "other" category displayed in Figure 1 includes fractional percentages of Rossetti operating in a journalistic, educational or historian role. These specific articles are noted on the spreadsheet, and will be examined in detail later.

The primary persuasive strategy active in these articles is "evaluative," offering an appraisal of either art or literature from the standpoint of the work's value as an artistic or literary item. The next most frequently employed rhetorical structure is "definitive," identifying, classifying and characterizing a work of art or literature. The final two fractionally employed argument modes are "rebuttal," where Rossetti refutes or counters an argument regarding art or literature; and lastly, a handful of "epideictic" articles offering memorial praise for an artist or writer.

An analysis of the publication totals by periodical title for both subjects (art, literature), can be graphically displayed:

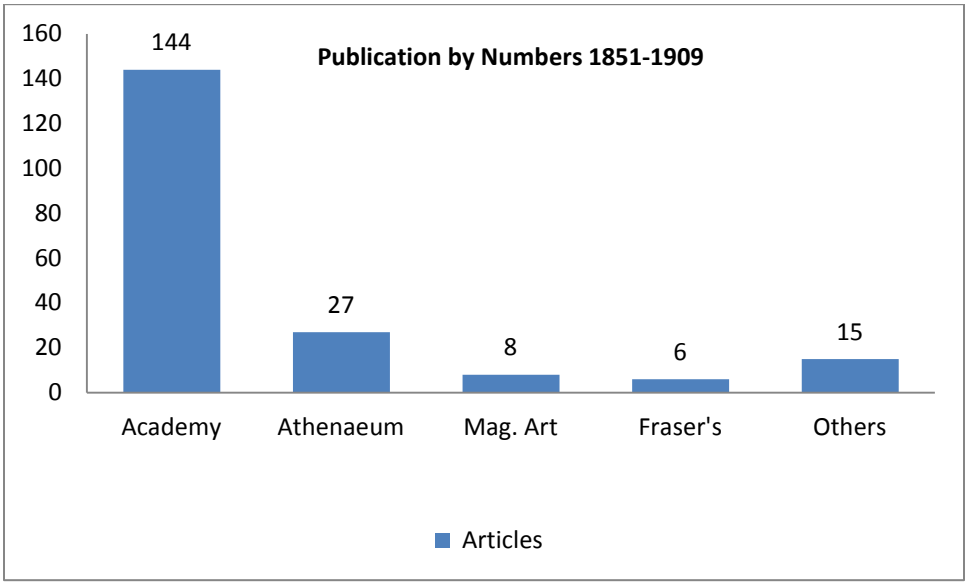

Fig.3: Publication by Numbers 1851-1909

This comparison can also be shown in terms of the percentage of Rossetti's articles by periodical title:

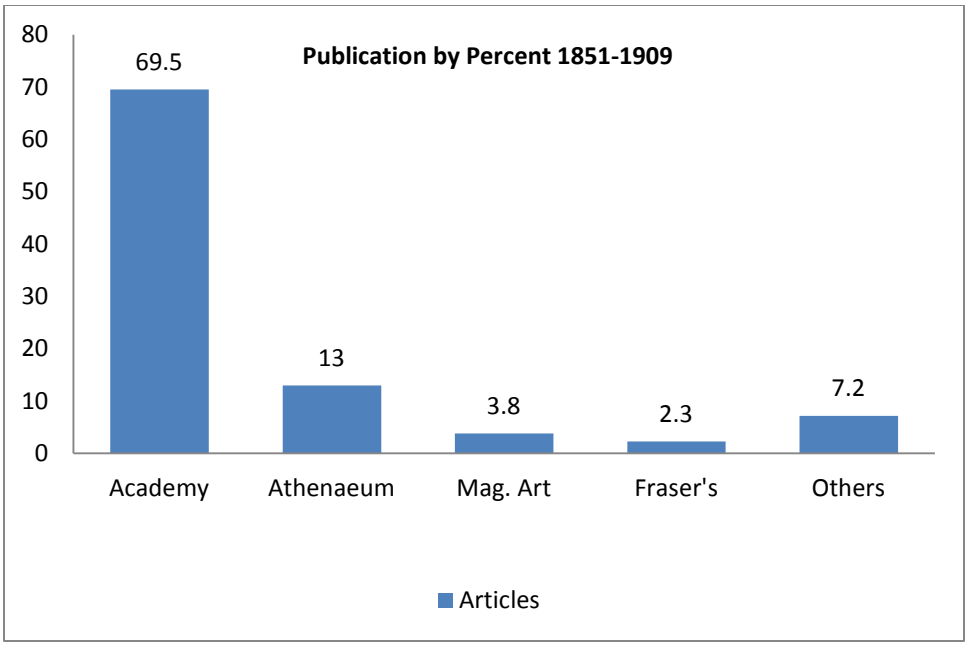

Fig.4: Publication by Percent 1851-1909

This chart confirms that the majority of William Rossetti's periodical criticism was in the employ of *Academy,* which accounts not only for the density of the publication frequency in the decade of the 1870s, but also for the majority of articles published overall:

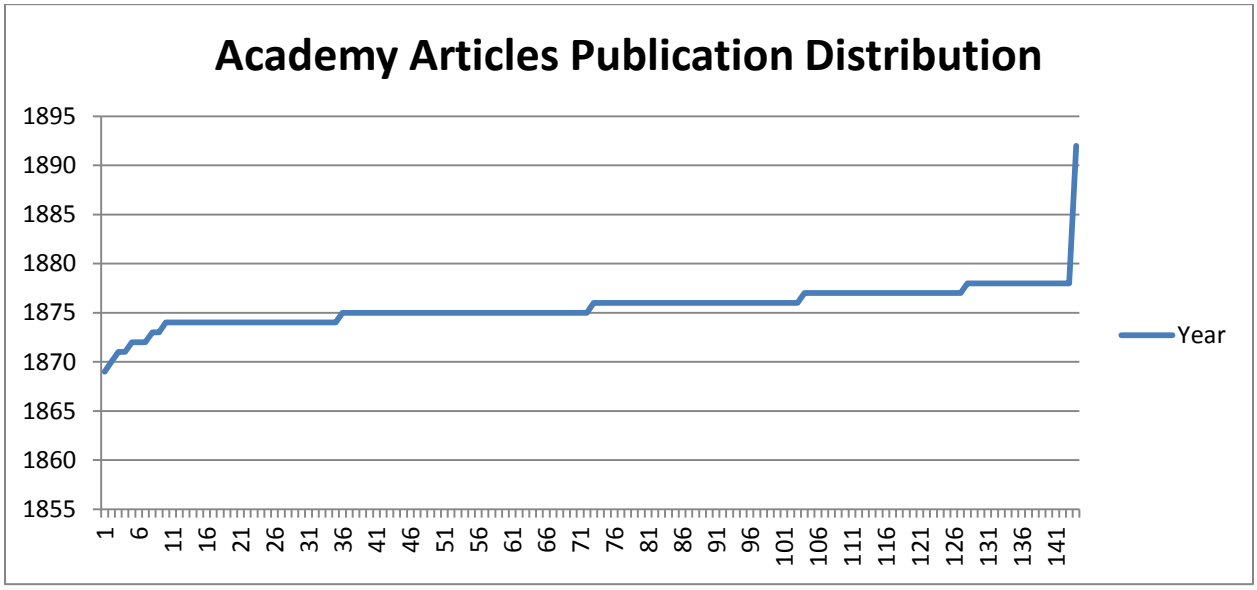

Fig. 5: Academy Articles Publication Distribution.

Since the total number of *Academy* articles dominates the publication distribution, this important segment will be examined in greater detail later. Also, as depicted in Figs. 1 and 5, since the period between 1870 and 1880 contains the largest number of articles, this segment will be studied in great detail later as well.

The collected articles include some with distinct evidence of William Rossetti's art principles, and these have been identified as well. To be considered as such, the article must contain a significant discussion of art principles.

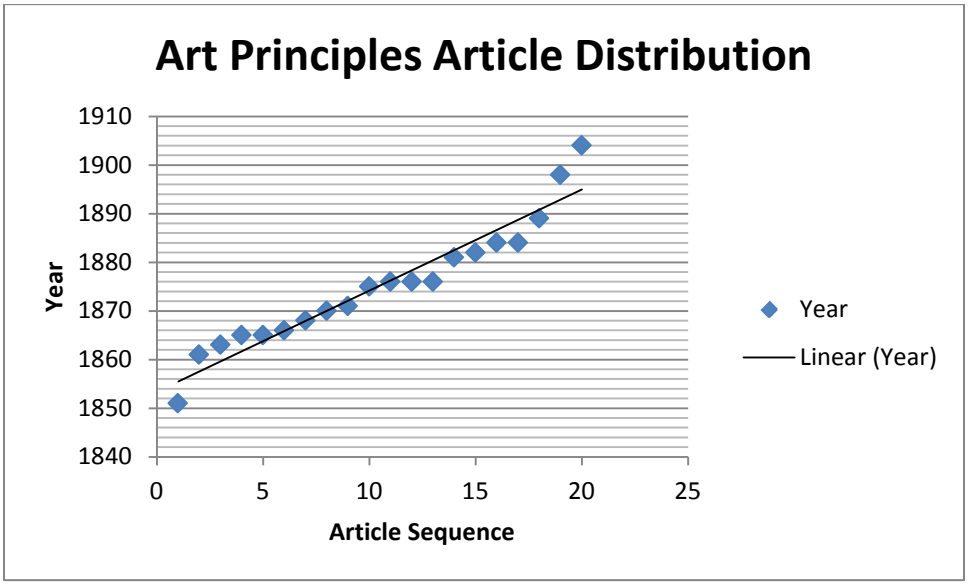

Fig. 6: Art Principle Article Distribution

It is notable that the frequency of Rossetti's major art principle statements remains fairly constant and evenly spaced throughout his critical publication years, a note of consistency that contrasts with the more variable rates at the beginning and end segments of his cumulative publication history (see Fig. 1: Publication Date Distribution). It is evident that Rossetti's focus on PRB art principles was a non-stop pursuit, consistent from the beginning to the end of his writing career regardless of publication or year, beginning with

his review of Clough in *The Germ* in 1851 and extending to his review of Mariller's "Dante Rossetti" in *The Magazine of Art* in 1904.

Although these charts reflect quantifiable historical details such as publication name, date, subject, mode, and rhetorical design, the patterns also reflect more subtle qualitative factors such as major Rossetti family events and situations, interaction with other critics in published exchanges, and Rossetti's own fidelity to the PRB movement, the prominent artists in the movement, and Rossetti's commitment to promote both. To consider these substantial and influential factors, we will examine Rossetti's articles more closely, beyond just the date, publication and subject.

Using the annotations and the line-entry analysis, we can discern the specifics of Rossetti's critical function in detail even as we compare the resulting close-up view with the wider-angle picture of the overall collection of articles. As a starting point, we look first to Rossetti's articles containing significant statements of art principles, for two reasons. First, these articles, as noted and depicted in Figure 6, occur consistently over the entire period of Rossetti's critical career. Second, the examination of this significant segment of Rossetti's work will serve as a model for examination of all other collective groupings of Rossetti's work, because they too follow the same structural pattern.

To begin, it's useful to do a little more comparative analysis. The pattern evident from comparison of critical modes reveals that three-quarters of the art principle articles pertain to painting and sculpture and only one quarter to literature. The rhetorical mode employed by the total collection of art principle-focused articles is as follows:

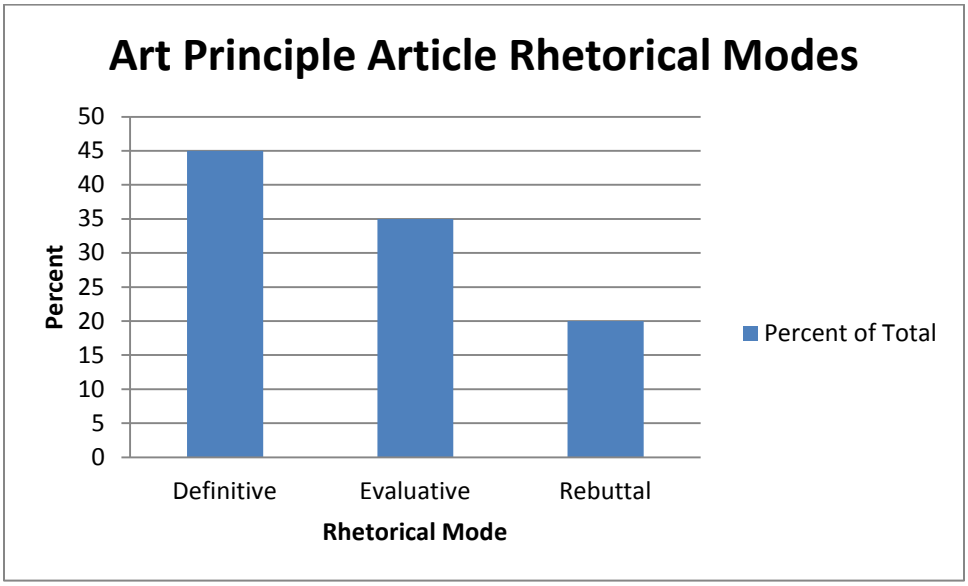

Figure 7: Art Principle Article Rhetorical Modes

The significant finding that this comparison reveals is Rossetti's preference of rhetorical modes. The rhetorical modes evident in these articles are distinctly different from the mode analysis in the aggregate collection (see Fig.2). In the analysis of modes in the entire collection spanning 1851-1909, employment of "evaluative" argument modes was 62% versus only 35% in the art principle articles, while in the art principle articles, the predominant mode was definitive (45%) versus the distinctly lower rate (24%) in the overall collection.

This is a major shift in the overall strategy employed by Rossetti: in articles designed to state Rossetti's art principles, he chooses to "define" the principles rather than simply "evaluate" the current standard by means of comparison to what Prettejohn terms an alterity of the past executed in the present day by a PRB-aligned artist. Also, all of the principle articles contain a "deliberative" element, calling for action going forward rather than simply presenting an evaluation of an art piece or an exhibition. For example, in one of Rossetti's

early articles (*Fraser's* April 1861) containing significant points about the principles of successful, valuable art, Rossetti defines the best practice in British sculpture in the exemplar of PRB Thomas Woolner. Rossetti recalls later that the Thomas Woolner reference was deliberate and for the purpose of promoting the work of a Pre-Raphaelite brother while at the same time, stating what he felt about the declining state of British sculpture (*Letters* 114, *Reminiscences* 1:58). The overall effect of the article was to define successful, advanced and valuable sculpture in the work of Thomas Woolner which surpassed the Academy convention. Rossetti urges contemporary sculptors to emulate Thomas Woolner's example, rather than that of the Academy-sanctioned sculptors hampered by Academic constraints and thereby limited to producing mediocre art as a result.

In the July 31st, 1875 *Academy*, Rossetti argues that Shakespeare's finest, truest artistic portrayal of characters in *King Lear* is matched artistically in Ford Madox-Brown's paintings of the characters in the drama. If the reader accepts Shakespeare as the definition of successful, valuable British literature, Rossetti implies then that Madox-Brown's equal accomplishment on canvas should also be the definition of the best British painting, and Rossetti is clear about how Madox's example surpasses the Academy standard. Rossetti maintains that Madox-Brown has advanced as an artist because he has transcended the Academy conventions in favor of naturalism in his work, focusing on authenticity and natural representation of his subjects rather than the Academy's preferred focus on imitation of specific models. Rossetti concludes that all of the British painters would do well to follow Thomas Woolner's example.

Finally, in the April, 1889 *Hobby Horse*, Rossetti once again discusses Madox-Brown as the definition of exemplary art in painting. He explains the PRB methodology of painting

vast scenes of historical significance that Madox-Brown uses to produce the most authentic art and holds up Madox-Brown as the best example of an artist who surpasses the norm by transcending the limitations of Academy convention. In all three articles, spanning a period of thirty-nine years, Rossetti employs a definition argument in which a PRB-aligned artist is the standard of artistic success, and each includes a call for artists to emulate their standards.

This consistent strategy makes sense given the rhetorical situation Rossetti faced in 1851. At the time, the PRB movement emerged from outside of Academy sanction, patterned after an unorthodox alterity grounded in the past and in direct opposition to the Academy norm. The PRB had no authority to overturn the dominant standard but rather, only to advance a new definition of "good" art—based on the acknowledged success of past artists.

Ruskin, by contrast, possessed public acceptance as an art critic and could argue from within the walls of Academy sanction for the PRB movement and their "new," retro-oriented approach to aesthetics. Rossetti chose the best and perhaps only rhetorical approach available to him writing from outside the margins of Academy sanction: he sought to redefine rather than refute the Academy dominance of British art.

That subtle but significant variation is more informative when considered with the specifics of the articles themselves. First, it is clear that Rossetti as a critic, just like Rossetti the man, sought to minimize conflict professionally, socially and rhetorically. For example, speaking of Ruskin, whom Rossetti faulted for being too confrontational in a particular critical review, Rossetti stressed "there is such a thing as courtesy in criticism," (*Reminiscences* 1:105) and as noted earlier, Rossetti described himself in the same volume as

one who retired from all conflict with other men, preferring peaceful acquiescence as a more long-range life strategy (*Reminiscences* 1:48).

But more than just a bypass of confrontation, Rossetti's use of the definitive and deliberative rhetorical modes in articles founded on PRB art principles allowed him to accomplish two other objectives. First, he was able to promote the work of like-minded thinkers and second, he was able to displace rather than dispute more conventional, Academy-related art notions which often conflicted with his own.

Promotion of likeminded artists and poets highlights a pattern that recurs throughout Rossetti's career: wherever there is an opportunity to constructively exemplify his principles, he does so most often with a Pre-Raphaelite-aligned artist as the archetype. Specifically, in these art principle statements, the exemplar and even the subject of the article is usually a close Rossetti associate, such as lifelong friend William Bell Scott, father-in-law Ford Madox-Brown, Dante Rossetti's close associate Thomas Hake, Cheyne Walk associate Joaquin Miller, Dante Rossetti himself and, individually, many PRB-related artists in every article. For examples, see 1851 *London Lit*, refuting *The Critic's* review of Emerson; 1876 *Macmillan's*, "how William Bell-Scott sets the poetic standard since Byron;" 1865 *Fraser's* "Ford Madox-Brown;" 1875 *Academy* "Madox-Brown's King Lear," 1881 *Art Journal* "Madox-Brown's Frescoes in Manchester," 1889 *Hobby Horse* "Ford Madox-Brown," plus a two-part *Art Journal* article in 1884 on the pictures of Dante Rossetti. In all of these, Rossetti's art principles are demonstrated with the example of a PRB-related artist's work as the authoritative standard. The artist is in the foreground, substantiating the art principle rather than the reverse, with the inadequacy of the present-day, Academy sanctioned art as the deficient comparator. The authority for Rossetti's argument was the success of the artists

employed as exemplars, validating the alterity, the non-Academy convention of the PRB movement, as evidenced by the value of the work Rossetti praises so highly.

Later in life Rossetti explicitly recounts the intention to displace the then-dominant Royal Academy artistic convention, stating that in his early-to-mid critical career, he sought to "strike a stroke or two for the Pre-Raphaelite artists" (*Reminiscences* 2:468), and Rossetti acknowledges that early on, he made a deliberate effort in his published criticism to "bring forward the just claims of younger men, some of them roundly abused, and others but little noticed" (*Reminiscences* 1:57).

This effort was essential for Rossetti as a PRB advocate publishing criticism at a time when, according to L'Enfant, "a strong partisan spirit operated in Victorian art criticism, with 'conservative' critics doing battle for the Royal Academy and 'liberal' critics championing the cause of rebellious elements such as the Pre-Raphaelite Brotherhood or, in the 1860s, the movement art-for-art's sake" (L'Enfant 8).

Rossetti's "art principles" resist reduction into strict and narrow definition, as he never set out distinct and ordered aesthetic principles *per se*, stating himself, "I am not clear that there ever was any principle extending much beyond what I have just stated—the endeavor to form and to express an unbiased opinion" (*Reminiscences* 1:58). Also obscuring the matter is the fact that Rossetti didn't have a strictly university[5]-ordered background in art, literature or criticism that could be detected in his articles, explaining his judgments. Rather, his notions of aesthetics stemmed largely from the fundamental principles of the Pre-Raphaelite Brotherhood, which he helped to found and organize. As noted earlier, Prettejohn has

[5] William Rossetti attended King's College until age 15, when he was forced to leave school and take a job upon his father's inability to work due to physical disability (*Reminiscences* 1:28).

configured the PRB position as one of alterity based on past art, contrasting with the Academy sanctioned but deficient conventions of then-contemporary art.

But even that basis as an artistic underpinning resists clear delineation for several reasons. First, as Rossetti himself states, if not for his close and lifelong relationship with Dante Gabriel Rossetti, he might never have attempted any sort of inquiry or criticism in the area of aesthetics (*Reminiscences* 1:25). Much of his knowledge of art and aesthetics was gained from his fraternity with poet-artist Dante Rossetti rather than from formal education or individual experience as an artist, writer or critic.

Further, his notions of beauty and artistic value were largely influenced by his close association with the group of young artists who eventually became the Pre-Raphaelite Brotherhood. Rossetti's membership in the group was largely that of organizational administrator and historian, and while the level of his contribution to the principles they codified remains unclear, all of his notions of harmony, color, and ultimately, artistic value are consonant with the PRB-movement artistic practices.

The Pre-Raphaelite movement at work, according to Rossetti, was about "common ideas in work" rather than a distinct set of operating principles (*Reminiscences* 1:46). Although one can find some description of general principles,[6] Rossetti is adamant about the PRB as a "movement," with practices based on commonly held valuations of beauty and truth rather than a formal "school," with codified rules.

As a result, Rossetti never produced a formal codification of his own artistic principles, making it difficult to identify concrete strictures or tenets. L'Enfant refers to an unpublished few pages of Rossetti's notes on the subject, summarizing as follows: "The notes

[6] For example, Rossetti defines "the Pre-Raphaelite principle of strict naturalism—the treating of a subject in all its details in exact conformity with the rationale of that particular subject . . ." (*Reminiscences* 1:51)

demonstrate that Rossetti had no ideological preconceptions about what art should do; rather, he registered his impression of a work and then tried to formulate an unbiased opinion" (L'Enfant 296).

In the 1840s, Rossetti records the definition of the PRB as those who "as far as in them lies, . . . will draw either what they see, or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture-making; and they have chosen their unfortunate tho' not inaccurate name because all of the artists did this before Raphael's time, and after Raphael's time did *not* this" (*PRB Journal* 93).

That the PRB had no codified art principles is not an oversight, as they did have a formally approved set of rules for the organization, as well as a formalized worksheet[7] for writing critiques (*PRB Journal* 103, 108). In 1851 Ruskin pointed out the drawback of such rigidly delineated "rules" for art creation, pointing out the very detailed Royal Academy "Raphaelesque rules," intended for aspiring painters.

These "rules" as Ruskin relates them, require "a principal light occupying one-seventh of its space, and a principal shadow to occupying one-third of the same; that no two people's heads in the same picture are to be turned the same way, and that all personages represented are to posses ideal beauty of the highest order, which in ideal beauty consists partly in a Greek outline of nose, partly in proportions expressible in decimal fractions between the lips and chin; but partly also in that degree of improvement which the youth of sixteen is to bestow on God's work in general." Ruskin decries the fact that such rigid proscription is advocated by the Royal Academy, concluding, "And we wonder we have no painters!"

[7] **The PRB Journal** reproduces a form entitled "Cytographic Society Criticism Sheet" with standardized entries for "Pictures" and "Quotations."

(Ruskin 17) It stands to reason that the PRB would specifically eschew any formal regulation of both art creation and, therefore, art criticism. In fact, taking the name "Pre-Raphaelite" stipulates their deliberate departure from the art principles of what Ruskin terms the "Raphaelesque."

Rossetti is careful always to refer to the Pre-Raphaelite Brotherhood as a movement rather than a formalized "school," noting that from the group's very earliest days that the organizational formality, codified in an agreed upon set of "PRB rules," unraveled as time went on. In fact, upon the formal approval of these rules, Rossetti notes, "the falling-off of that aspect of PRBism dates from just about the time when those regulations were passed in conclave" (*PRB Journal* 99). In 1863 a significant article of literary theory, Rossetti urges that art movements must change and progress rather than become fixed and entrenched,[8] underscoring the resistance to fixity and regulation in both art and Pre-Raphaelitism.

This critical mode is perfectly aligned with what Rossetti termed "common ideas *in work*" (italics mine) rather than in a formal organization[9] or written set of principles. To apprehend Rossetti's art principles is to distinguish them at work in his reviews, although there are some general conventions that can be redacted. As L'Enfant states, regarding the evidence presented by Rossetti's reviews, "harmony of color was the technical element that concerned him most, along with related matter of tone and handling of paint . . ." and "It is clear that a work must produce *pleasure* to gain Rossetti's favor, not teach a lesson or simply impress with skill" (L'Enfant 297). As with the Pre-Raphaelite movement itself, Rossetti found value evident in performance rather than adherence to set principles.

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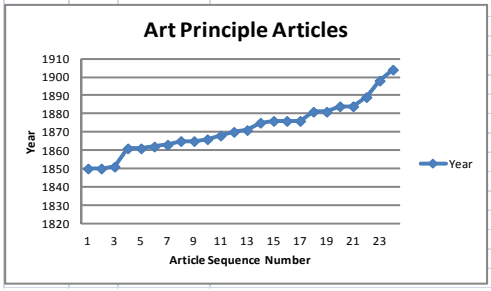
[8] In his *Fraser's* article (June ee 6, 1863), Rossetti argues "art cannot stop short," a summary of his theme that evolving movements, not fixed schools, are essential to superior art.

[9] Rossetti describes the PRB as "a thoroughly informal association," and "friends united by some common ideas in work than adherents of an organization." (*PRB Journal* 46)

The clearest substantiation of Rossetti's art principles is in the critical practice applied to artwork in critical reviews, and the most distinct indicator among those reviews of a substantial focus on art principles rather than solely the examination of a particular art piece is in the rhetorical mode Rossetti employs: when a review is predominantly "evaluative," Rossetti is operating predominantly as an art critic. But when the primary or secondary rhetorical modes include definitive or deliberative argumentative structures, stating a standard (definitive) or a clear call to action (deliberative), distinct art principles—along with basic critical analyses in most cases[10]—can be discerned in Rossetti's articles (note: to view this list, click inside the grid and adjust the view; or, to open the list in a new window, click here):

Year	Dat	Publication	Topic	Theo	RA	Subjec	Mode 1	Mode 2	Mode 3	Keywords	Stanc
1850	1	Germ	WMR Reviews Clough's Bothie	X		literature	critical			Clough, Bothie, early review, *The Germ*	PRB a
1850	5	Germ	WMR Reviews Browning	X		literature	critical			Browning, aesthetic & critical theory	PRB a
1851	8.01	London Lit.	Refute Critic's review of Emerson	X		literature	critical			Emerson portrait, Scott, Critic review	authe
1861	4	Fraser's	British sculpture past/present/future	X		art	polemical	critical	educational	valuation, public awareness	truth
1861	11	Fraser's	Fairness in Royal Academy exhibitions	X	X	art	polemical	critical		RA fairness, efficiency, aesthetics	ideal
1862	7	Fraser's	Academy 1862 exhibition, flawed RA standards	X	X	art	polemical	critical		authenticity, aesthetic standards, fairness	classi
1863	6	Fraser's	RA exhibition, RA change, PRB influence	X	X	art	critical			RA policy shift, PRB influence, Brit school	curre
1865	5	Fraser's	Madox Brown as WMR aesthetic exemplar	X		art	critical	educational	historical	Brown exh., movements, PRB	exam
1865	6	Fraser's	Royal Academy Exhibition	X	X	art	critical			professional criticism, public awareness, duty	PRB a
1866	10	FAQR	Palgrave; role & function of critic	X		art	polemical	critical	educational	professional criticism, classical standards	classi
1868	4.25	Examiner	Refute criticism of WMR editorial work on Whitman	X		literature	polemical	historical		refute, defend, correct	accur
1870	1	Portfolio	Contemp. painters vs. PRB principles & potential	X		art	critical	polemical	educational	authenticity, aesthetic standards, fairness	authe
1871	6.15	Academy	WMR review of Joaquin Miller's "Songs of the Sierras"	X		literature	critical			aesthetic principles, illustrative imagery	aesth
1875	7.31	Academy	Madox-Brown's "King Lear"	X		art, lit	critcal	polemical		Brown, *Lear*, intertextuality: art, lit, drama	dram
1876	3	Macmillan's	How W.S. Bell sets the poetic standard since Byron	X		literature	critical			Bryonic, Shelleyan poetics; poetics and art	aesth
1876	4.011	Academy	WMR reviews Hake's "New Symbols" poetry collection	X		literature	critical	educational		Hake, "New Symbols," poetic imagery, met.	poeti
1876	10.28	Examiner	WMR defends his Shelley edits from Forman	X		literature	critical	historical	polemical	WMR Shelley edits, Examiner, Forman	WMR
1881	1	Mag. of Art	WMR history of PRB movement	X		art	historical	educational		PRB history, first-person	facts,
1881	6	Art Journal	Madox Brown's frescoes in Manchester	X		art	critical	educational		frescos, Manchester, technique	aesth
1884	5	Art Journal	Notes on DGR & works, part 1	X		art	historical	critical	educational	DGR, works, context, history, achievement	facts,
1884	6	Art Journal	Notes on DGR & works, part 2	X		art	historical	critical	educational	DGR, works, context, history, achievement	facts,
1889	4	Hobby H.	Ford Madox Brown's paintings	X		art	critical	educational		Brown, PRB standards, poetic effect, image	PRB s
1898	5	Art Journal	WMR surveys a PRB collection	X		art	critical	historical		PRB art collected; collector, works	facts
1904	1	Mag. of Art	Clarify Marillier's "Record of DGR"	X		art	critical	historical	polemical	Marillier, correction, DGR	facts,



[10] Joaquin Miller is an exception that will be discussed.

As noted earlier, advocacy of PRB-movement principles in general and the work of PRB-aligned artists in general was one of Rossetti's goals as a member of the PRB and as a critic. As the distribution chart (Figure 6) shows, this was a consistent, lifelong rhetorical effort on Rossetti's part.

What the generalization of the charts can't reveal becomes clear in the specifics of the line-item extrapolation: in the early articles treating art, Rossetti discusses principles and by induction, shows these principles in successful operation through the works of PRB-related artists as noted above.

In the early art principle-dominant articles, that priority is reversed. Rossetti's "standards" in all of those articles (1851-1871) comprise important art principles as demonstrated by particular artists, normally, PRB-aligned associates. Then, by deduction, Rossetti shows why these principles must be valid not only for the PRB—but for all of British art. In addition, the critical component that brings forward Rossetti's art principles is a deliberative rhetorical element, calling for better choices and actions going forward.

To consider but a few specific examples of Rossetti operating with this two-pronged strategy, we need only to access the annotations of the articles hyperlinked above. They all impart a clear sense of a particular PRB-movement artist's resounding aesthetic success reflecting sound, always PRB-aligned art principles, rather than discussing art principles and then illustrating them with artwork.

For example, Madox-Brown's frescoes in Manchester (*Art Journal*, June 1881) achieve the authority of civic endorsement, an authorization process that required not only municipal government approval of Brown's work, but also, in line with Rossetti's principle of publicly

sponsored and locally engaged artwork, required community acceptance in order to mandate the funds required for the project.

Rossetti explains the difficulty in achieving consensus among the Manchester authorities (*Reminiscences* 2:325) as well as the strife with public officials on the execution of the frescoes (*Letters* fn 547). Rossetti posits the successful commissioning and execution of the frescoes as substantiation of the principle valuing good, native and publically sponsored art, validating Madox-Brown, a PRB-movement stalwart, at the same time. In the article, Rossetti cites the project as "genuine historical art, crediting the city of Manchester for demonstrating "an amount of public spirit and intelligence in Art matters."

Subsequent articles on Madox-Brown as well as all of the articles regarding Dante Gabriel Rossetti after his death present the artists themselves as the authoritative standard of painting excellence, thereby validating the PRB-aligned principles they embrace, underwritten by the high value placed on their work, which substantiates Rossetti's definition and evaluation rhetorical arguments. Each article contains a deliberative rhetorical element, with the cited artists symbolizing the artistic standard to be pursued or emulated if British art is to thrive going forward.

It is also noteworthy that one of Rossetti's early art principle-related articles inserts Rossetti himself into the tally of exemplars. In the 1866 *Fine Arts Quarterly Review*, Rossetti positions Palgrave, possessor of established ethos as a critic of art, as the exemplar of good critical principles. Rossetti then extends the case exemplified by Palgrave's critical practice to include his own as a "non-professional critic," widening Palgrave's argumentative principles and thereby claiming Palgrave's ethos as authority for Rossetti's critical practice. The deliberative element surfaces near the close of the article, where the case for

"unprofessional critics" (art critics who are not themselves professional painters) is made, and the call to action is answered by Rossetti himself over the rest of his writing career.

Another remarkable example of Rossetti's art principles in action is in his *Academy* review of American poet Joaquin Miller's "Song of the Sierras." In criticism pertaining to art, Rossetti consistently and regularly champions "native art" over the work of foreign artists on the basis of technical merit, which he often finds lacking.[11] But in the opening remarks of the article, he terms the collection "picturesque things picturesquely put," which is the pervading theme throughout the review: technical matters aside in the American poet's work, Rossetti finds the poems to be artistically honest, vital, and sufficient to pronounce Miller "an excellent and fascinating poet, qualified, by these his first works, to take rank among the distinguished poets of the time, and to greet them as peers." Yet there is no direct comparison to any specific poets, nor allusion to other great works, which is Rossetti's typical method of ranking and positioning aesthetic works. There is little or no forensic poetic analysis offered; rather, Rossetti largely ignores technical matters and just relates details and simple praise.

Absent too is any comparison of national literatures of either Britain or America, or the great writers of each, although Rossetti does note "the recognizable ring of Swinburne." There is no connection to or investment in British literature, which may explain the absence of the predictable exhortation to the British public and poets alike to aspire to a higher literary and aesthetic standard. Rather, Rossetti simply validates the poetic collection as artistically worthy, suggesting that "America may be proud" of Miller.

In this review, Rossetti transcends rigid qualitative standards and embraces successful poetry from a non-British poet, based on the value of the art in and of itself. The clearly

[11] In Rossetti's discussion of Ford Madox-Brown's frescoes in Manchester, Rossetti lauds the municipal officials' decision to commission Madox-Brown for the work rather than some inferior foreign painters.

deliberative vector in the Miller review is that art itself, and successfully executed art as exhibited by Miller, transcends all academic and nationalistic strictures and should be embraced and valued on that basis primarily.

Further, in keeping with Rossetti's practice of promoting associates whose work he finds to be in line with his artistic standards, his collected letters reveals a long collegial and social association with Miller. Rossetti mentions meeting Miller in social circumstances as early as 1867 (*Letters* 184n). After a visit by Miller to the Rossetti home, Rossetti writes to Swinburne of Miller's "rich capacities and no small measure of achievement," confiding to Swinburne that he has proposed to the editor of *Academy* that he should write this review (*Letters* 272). Rossetti notes Miller as a frequent visitor to the Cheyne Walk home of Dante Rossetti (*Reminiscences* 2:337).

In later articles, the standard of judgment is consistently slanted towards facts and historical proofs embedded in the work of successful artists—PRB-related, as above—demonstrating exemplary artistic value in execution, thereby validating the principles. Along the continuum of time this makes intuitive sense: in the earliest years, Sir John Everett Millais as a foundational member of the Pre-Raphaelite Brotherhood is marginalized by Academy convention, while years later, as President of the Royal Academy, Sir John Everett Millais himself is the standard of artistic excellence in execution.

This pattern defines Rossetti's rhetorical approach in his art principle statements. It's significant to note that from 1851 to 1909, Rossetti contends as a critical voice consistently promoting and advancing PRB principles. Although he never wavers from his principles, there is a clear shift in his basis of authority from definition arguments demonstrated by PRB artists early on, to the personal ethos of PRB artists in practice as well as in historical

perspective as the qualifying authority validating his art principles in later years. Further, his art principle-dominant articles carry in them a deliberative call to action, offering a future course for art that warrants inclusion in the canon of good art.

Published Art Criticism

Although William Rossetti published critical articles in several different periodicals, his articles for *Academy* from 1870 to 1880, his most active decade as a critic, comprise the largest segment of his periodical criticism under one title. Given that he was hired as *art* critic for *Academy* (*Reminiscences* 2:468), the substantial percentage of his articles devoted to literature-related subjects is notable:

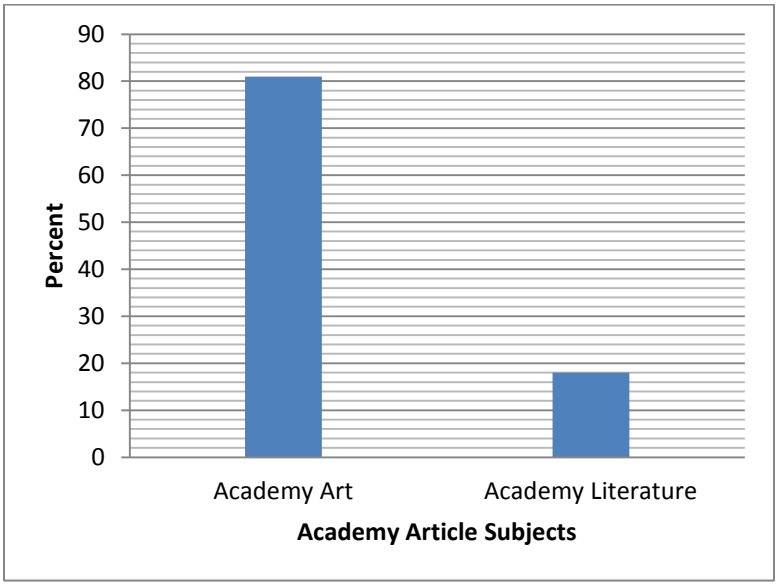


Figure 8: *Academy* articles subject distribution.

According to L'Enfant (L'Enfant 295) and Rossetti himself (*Reminiscences* 2:468), his work for *Academy* required him to cover a wide range and a large number of exhibitions, a task which the then-newly married Rossetti found to be increasingly burdensome due to the sheer number of hours entailed in the visiting of multiple galleries around London and then writing the reviews (*Reminiscences* 2:296). Nonetheless, many of Rossetti's letters show him corresponding with colleagues or editors discussing or proposing articles associated primarily with literature. It is apparent that literary topics often encompassed aesthetic matters Rossetti

considered important, such as the life and work of Shelley (10 articles), as well as Byron and Browning.

Rossetti's focus on literature reinforces the emphasis evident in his earliest articles of aesthetic theory for *The Germ*: literature, including poetry and prose, was considered "art" just like painting, drawing, sculpture and other visual media (including photography in the latter half of the century) by the PRB. In fact the *PRB Journal* includes a sample of a criticism worksheet printed for the forerunner of the PRB, the "Cyclographic Society," with the" subject" comprised of "Picture" or "Quotation" (*PRB Journal* 111). For Rossetti the "art critic" considering literature in 40% of his *Academy* reviews (see Fig. 8), literature was a valid form of art.

When these percentages are compared with the overall subject analysis, however, it is evident that during Rossetti's years at *Academy*, literature figured less prominently in his critical "notices" than in the total sample of his published criticism:

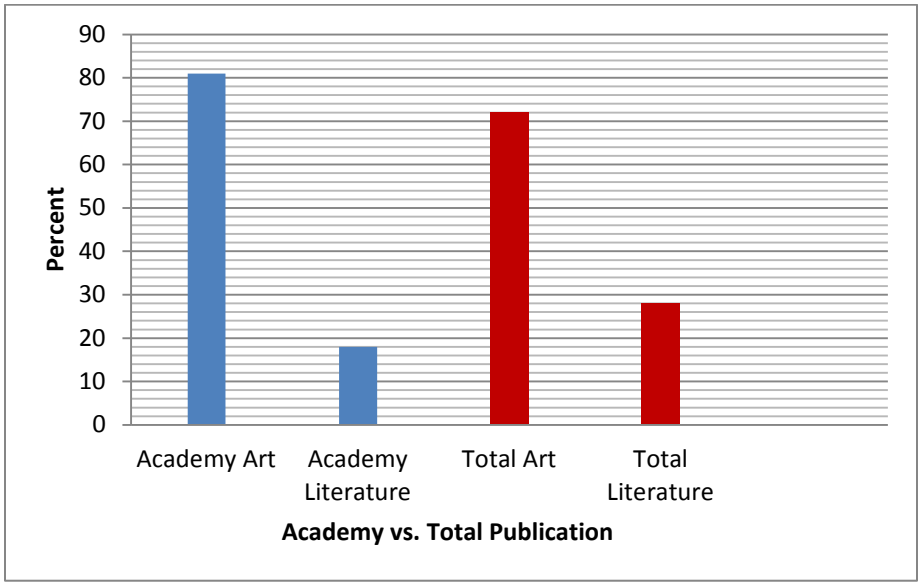


Figure 9: Comparison of Art and Literature in *Academy* vs. Total Publication

Figure 9 indicates that over the entire sample of Rossetti's *Academy* articles (blue lines), Rossetti dealt with non-visual art subjects a significantly smaller percentage of the time than he did over the total group of articles published over his career (red lines), reflecting his primary assignment as art critic but nonetheless still considering literature occasionally. Rossetti noted that *Academy* paid a significantly lower rate for his literary articles (£2.00) than for his gallery reviews (£3.10), but he consistently pursued literary assignments nonetheless, indicating his dedication to the effort to promote literature to the readership of *Academy* (*Letters* fn 369).

The comparative analysis of primary rhetorical modes employed in the literature topics versus the total sample of *Academy* articles also shows distinct variations:

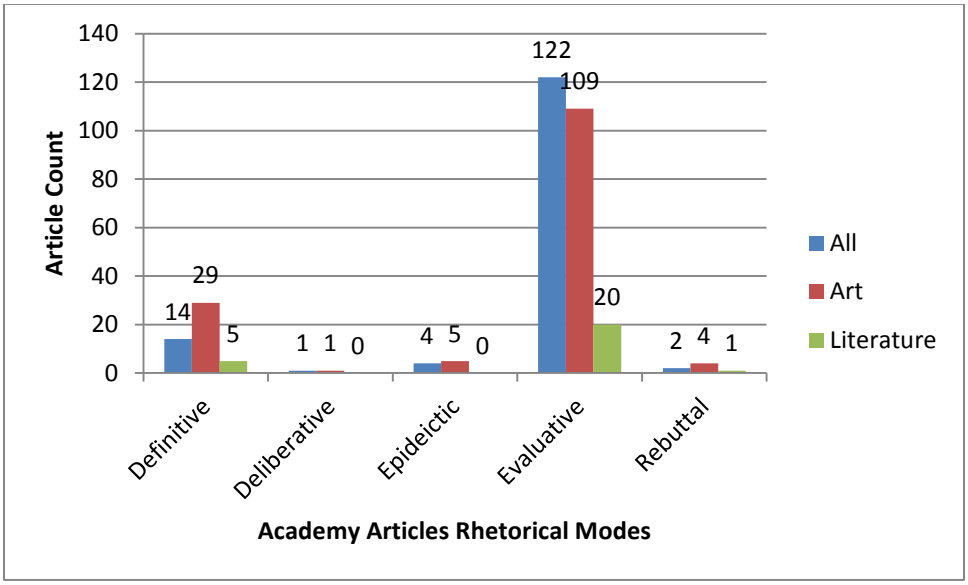


Figure 10: *Academy* Article Rhetorical Modes[12]

The predominant rhetorical mode of the full sample is evaluative, which stands to reason since Rossetti's primary duty as art critic was to examine the major exhibitions, then

[12] Note: there are some articles that encompass both art and literature, and so they have been accounted for in both columns,
which therefore does not invalidate the percentages of either.

discuss their comparative merit and value. The revealing point evident in the use of the evaluative mode is that Rossetti's primary method is comparison when operating as "*Academy* art critic," rather than the definition mode when freelancing for *Fraser's* or other periodicals. Thus Rossetti bases his *Academy* rhetoric on comparison to a standard which, in cases of pure art (versus historical or literary issues such as translation or accuracy) is invariably the Pre-Raphaelite convention he helped to reinforce and promote. In this manner, PRB artistic convention is a driving force in the majority of Rossetti's reviews.

In fact, of the four instances of Rossetti using a definitive rhetorical design, only one topic has any possible subjective range. Specifically, the one primarily definitive rhetorical strategy employed by Rossetti is in the review of Joaquin Miller's poetry collection. But that nonetheless still underscores Rossetti's art principles, validating Miller's poetry which he finds technically somewhat unorthodox—just as he did with Arnold's poems in his 1850 review for *The Germ*—but nonetheless artistically valuable based on PRB standards privileging naturalism and beauty over specified form and style. Rossetti's laudatory review of Miller's (and Arnold's) work despite its divergence from normative poetic configuration (Miller has been discussed previously) underscores one of the dynamic, alternative characteristics of Pre-Raphaelitism, espousing truth, naturalism and beauty that inspires intellectual sensation as a higher priority than rigid form and proscribed composition.

Rossetti credits Arnold (1850 February *The Germ*) with transcending the popular desire of mere poetic pretenders who "emulate the really great, feel themselves under a kind of obligation to assume opinions, vague, incongruous, or exaggerated, often not only not their own, but the direct reverse of their own,--a kind of meanness that has replaced, and goes to compensate for, the flatteries of our literary ancestors" (*Germ* 2:58). This statement parallels

the concurrent art-related skirmish in which the PRB engaged the Royal Academy, fighting to end the priority of Academic criteria over naturalism in the creation of national art.

The other primarily definitive notices were all associated with historical accounts: new information clarifying Shelley's drowning (*Academy,* December 4, 1875), the date of Keats' death (*Academy,* June 1, 1876), and a notice regarding the sale of some Shelley artifacts (*Academy,* June 8, 1878).

As previously noted, when given the opportunity, Rossetti often used reviews to promote the work of close associates and Cheyne Walk colleagues such as writers Thomas Gordon Hake, Joaquin Miller, and Charles Fairfax Murray. Although Rossetti calls into question Murray's precision as a translator, he nonetheless had a longstanding collaborative relationship with Murray, who edited *Academy* from 1869-1870 (*Letters* 240), and made plans to co-write an article on Dante Rossetti (*Letters* 440n).

In the case of Hake (April 11, 1876) and of Miller (June 16, 1871), Rossetti's *Academy* reviews are heavily driven by art principles, examining the link between imagery and intellectual sensation. These two reviews follow the pattern typical of Rossetti's other art principle articles: the artists' works are presented as the authority and proof comprising a principle, rather than showcasing the principle then employing the work as an exemplar. Instead, Rossetti privileges the artist first.

In the Hake review, Rossetti builds an argument defining poetic symbolism and touching on critical authority. He puts forward a case for symbolic representation as an artistic act and at the same time, an interpretive act. Authority in the former resides with the artist, but the latter, according to Rossetti, is an opportunity and an obligation for the reader. The idea of reader authority and the concomitant responsibility for informed interpretation diverges from

traditional notions of university or academy authority in both spheres. Rossetti validates the work of Hake, like that of Joaquin Miller, by the artistic effectiveness of the imagery operating on the minds of the readers, creating intellectual sensation. In fact, Rossetti explains, even though the creative authority resides with the artists, there's no lessening of the artistic accomplishment if the readers' sense produce an intellectual impression unlike what was intended by the artist.

This point emphasizes Rossetti's belief that the technicalities of art creation are the "science" of the critic, but not necessarily of the reader (*The Germ*, 13). Rather, being receptive and acceding to the naturalism of the artwork and experiencing the intellectual sensation is the work of the reader, independent from the strictures of convention or more specifically, the Royal Academy.[13]

Also evident in Rossetti's *Academy* literature articles is an element of historical purpose, sometimes adding to or correcting a biographical or historical account or contesting a review or translation. In particular, Rossetti wrote many articles focused on Browning, Byron and most frequently, Shelley or Shelley-related subjects such as Edward John Trelawny's recollections of Shelley's life events. By employing the digital sorting capability of this collection, a grouping of Rossetti's Shelley-related articles can be examined:

Year	Dat	Publication	Topic	Theo	Subjec	Mode 1	Mode 2	Mode 3	Shelle	Keywords	Sta
1871	1	Fortnightly	Newly discovered docs related to Shelley		literature	historical	educational		x	discovery, explanation, documentation, bio	his
1872	12.01	Academy	WMR review of D.F. MacCarthy's Shelley bio		literature	critical	historical		x	completeness, accuracy, fairness	fac
1874	2.28	Academy	WMR reviews Granett's edition of Shelley		literature	historical			x	inaccuracy, mistranslation, omission	fac
1875	12.04	Musical W.	WMR presents new evidence re: Shelley murder		literature	journalistic	historical		x	Shelley's death, murder, evidence, confessior	let
1875	12.04	Academy	WMR reconstructs Shelley's drowning		literature	historical	journalistic	educational	x	Shelley's death, muder, evidence	mu
1878	1.19	Academy	WMR discounts Smith's Shelley biography		literature	critical	historical	polemical	x	Shelley bio., Smith, Trelawny	fac
1878	2	University	WMR Shelley lecture, part 1		literature	critical	historical	educational	x	Shelley's history, events, work	his
1878	3	University	WMR Shelley lecture, part 2		literature	historical	educational		x	biography, history, Shelley, education	fac
1878	6.08	Academy	Sale of Shelley artifacts and items		literature	critical	historical		x	Shelley possessions, artifacts, sale	fac
1878	6.15	Academy	WMR reviews Trelawny's "Records of Shelley & Byron"		literature	critical			x	Trelawny, Shelley, Byron, records	acc
1878	6.22	Academy	WMR reviews T. Moore's Prose, Verse Satire, Shelley		literature	critical	historical		x	literary enquirers, accuracy, literary value	his
1886	2.13	Athenaeum	Shelley Society Mtg. notice & member solicitation		literature	journalistic	educational		x	Shelley Society news	fac
1904	5.14	Athenaeum	WMR answer Symons query on Shelley reference		literature	historical			x	Shelley error; Browning-WMR emendation	Bro

(To open this list in another window, click here.)

[13] In "The Subject of Art," *The Germ* 1:1, p.13, January 1850, John L. Tupper explains how academic and scientific proscription constrains creativity, saying, ". . . and here came out the perspective glass, and calipers and compasses; and here they made squares and triangles, and circles, and ellipses, for, said they, 'this is High Art, and this hath certain proportions."

Rossetti considered his writing on Shelley to be "never ending," (*Letters* 371) and in fact, when it came to "Shelley editing and biographizing," Rossetti stated, "Willingly would I, not only be doing it for pay, but to do it for nothing, or pay to do it" (*Letters* 199). This resulted in ten *Academy* articles—at the lower pay rate—either directly or indirectly connected to Shelley and Chewning states, "William Michael Rossetti played a major role in the Shelley renaissance of the seventies and eighties. In the history of Shelley scholarship, his name deserves to be remembered and honored" (Chewning 96).

For example, Rossetti reviews Garnett's **The Poetical Works of Percy Bysshe Shelley** (*Academy*, February 28, 1874), finding fault with the editor's translation of some lines and the inclusion of a poem not written by Shelley. Also significant but tacit in Rossetti's article is an advocacy for the editor's duty to correct Shelley's inconsistencies or likely errors, something omitted by Garnett but which was a major point of controversy surrounding Rossetti's own edition of Shelley's poetry. Modern Shelley scholarship regarding the efficacy of Rossetti's editorial work has been summed up by Chewning who states, "Rossetti was usually right in emendations based on collation and wrong in those based on conjecture" (Chewning 85).

Rossetti's review of Garnett's edition prompted Pickering, the publisher, to issue a pamphlet refuting Rossetti's criticism, which in turn prompted Rossetti's rebuttal in *Academy* on October 10, 1874. That Pickering felt the need to publish a pamphlet to refute Rossetti's *Academy* review underscores the impact that periodical reviews in general and Rossetti's criticism in this case had at the time, as well as interactive critical colloquy surrounding literature and periodical criticism in the late Victorian period.

Rossetti's twofold purpose in both his review of Garnett's edition and in his rebuttal of the Pickering pamphlet is first, to dispute what he considered errant editing and copyright irregularities and second, to defend Rossetti's own editorial principles. Rossetti's Shelley edition drew criticism even within his regular circle of like-minded associates, including both his brother and Swinburne (*Reminiscences* 2:361).

The remaining *Academy* articles related to Shelley are evenly split between historical or biographical notices and reviews of Shelley poetry editions or biographies. Some of them also contain a defense of Rossetti's own contentious editorial work on Shelley's poems. For example, Rossetti finds MacCarthy's Shelley biography (*Academy* December 1, 1872) to be less than accurate and fair. Although William Rossetti pointed out to Dante Rossetti that MacCarthy's biography contains many important and useful details of Shelley's life that would be valuable to students and scholars (*Letters* 305), the overall tone of the review is unfavorable and concludes with a warning to MacCarthy to use "a little more caution in pronouncing other people to be in the wrong," a veiled reference to the MacCarthy's criticism of Rossetti's controversial editing of the Shelley collection. This once again demonstrates the dynamic interaction common to periodical criticism that resulted in critical conversations taking place in publication over a period of time with critics raising issues and advancing rebuttals and counterarguments related not only to artwork, but also other critics, editors and translators.

Despite his faultfinding in MacCarthy's editing, two years later, Rossetti published a largely historical article revealing newly discovered documents supporting much of MacCarthy's biographical narrative (*Academy,* December 19, 1874). Rossetti's priority in matters related to Shelley seemed to be twofold: first, promoting accuracy and second,

promoting Shelley. Both goals were furthered by revisiting the MacCarthy biography with new information regarding Shelley.

An examination of the articles pertaining to non-literary subjects reveals Rossetti's operation as a critic over the span of his periodical publication, the majority of which was associated with Academy. Figure 10 depicts the total quantity of *Academy* art-related reviews and their primary rhetorical modes. Figure 11 shows the charted percentages related to the primary rhetorical structures apparent in Rossetti's articles concerning the visual arts:

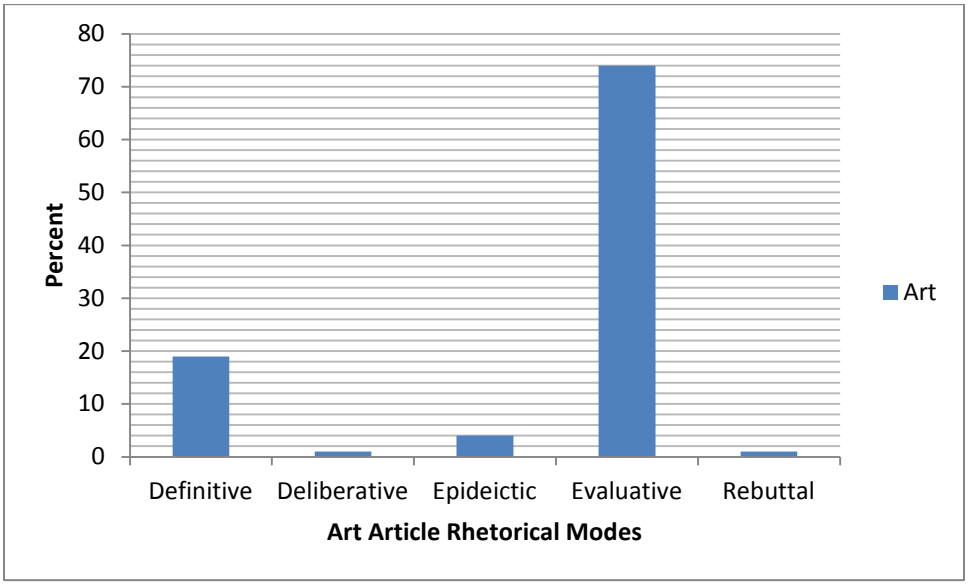


Figure 11: Art Article Rhetorical Modes

In most instances, Rossetti employs an evaluative rhetorical structure when reviewing art-related subjects. There is a significant anomaly in the use of the "epideictic" rhetorical mode that occurs in five art-related articles compared to none in the literary category. The epideictic articles primarily serve to memorialize an artist who made a significant contribution to national art, but in some cases they nonetheless permit Rossetti to perform some type of direct or indirect advocacy of PRB aesthetic principles.

For example, the article memorializing John H. Foley (*Academy*, September 5, 1874) contains both direct and indirect PRB art principle advocacy. Rossetti lauds Foley for surpassing the normal range of Academy-sanctioned sculptors and thereby advancing into the ranks of preeminent European sculptors. Rossetti also proposes the election of PRB Thomas Woolner to the Academy as a means by which they could "recoup their loss of Foley." Thomas Woolner's election to the Royal Academy is confirmed in a short notice published in the December 5th *Academy*.

Rossetti memorializes Frederick Walker (*Academy*, June 12, 1875) with the recognition that his work surpassed the limits of Royal Academy stipulations, choosing instead naturalness in artistic expression. Rossetti explains, "In selection of subject-matter, he was simply and solely artistic; never doing anything which had deep or inventively concepted meaning, or which drew upon the powers of elaborate thought or narrative combination." Underscoring the basic PRB principles laid out in the critical articles of *The Germ*, Rossetti finds it to Walker's credit that in his work, there is no "added freight of meaning and ingenuity from the artist's own resources." Ultimately, says Rossetti, Walker presented his subjects realistically and as they would be perceived in person.

Rossetti's memorial article (*Academy*, January 5, 1878) noting the death of French ex-patriot Gustave Courbet allows Rossetti to highlight the artist's trial and exile for his lifelong adherence to his own view of artistic truth, indirectly mirroring the PRB stand against academic interference in art.

Rossetti's brief memorial notices regarding Alfred Boyd Houghton (*Academy*, December 4, 1875) and Sir George Harvey (*Academy*, January 29, 1875) contrast with the other primarily epideictic articles in that there is no mention of any PRB principles. In

Houghton's case, there is only brief notice of the young artists rising ability—despite vision in only one eye—and his untimely death at 39. Harvey's notice is equally brief, although Rossetti does suggest a replacement for Harvey in the Royal Scottish Academy.

As a whole, Rossetti's epideictic articles follow the pattern of his definition arguments related to PRB-aligned artists: the deceased artist is memorialized through a message recognizing their departure from the Academy norms as a sort of lifetime achievement to be emulated.

As noted above, the majority of Rossetti's art criticism appears in *Academy*, usually in an evaluative rhetorical configuration, with the strategic difference being attributable to his position: as "art critic," Rossetti typically operated as reviewer rather than as an independent polemicist. In fact, plotting the instances of Rossetti operating as polemicist over time can be graphically depicted:

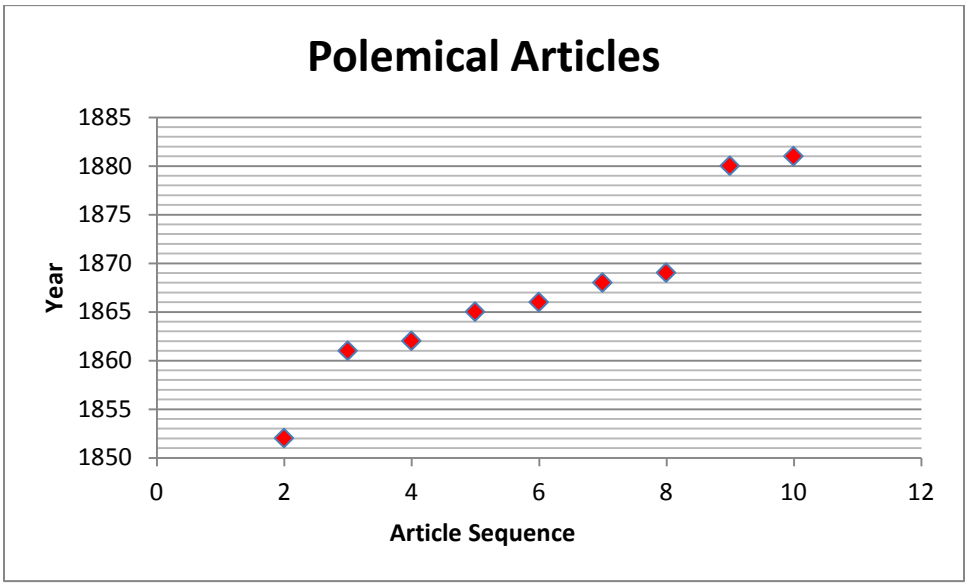


Figure 12: Polemical Article Sequence

It is significant to note that of the thirteen articles written primarily in the "polemical" mode (versus the critical, historical or educational modes) none was published during the

decade of the 1870s, the period in which Rossetti was employed as *Academy* art critic. The subject matter of Rossetti's polemical articles was predominantly art (53%) rather than literature (37%).[14] That percentage roughly matches the ratio of art to literature in the overall collection (see Fig. 2: Subjects, Modes and Rhetoric 1851-1909), a lopsided ratio owing to the fact that Rossetti's most productive years (see Figure 2) were those while employed by *Academy* to cover art exhibitions.

The polemical article subject matter is nearly evenly split between art (5) and literature (6), and the Royal Academy is directly opposed in three. Rossetti's polemical articles fall into two types. First, there is the direct refutation of a point that Rossetti believes is incorrect, and he states facts that prove his point. The second type is more complicated, but also relies on facts as Rossetti sees them to prove his point, plus one other component: Rossetti adds a deliberative element, suggesting an action that must be taken going forward. In this way, the recommended action becomes further reinforcement of Rossetti's point, explaining how things should be, thereby invalidating the way they are.

This is mode in which Rossetti engages the Royal Academy in three of the polemical articles, discounting the conventions of the Royal Academy by pointing out the flaws in Academy standards and practices, then offering better solutions. For example, in the July 1862 *Fraser's* magazine, Rossetti examines the links between conception and execution in art, claiming that successful representation alone is insufficient to constitute high art regardless of the misguided public acclaim fostered by the standards of the Royal Academy and the lack of public awareness of classical notions of truth and beauty in art.

[14] The percentages reflect "strictly art" and "strictly literature" essays, leaving approximately 10% that fall into the category of "both art and literature."

Rossetti uses his argument about truth and art as a lens to eventually speak of a few dozen examples from the Royal Exhibition where his precepts are successfully in evidence and also to point out where they are not. He singles out British portraiture as the worst example of artistry in practice, linking the failure to the low expectations of the largely uninformed public, the marketplace which commissions portraits, and the Royal Academy whose sanctions encourage less than truthful art. Rossetti's solution is to point out the lead of the Pre-Raphaelite movement which he claims explicitly ("Of landscape there is not so much to be said; so powerfully has Preae-raffaelitism fixed its fate . . .") has improved British painting. As is typical of Rossetti, wherever possible the exemplar of successful art comes from the work of a Pre-Raphaelite, in this instance Sir John Everett Millais.

Another direct indictment of the Royal Academy by Rossetti appears in the *Fraser's* of November, 1861. Rossetti first weighs the pros and cons of individual exhibitions as a viable and worthwhile adjunct to group exhibitions, which is his point of entry into the discussion of the contemporary failures of the Royal Academy and British painting in general. This discussion uses contrast to underscore the faults and flaws Rossetti perceives in the Academy-based art and artists versus true, pure and authentic art. He offers solutions in the form of new procedures to determine elections, officers, members, hanging positions and inclusion in exhibitions. For example, Rossetti urges the Academy to stop simply hanging paintings mostly in the order they received and instead, he suggests collecting them all, dividing them into "good, bad and indifferent "(584), then giving the best hanging spots to those deemed "good." Rossetti's deliberative component urging changes going forward underscores the flaws and hindrances of the present Royal Academy conventions.

The most obvious, direct confrontation with the Royal Academy is in an article in the July 17, 1869 *Athenaeum* in which Rossetti denies that he and Algernon Swinburne had anything to do with a pamphlet denouncing a Royal Academy exhibition that appeared the previous month. As will be discussed later regarding this exchange, this strident denial indirectly pointed the finger at both Rossetti and Swinburne for having done in 1869 exactly what they surreptitiously did do in 1868. Nonetheless, as with all of Rossetti's polemical articles, he cites facts as his authority rather than building a deductive or inductive chain of reasoning arriving at his conclusion. In this *Athenaeum* article, Rossetti states the fact that he and Swinburne had nothing to do with the publication of the 1869 pamphlet.

Another example of Rossetti simply disputing facts is evident in a rancorous exchange with critic Harry Quilter published in *Macmillan's Magazine* in November, 1880. Quilter had a long and discordant relationship with the pre-Raphaelite-influenced painters due to his inconsistent critical reviews of the group, starting with Sir Edward Burne-Jones (*Letters* fn 386). In this instance, Rossetti directly disputed Quilter's claim that Rossetti could not and did not offer a fair critique of Dante Rossetti's work. Rossetti met the accusations obliquely, not denying bias but rather, challenging Quilter to prove he had ever offered any published criticism of Dante Rossetti's work in the first place. Again, this is a fact-based rather than reasoned argument, stated plainly as a definitive summary of the truth.

A final exchange on this controversy is published in *The Athenaeum* on November 17, 1880, allowing Rossetti to claim that Quilter has no counter to the facts Rossetti has presented, thereby instating Rossetti's facts as the definitive truth in the matter. These examples represent the two primary forms of polemical articles employed by Rossetti in the years leading up to his *Academy* articles.

Once Rossetti begins work as art critic for *Academy*, the polemical articles with their direct confrontations and, often, calls for action going forward give way to predominantly evaluative argumentative designs, although he sometimes offers recommendations for improvement of art in general and the Royal Academy in particular. Rossetti's exhibition reviews follow a consistent pattern. Most review articles open with a general comment about the gallery or exhibitor, or, general qualitative observations regarding either the exhibition in general or an art genre (e.g., "landscape painting" or "portraiture") or sometimes specific art pieces themselves.

The opening statements generally give the reader a sense of the value of the exhibition in Rossetti's estimation, and these statements are typically one of two types. When it comes to galleries, Rossetti's statements are either fairly neutral or even lukewarm if he finds the exhibition to be worthwhile, or alternatively, disapproving and downright caustic if he finds little artistic value. There seems to be no middle ground between these two extremes.

For example, Rossetti suggests that William Davis's fatal heart attack was brought on by bad Royal Academy hanging (*Academy*, June 6, 1873); Rossetti refers to gallery contents "sometimes to be called stupid" (*Academy*, November 7, 1874), the "fatuity of praise" surrounding Albert Moore, resulting in Royal Academy exhibit viewers "being led around like asses" (*Academy*, May 15, 1875), "a respectable mediocrity" in the Dudley Gallery (*Academy*, February 5, 1876), the French Gallery showing "newfangled modishness" suited to "full pocketbooks and empty heads" (*Academy*, April 22, 1876), and exhibiting works that were "decidedly stupid" and selling "lame ducks" paintings from previous exhibitions (*Academy*, November 11, 1876), and Redgrave's Historical Catalogue displaying "the cloven hooves of the Academy henchmen" (*Academy*, July 21, 1877).

After the opening remarks, Rossetti most often proceeds to a description of either the art piece, or the subject of the art piece, then he typically evaluates how well designed and executed the artist's scheme is, and finally, in some cases, narrating the action as it unfolds for the viewer in the artwork.

There's a wide range of critical coverage, from expansive, detailed accounts, to shorter, more summarized articles. Only articles focused on the Royal Academy exhibitions seem to be excepted from this variation in length and depth of coverage that is evident in reviews of other galleries: if multiple notices for a single Royal Academy exhibition are required, Rossetti proceeds to a second and even eighth notice. Also, if the scope is widened to consider all of Rossetti's art criticism, the organization that consistently garnered Rossetti's critical attention over the years was the Royal Academy, as the chart below shows:

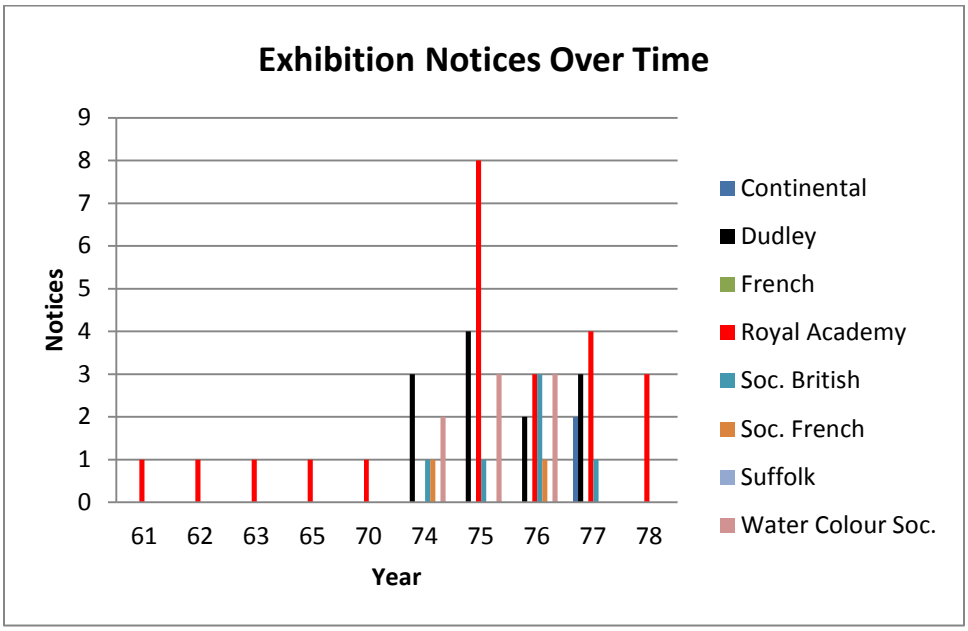


Figure 13: Exhibition Notices Over Time.

The Royal Academy notice total numbers in Figure 13 are higher than those related to other exhibitions, which may be due in part to the comparatively high number of works on

display in the Academy exhibitions, requiring multiple notices, and often, Rossetti mentions the limitations of publication space.

But that factor alone does not account for the difference in the frequency and depth of Rossetti's coverage. In fact, Rossetti's focus on the Royal Academy goes back even further. From his pre-published days as critic, Rossetti was always opposed to the Royal Academy in both art principles and artistic practice, a fact which changed little over his lifetime. In the 1840s, he had been an advocate for the mutinous Royal Academy students that grew into the PRB which not only became formalized as a group of like-minded and rebellious young artists, but also, as previously mentioned, which Ruskin described in his letter to *The Times* as a group opposing the Royal Academy's errant artistic restrictions. Consequently, it is only natural that as a critic, Rossetti would consistently represent and advocate the reverse of Academy positions on art and exhibitions.

Figure 13 also shows that Rossetti published yearly reviews of the Royal Academy Exhibitions in the years prior to his appointment as art critic at *Academy.* Including exhibition related and artist specific reviews, Rossetti published five substantial critical articles related to the Royal Academy in *Fraser's Magazine*, all of which contained major discussions of art principles. Also during those pre-*Academy* years, Rossetti produced an independent pamphlet with Algernon Swinburne criticizing the Royal Academy exhibition of 1868. That pamphlet compelled Rossetti to publish yet another Royal Academy-related article (mentioned earlier, *Athenaeum*, July 17, 1869) in which he denied any connection to an unsigned critique of the 1869 Royal Academy exhibition that was patterned after the one he and Swinburne actually did publish the previous year.

It is logical to conclude, based on the Royal Academy's publication of an unsigned critical pamphlet claiming to be by "the same critical authority" behind the Rossetti-Swinburne pamphlet the year before, that the Academy saw Rossetti as an antagonist worthy of rebuttal. Further, the fact that Rossetti felt compelled to respond in print that he had no hand in the 1869 pamphlet implied that he must have had a role in the one criticizing the 1868 Academy Exhibition, a revelation that he might have tacitly intended: the clear-cut opposition reinforced the alterity that founded the PRB artistic authority undergirding Rossetti's articles.

In Rossetti's criticism related to the Royal Academy, twenty of the twenty-five Royal Academy-related articles appeared in *Academy*, four in *Fraser's*, and one in *The Athenaeum*.

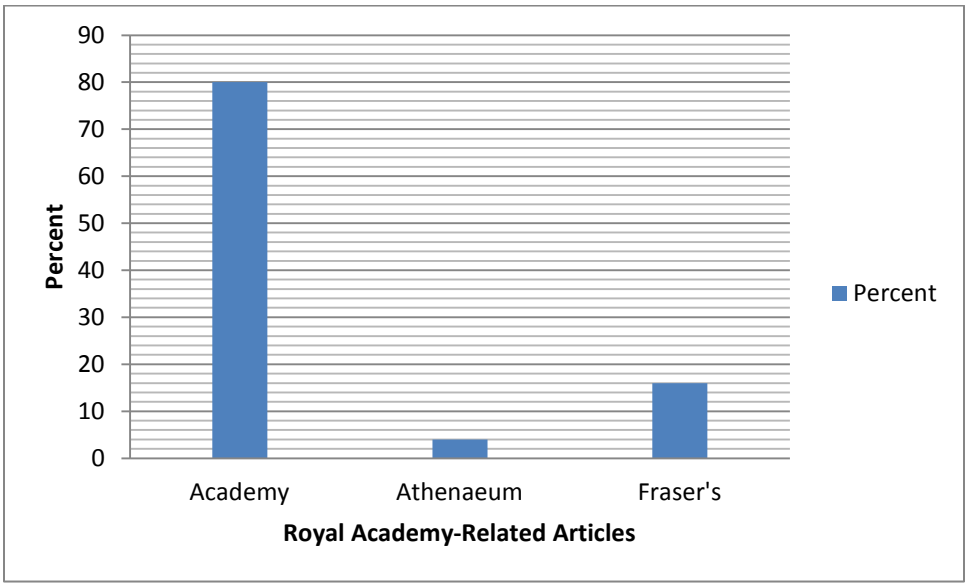


Figure 14: Publication Distribution of Royal Academy-Related Articles

Regardless of the publisher, Rossetti's art principles remained both consistently and inflexibly opposed to the Academy's concepts of artistic design, execution, and even the basics of Academy exhibition and organizational function. For example, one recurring Royal

Academy fault that Rossetti cites time and again is unfair and inadequate gallery hanging policy, and this issue is highlighted in all six *Fraser's* articles published in the 1860s, as well as in *Academy* in gallery reviews published in June of 1873, February of 1874, June of 1875, May (twice; in articles on the 5th and the 19th) of 1876, March and May of 1877, and March of 1878. Rossetti's faultfinding on the issue of gallery hanging is but one consistent discrepancy among several institutional faults pertaining to British painting that he cites time and again, including the issues of association membership, offices, officer elections and other basic institutional policies of the Royal Academy.

The single variation in Rossetti's strategic rhetorical plan, which changes only with his critical role, is the basis of his judgmental authority. Specifically, in the five articles prior to his employment as *Academy* art critic, Rossetti used the definitive strategy discussed previously in relation to theory articles: as the basis of critical authority, he defines good artwork and artistic practice with the work of a PRB-aligned artist. As mentioned previously, all of these articles are polemical, challenging the artistic and critical norms of the Royal Academy, and many of them also have a deliberative rhetorical element, proposing what should be done differently going forward.

By contrast, in his reviews as art critic for *Academy*, Rossetti employs an evaluative rhetorical structure, typically focusing on the deficiencies and problems prevalent in the paintings in an exhibition, then holding up the better work of PRB or PRB movement-related artists as a comparator. Consistently, Rossetti deploys such a PRB-related exemplar as the basis of a definition rhetorical scheme regarding an art piece or artist-focused article, and as the better alternative in an evaluation-based comparative strategy on gallery or exhibition-

related reviews for *Academy*. Both strategies allow Rossetti to further his role as PRB advocate by consistently using PRB-aligned artists as the positive example in both.

After the five directly Royal Academy-related Fraser's articles, as Rossetti's operation is revised from that of an independent advocate of an art movement, to the perspective of periodical art critic. As a result, his rhetorical strategy shifts from primarily definitive rhetoric to evaluative. Regardless, Rossetti's principles remain unchanged: the best work is exemplified by PRB-movement adherents, while the least effective is the work produced by the Royal Academy school. For example, in the review of the Royal Academy Exhibition of 1861 (*Frasers*, November 1861), Rossetti looks back on the exhibition season and muses on "what it has left us to think upon." He weighs the pros and cons of organized group exhibitions versus individual art showings, considering the value each has for the artists first, then the public. Rossetti defines the best work in the 1861 exhibition by citing "the cream of this collection," all of whom are PRB-related painters, including founding member Hunt, PRB-related artists George Frederick Watts, Wells, Hughes and John Thomas Linnell among others. This relatively small handful of exemplary artists stands out above the multitude of Royal Academy artists exhibiting, which leads to a discussion of the Royal Academy members compared with the non-Academy members also on display. Rossetti then lists the many flawed aspects of the Royal Academy as an organization that not only results in unfairness to artists in their exhibitions, but also in their restrictive parameters related to style and aesthetic convention.

Rossetti's criticism of the Royal Academy is carefully structured. The institution per se is not at fault; rather, it is the membership of the Royal Academy that has lost touch with the classical Greek sense of truth and truth and beauty and most importantly, naturalism: "the

PRB principle of uncompromising truth to what is before you, carried out to the full" (*PRB Journal* 96). This shortcoming stems in part from the flawed strictures of the Academy, as well as the willingness of the body of artists to adhere to the strict constraints of the Academy regardless of their divergence from what Rossetti defines as the artistic ideal.

Where Rossetti offers criticism, he often offers remedies and as is frequently the case in his critical writing, the Pre-Raphaelite movement is suggested as a truer, more authentic and aesthetically valid approach to art in comparison with the constraints of the Royal Academy.

There is a good deal of direct criticism of the Royal Academy and the policies of the Academy in the November, 1861 *Fraser's*, in Rossetti's own words: "Apart from mismanagement even, the exhibition system has some attendant evils: it heaps together productions of all subjects and styles . . ." (583); "The root of the matter, no doubt, is in the governing body of the Institution: as long as you have bad *personnel* of Royal Academicians, for example, you will have also an ill-managed Academy Exhibition" (584); "The academicians might even maintain their present standard of unconscientiousness . . ." (585); Many competent artists choose to not pursue election to the Academy "because they radically disapprove of the body as at present constituted . . ." (585); ". . . the Academy will remain a discredited and feeble body, doomed to uselessness and eventual suppression" (585).

The overall critical strategy in the article is not the evaluative review implied by the title "The London Exhibitions of 1861," but rather a definitive rhetorical effort pointing out the flaws of British artistic convention in general and the Royal Academy in particular, with PRB-related artists as the positive exemplar and the Royal Academy practices as the obstruction holding back British painting.

This strategy is typical of Rossetti's pre-*Academy* articles where his authorial role is not constrained by his magazine art critic duties but rather, he has free rein as an independent thinker and art movement advocate and as a broad observer more in the mode of John Ruskin. In fact, all five of Rossetti's *Fraser's* articles follow the pattern of Ruskin's lectures on Pre-Raphaelitism delivered after the initial public exhibitions of PRB works (Ruskin 7-9). That is, both Rossetti and Ruskin develop two arguments: one in favor of naturalism and aesthetic truth and at the same time, a case for the PRB artists as exemplars of the ideal artistic practice.

Rossetti's *Fraser's* articles also very closely resemble a foundational PRB position paper on aesthetics by John Tupper[15] published in *The Germ*—which Rossetti edited—stressing similar points on art and naturalism, as well as the authority and duty of the artist to privilege beauty over prescribed form. Tupper argues, as does Rossetti, that the highest art is dominated by naturalness of subject rather than the style of the art school. "To sum up," Tupper concludes, "every thing or incident in nature excites, or may be made to excite, the mind and heart of man as a mentally intelligent, not as a brute animal, is a subject for Fine Art" (*Germ* 11). This is the same "High Art" argument Rossetti makes in the 1861 *Fraser's* article as the basis for naturalism in art, a tenet that he says will advance the British school of painting.

Rossetti's first and most direct employment of the PRB-paradigm as the future of art is in "British Sculpture; Its Conditions and Prospects" (*Fraser's*, April 1861). Rossetti's argument resembles Ruskin's methodically deductive lecture on Pre-Raphaelitism in 1849, progressing from discussion of art, to artists, and finally—to critics, all governed by the rules of appropriateness of treatment specific to the object rather than the art school.

[15] *The Germ*, 1:1, January 1850. "The Subject of Art;" unsigned, but written by John Tupper (*Germ* 11).

The art "school" in British painting Rossetti refers to could only be the Royal Academy, which he warns is "of course encumbered by a vast deal of the fog and rubbish of which it seeks to be clear" yet also doggedly bound to perpetuate. Rossetti traces the chain of causes from the Royal Academy whose inflexible sanction stifles artistic growth, through the lapses of an uninformed British society indifferent to the Academy's mediocrity and constantly commissioning and accepting poorly done sculpture—to Rossetti's alternative example: non-academician and founding PRB Thomas Woolner's sculpture as the exemplar of creative and authentic artwork.

"The Royal Academy Exhibition of 1862" (*Fraser's*, July, 1862) picks up where "The London Exhibitions of 1861" leaves off, focusing more intently on the Royal Academy's doctrinal and organizational failures contrasted with the artistic achievement of PRB-aligned artists such as Sir John Everett Millais, Thomas Woolner, Frederick Sandys, George Frederick Watts, Sir Frederick Leighton, John Thomas Linnell, Hunt, Hughes, John R. S. Stanhope and others. This is once again the rhetorical strategy of evaluation, then the presentation of PRB-related artists as the better alternative.

Rossetti follows that review the next year with "The Royal Academy Exhibition" (*Fraser's* June 1863) which presents the "art cannot stop short" argument, clearly indicting the Royal Academy-dominated British school as having become "stale and dragging" because of the Academy's refusal to move forward, which Rossetti says is "the natural process of development." Art, says Rossetti, must move forward unfettered by organizational expectations or restrictions.

He is careful not to debase the Royal Academy as an institution, but rather, he faults the organization for ignoring "the manifest signs of exhaustion and decay—self-repetition, loss

of interest in its own professed ideal, incapability of impressing that ideal upon the spectator *with anything approaching to its first force and completenesss"* (italics mine). In other words, the fatal flaw in the Royal Academy isn't in the idea of "an academy," and in fact, the Royal Academy at one time had both "force" and "completeness." The fatal flaw, rather, is the Royal Academy's inability to move forward, becoming "no longer a living school, but a pedantry, no longer a body animated by its purpose, but a corpse haunted by the ghost thereof." Entrenched schools, Rossetti suggests, ensure the withering death of national art.

By contrast, Rossetti defines successful artistic growth with the example of "*the* pictures of the year," which are "undoubtedly, those of Mr. Sir John Everett Millais, (far ahead of all competition), and Messrs. Prinsep and Hodgson . . . Sir Frederick Leighton, John Thomas Linnell and Hook." Sir John Everett Millais is discussed more than any other single exhibitor, and Rossetti proposes that Sir John Everett Millais is helping to reinvigorate the Royal Academy: "Mr. Sir John Everett Millais, supreme above all rivalry, who ought to have been a full Academician years ago." Also singled out is PRB Holman Hunt, as well as John Thomas Linnell. Rossetti concludes that the strength of the 1863 Royal Academy Exhibition "is supplied by thirteen academic and thirty-one non-academic contributors; its weakness has been illustrated by ten contributors, all academic except one." Rossetti is emphatic that the stagnant British school under the domination of the Royal Academy must give way to more progressive movements, particularly that which is exemplified by PRB-movement painters.

Rossetti's review of the Royal Academy exhibition of 1864 (*Fraser's*, July 1864) distills much of the criticism of his previous articles into three areas he claims are having a transformative impact on the British school of painting. First, Rossetti notes the infusion of foreign influence into the British school; second, he cites "symptoms of advance" regarding

previously identified problems and finally, he identifies the organizational shortcomings of the Royal Academy, such as membership inclusion (or exclusion) and gallery hanging position. Nonetheless, from the outset, Rossetti stresses the superior example of PRB-movement artists Millias, Hunt, George Frederick Watts and Sir Frederick Leighton demonstrating the better alternative to the flawed Royal Academy scheme of painting and exhibitions.

Next, Rossetti raises the point that foreign schools (e.g., French) and foreign artists (e.g., James McNeil Whistler) are exerting constructive influence on the British school opens the discussion to Rossetti's contention that change and progress are positive forces acting upon the national art—but only if those factors are embraced by a receptive field of artists, critics, the public, and the professional organizations governing national art. The authority for this point comes once again in the form of individual artists as exemplars of a superior artistic standard, and even these "foreign" artists are part of the PRB movement: "not absolutely British" but decidedly PRB Sir John Everett Millais,[16] plus Rossetti's Cheyne Walk associates James McNeil Whistler and Alphonse Legros (*Reminiscences* 2:316, 322). This emphasizes once again the *movement* aspect of national art, and Rossetti actually reiterates the verbiage "stopping short of really powerful style" to describe the 1864 exhibition, a reprisal of his "art cannot stop short" theme in his1863 review of the Royal Academy exhibition (*Fraser's*, June 1863).

Rossetti widens the scope of positive influence of "outsiders" to include "one painter of distinguished genius, never represented in the Academy who is three-fourths Italian in blood," a thinly veiled allusion to Dante Rossetti, and William Rossetti then commends the positive influence of the Pre-Raphaelite movement on British art, which accounts for the

[16] Rossetti notes that "Mr. Sir John Everett Millais belongs to a Jersey family."

"symptom of advance" he detects in the 1864 exhibition. Pre-Raphaelitism, says Rossetti, has molded the up-and-coming artists of the Royal Academy, "and will constitute one section of the school as modified by that movement, one form in its advance, one influence toward its further recasting."

The third point, the organizational failures of the Academy, occupies Rossetti's attention for the majority of the article, leaving but brief mention of the specific art on display. This proportion, seen in the four *Fraser's* "exhibition" articles, is reversed in subsequent exhibition reviews for *Academy* probably owing to Rossetti's assignment there as "art critic" sharing some art principles in the process, rather than art movement advocate offering some art criticism. Thus we also detect a shift in Rossetti's critical mode from "polemical" in *Fraser's* to "critical" in *Academy*, and a shift from primarily definitive rhetorical strategy to a predominantly evaluative rhetorical strategy. Taken as a related series, these polemical *Fraser's* articles themselves show "movement:" from the 1861 discussion of what's wrong with the British school to the 1865 article explaining how the PRB movement is improving the Royal Academy. Assessment of Royal Academy deficiencies and failures recurs throughout Rossetti's years as critic, as does his advocacy of the PRB art principles and PRB-related artists; only the strategy changes to conform to Rossetti's editorial assignment.

As Figure 13 shows, Rossetti paid critical attention to many galleries and exhibitions besides those of the Royal Academy, and those notices follow a standard pattern in critical mode as well as rhetorical design. For example, Rossetti published fourteen reviews of Dudley Gallery exhibitions between February of 1874 and March of 1878. To

compare the attributes of the Dudley reviews, these articles can be grouped for quick comparison:

Year	Date	Publication	Topic	Theory	RA	Subject	Mode 1	Mode 2	Mode 3	Keywords
1874	2.07	Academy	Dudley Gallery, part 1	d		art	critical	polemical		medicrity, poor quality, low achievement
1874	2.14	Academy	Dudley Gallery, part 2	d		art	critical			medicrity, poor quality, low achievement
1874	10.31	Academy	Dudley Gallery	d		art	critical			cabinet pictures, oil
1875	2.06	Academy	Dudley Gallery, first notice	d		art	critical	educational		poetic painting; water-colour exhibition
1875	2.2	Academy	Dudley Gallery, second notice	d		art	critical			Dudley, portraits/landscapes, female paint
1875	10.3	Academy	Dudley Gallery, first notice	d		art	critical	polemical		Dudley, oils, Whistler, Watts, Hughes
1875	11.06	Academy	Dudley Gallery, second notice	d		art	critical			Dudley, landscapes, figures, animals
1876	2.05	Academy	Dudley Gallery	d		art	critical	polemical		Dudley, mediocre exhibition
1876	2.12	Academy	Dudley Gallery, second notice	d		art	critical			Dudley, landscapes, figures, animals
1877	2.1	Academy	Dudley Gallery, first notice	d		art	critical			Dudley, figures, landscapes
1877	2.24	Academy	Dudley Gallery, second notice	d		art	critical			Dudley, figures, landscapes, animals
1877	12.01	Academy	Dudley Gallery	d		art	critical			Dudley, landscapes, figures, sculpture
1878	3.09	Academy	Dudley Gallery	d		art	critical			critique, evaluation, comparison
1878	3.23	Academy	Dudley gallery, second notice	d		art	critical			Dudley, hanging, Stillman

(To open this list in a new window, click here.)

The issues Rossetti notes are listed in the "keywords" and "comments" sections, and they are much the same as those associated with his Royal Academy exhibition reviews, with one notable exception. That is, because the Dudley Gallery exhibitions were not strictly Royal Academy presentations, Rossetti notes some of the same discrepancies that afflict the Royal Academy exhibitions (e.g., hanging anomalies February 7, 1874 and March 23, 1878), but there's little organizational focus or direct institutional critique of the Royal Academy. Rather, Rossetti's focus remains on the examples of bad art, poorly performing artists (note Rossetti's censure of Charles Leslie for lowering himself to "fashionable" painting, November 6, 1975), and a viewing public accepting of such poor art.

Post-*Academy* Years: Publication Shift

When Rossetti's years as *Academy* art critic abruptly ended in 1878, the subject matter of his reviews shifted just as dramatically:

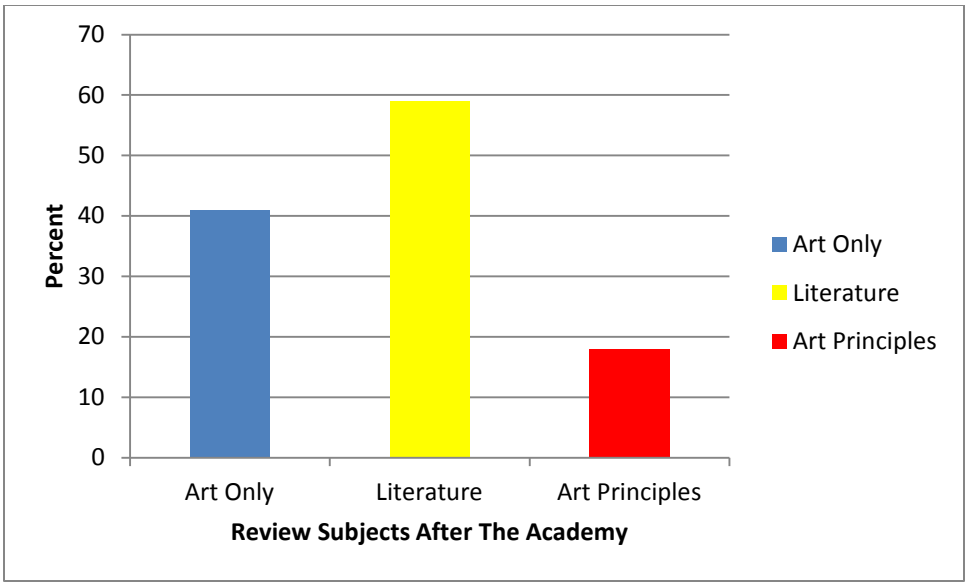


Figure 15: Review Subjects after *Academy*.

Compare the 42% "art only" percentage with the overall Academy subject percentage in Figure 8 and the 70% "art only" selection rate in his overall publication in Figure 9 and it is clear that William Rossetti's critical focus shifted dramatically and permanently after his association with *Academy* ended.

Note, too, the percentage of the post-*Academy* articles containing art principle statements: 18% as compared to 12% in the total collection. This percentage remains largely unchanged and relatively consistent statistically, considering the statistical concept of standard deviation[17] and the reduction in publication frequency in the last third of Rossetti's writing career compared to the middle portion (see Figure 1: Article Distribution by Year).

As noted earlier, even during Rossetti's years as *Academy* art critic, he also published articles pertaining to literature. For example, among Rossetti's early years as *Academy* art critic, he also published an account bringing to light new details discovered about Shelley's drowning (*Academy*, December 4, 1875) as well as an article presenting details of Shelley's

[17] A standard concept of statistics is that any result within the standard deviation of plus or minus 1% can be considered within the norm.

murder (*Musical Week*, December 4, 1875). These two essays in the "other" category contain only journalistic, historical facts and neither critique nor evaluate, but like most of Rossetti's critical articles, the rhetorical approach is definitive: facts Rossetti shares that define the subject he writes about. For example, in the February 13, 1886 *Athenaeum*, Rossetti announces a meeting of the newly-formed Shelley Society. Also, in the January 23, 1909 *Athenaeum*, Rossetti announces the details of a Ruskin and British art memorial in Venice. After 1879, the frequency of purely critical articles diminishes, as Rossetti focused on "historical" articles and an occasional polemical article.

Nonetheless, the apparent shift in the focus of Rossetti's periodical articles from art to literature mirrors the topical emphasis of his other publications during that period. Between 1870 and 1880, Rossetti's busiest years as *Academy* art critic, he edited twenty-four poetical collections, including works by Longfellow, Byron, Scott, Shelley, Hood, Burns, Milton, Campbell, Wordsworth, Keats, Coleridge, Moore, Cowper, Pope, Blake, and Shakespeare. Also, in 1874, Rossetti delivered a two-part lecture entitled "The Life and Writings of Shelley" at the Midland Institute in Birmingham, the first of several literature-related lectures he would deliver in England and America. The two Shelley lectures at the Midland Institute were later published in *The University Magazine* in February of 1878 and March of 1878.

Major personal life events impacted Rossetti's life from 1870 onward as well. During that decade, Rossetti married and had three children. Although the time entailed in both the viewing of art and the writing of critical reviews became a "stale" duty (*Reminiscences* 2:469), Rossetti remarked, "The money thence derived is of some importance to me" (*Letters* fn 369). Regarding his abrupt replacement as art critic for

Academy, Rossetti noted, "I was now a family man, and not justified in throwing up any source of regular income, I was fully minded to continue my function as art critic" (*Reminiscences* 2:469). Rossetti never gives a specific reason for his departure from *Academy* in either of his memoirs, although in his letters Peattie identifies a subtle mention of Rossetti denying the editor's erroneous notion that Rossetti wanted to quit (*Letters* fn 369). Going forward after leaving *Academy*, it was clear that Rossetti would continue to publish professionally and that an ever-larger percentage of the writing would focus on literature and literature-related topics.

Starting in 1868, Rossetti's publication as editor displays thus:

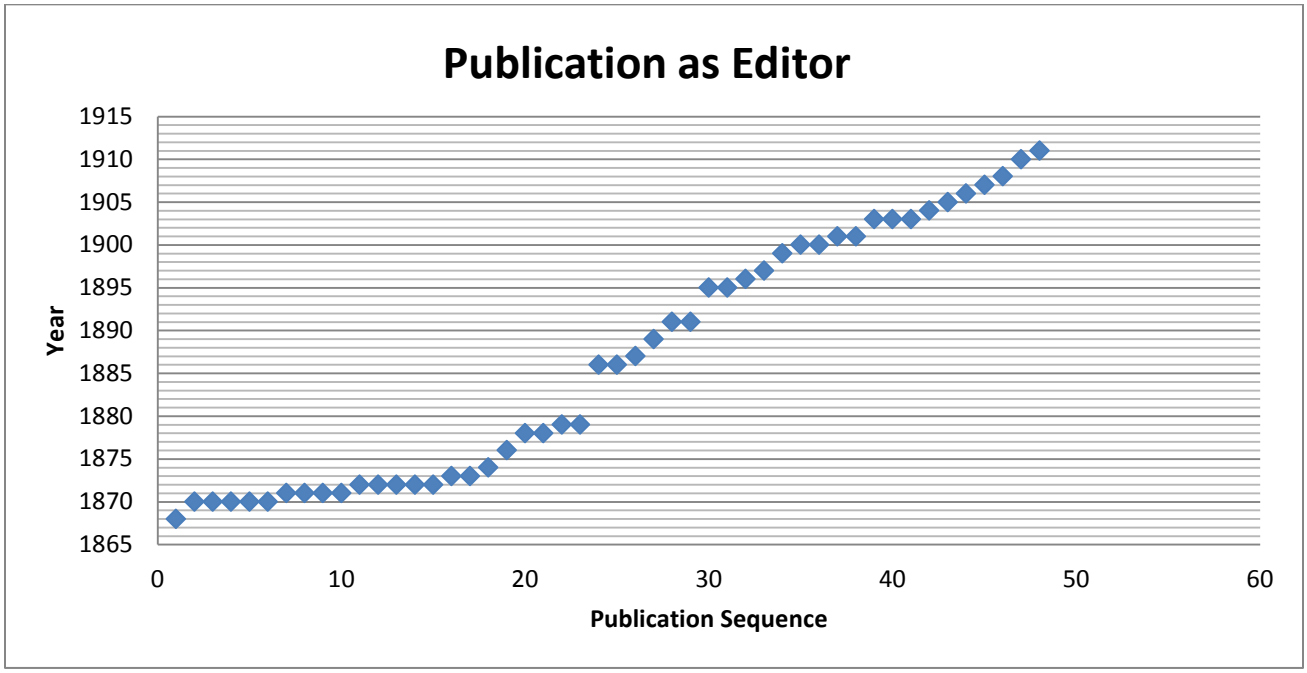


Figure 16: Rossetti Publication as Editor.

Rossetti's first opportunity to edit a published collection came in 1868 when Bertrand Payne of Moxon read Rossetti's periodical notes on Shelley and asked him to edit a new Shelley edition, an opportunity which he immediately accepted, observing, "nothing could possibly have been offered to me more conformable to my liking" (*Reminiscences* 2:359).

Rossetti would edit twenty-one more collections for Moxon, plus several other publishers, including a number of works related to Dante Gabriel Rossetti, Christina Rossetti, Gabriel Pasquale Rossetti, as well as his own memoirs. The family-related editions account for one third of Rossetti's total publication as editor, and they are spread out regularly after 1885:

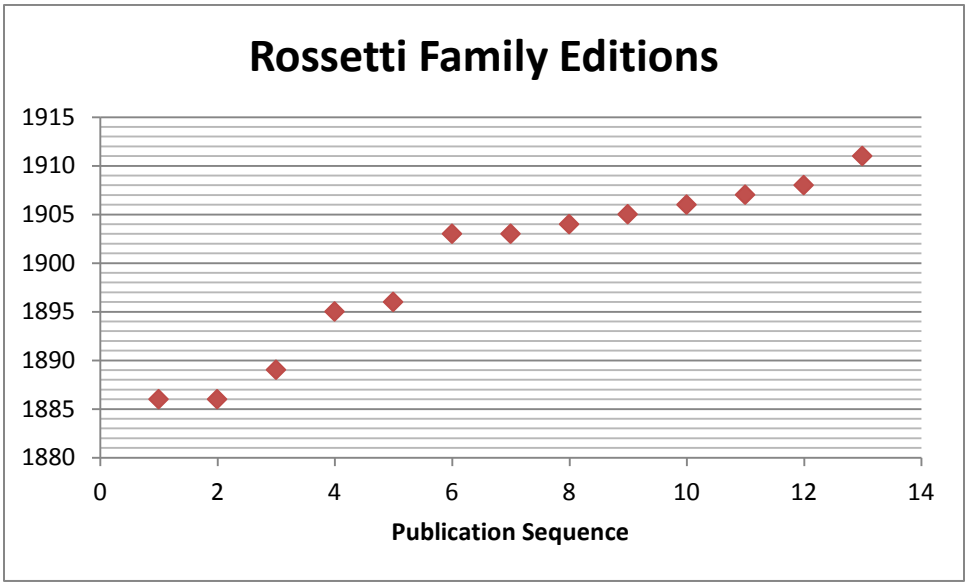


Figure 17: Rossetti Family Editions

Also, following the death of Dante Rossetti in 1882, William took on the role of family archivist, organizing his brother's collected works and papers, preparing them for preservation and publication. The time and attention these tasks required of William Rossetti, as well as the time required to secure Dante Rossetti's affairs in his last years as well as to perform as executor of his estate, may account for the non-periodical publication gap between 1880 and 1885. He resumed his editorial publication with *The Collected Works of Dante Gabriel Rossetti* (London, Ellis and Scrutton, 1886).

There is a similar publication gap between 1890 and 1895, the years when his sister and wife suffered their final illness and death from cancer and tuberculosis respectively, in 1894.

His next edited collection, *New Poems by Christina Rossetti* (Macmillan, 1896), appeared nearly two years later.

Ultimately, there is a distinct shift in Rossetti's critical mode and rhetorical strategy after his departure from *Academy*:

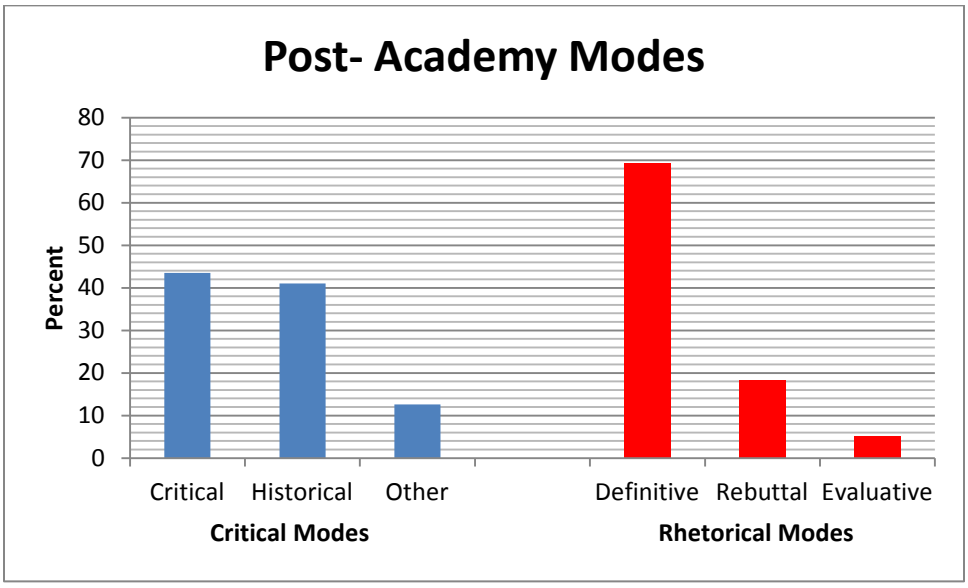


Figure 18: Post-*Academy* Modes

Compare these percentages to those compiled from Rossetti's reviews spanning 1851 through his time at *Academy*:

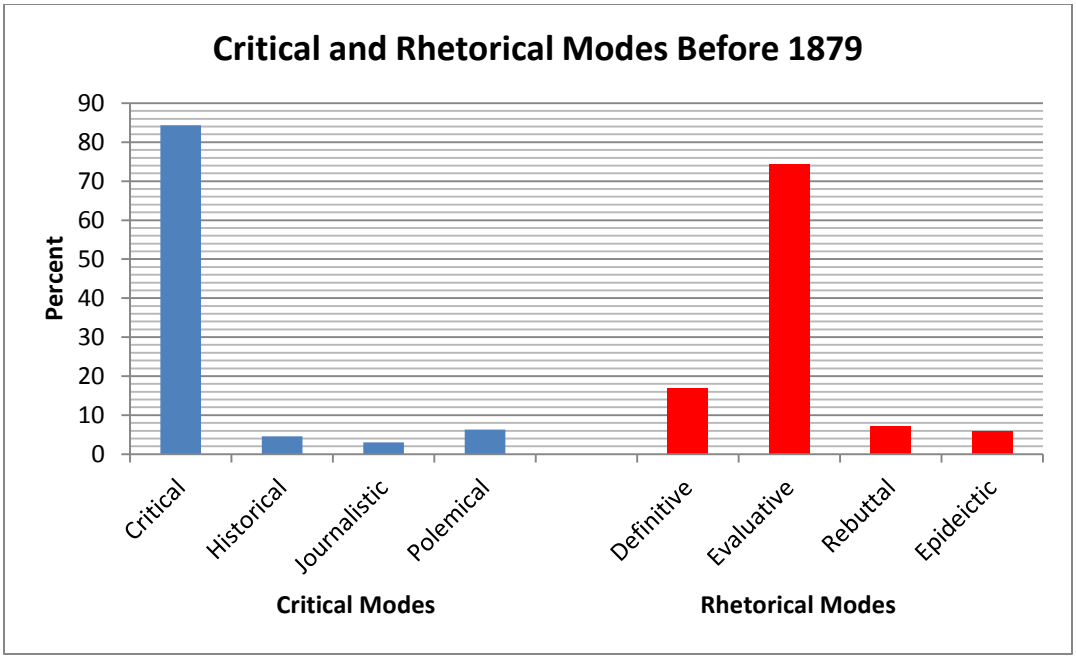


Figure 19: Critical and Rhetorical Modes Before 1879

The comparison of Figures 18 and 19 shows a marked change in both critical and rhetorical modes of Rossetti's periodical articles. These changes reflect major changes in William Rossetti's life beginning with his departure from *Academy*. First, without the duty to produce gallery reviews of the major seasonal exhibitions, the requirement for Rossetti to generate evaluative critical arguments was necessitated less frequently, so he employed the evaluative mode a lesser percentage of the time. Specifically, from 1880 onward, Rossetti's periodical articles dealt with art alone in 41% of the total articles (see figure 15). As mentioned earlier, in Rossetti's work as art critic, he most often chose an evaluative argumentative structure owing to his duty to *Academy* rather than his stated interest in promoting the PRB-movement.

But as significantly, Rossetti's attention shifted from predominantly art-related subjects to more archival topics, with two major concentrations: the literary and historical significance of poets such as Shelley and Browning, and the written material collected from

Rossetti's own family, including Dante Gabriel Rossetti, Christina Grace Rossetti, Gabriel Pasquale Giuseppe Rossetti[18] and John Polidori[19].

This largely historical, biographical and archival focus began to dominate Rossetti's writing in the mid- to late-1880s following the death of his brother, and it became his chosen writing occupation in 1894 upon his retirement from the Office of Inland Revenue (*Reminiscences* 2:553). The articles focused on historical subjects comprise just over 11% of the total collection of articles. The specific focus of these articles can be graphically depicted:

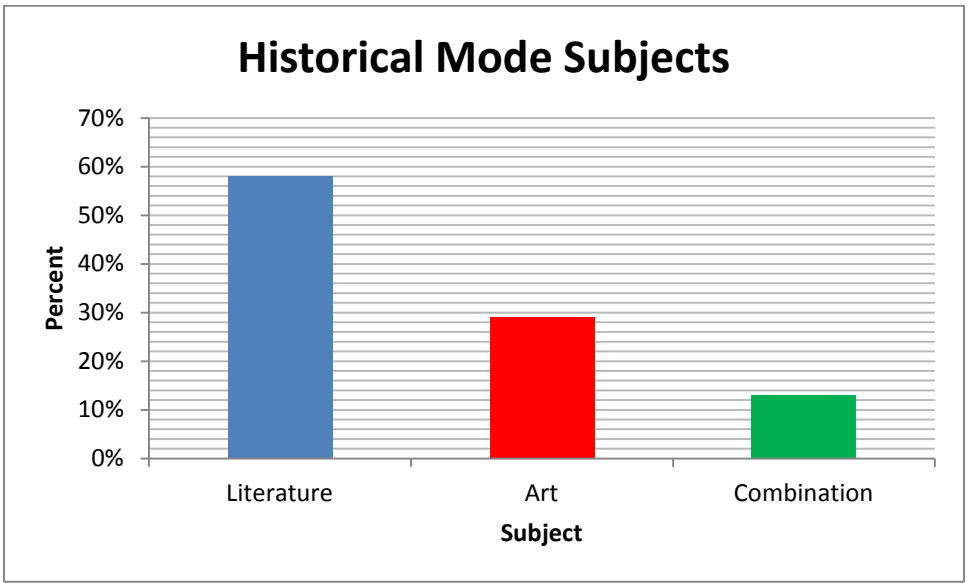


Figure 20: Historical Mode Subjects

Literature and literary figures are the subject of most of the articles in the historical mode, with an exceptional section termed "combination" which is comprised of articles focused on both art and literature. Those combination articles are the three-part series entitled "The Portraits of Browning" which will be discussed in detail later. The largest percentage of the

[18] Gabriel Pasquale Giuseppe Rossetti (1783-1854) was William Michael Rossetti's father.
[19] John Polidori (1795-1821) was the brother of William Rossetti's mother, Frances Mary Lavinia Polidori (1800-1886).

historical mode articles are focused on literature, with five of the twenty-four (or—over 25%) focused on Shelley. This includes the Edward John Trelawny interview series which will be discussed later, as well as unrelated articles that set straight historical facts, such as the deaths of Gustave Courbet (*Academy*, January 5, 1878) and Seymour Kirkup (*Athenaeum*, May 29, 1880).

In the case of Courbet, Rossetti's article contains a subtext of concern for the plight of artists who must constantly worry over financial matters, particularly when they do not have the support of the dominating body of art critics in their home country. The article on Kirkup is largely memorial in nature, giving a brief history of Kirkup and his study of Dante. Although not mentioned in the article, Rossetti recounts in his journal his connection to Kirkup through mutual interest in Shelley, and notes that Kirkup was responsible for Rossetti's introduction to Edward John Trelawny (*Reminiscences* 2:367, 375).

Among the seven strictly art-related articles is one significant, standalone retrospective of the Pre-Raphaelite movement (*Magazine of Art*, January, 1881) a firsthand account of the movement starting in 1848. Rossetti describes the five artists in the original group as well as the two later additions (James Collinson and Frederick George Stephens), relating the early history of each artist during the formative stages of the movement. The article is definitive in design, with Rossetti providing first-person historical details some thirty years after the inception of Pre-Raphaelitism as a defining historical account of the movement and its founding members.

This article contains one noticeable inconsistency regarding Rossetti's public account of Ruskin's letters to *The Times* defending the Pre-Raphaelites in 1850. Speaking of the critical firestorm endured by the 1850 Pre-Raphaelite exhibitors, Rossetti states "The objurgations

had now risen to such a height that Ruskin felt incited to intervene, an act that was entirely spontaneous on his part, and dependent on no personal liking for the artists, not one of whom, I think, knew anything of him at the time, or had studied his writings" (436). This conflicts with Rossetti's account in the *PRB Diaries*, in which he claimed that Coventry Patmore, a contributor to *The Germ*, was induced by the PRB to approach Ruskin for the purpose of encouraging him to write something in defense of the PRB-movement (*PRB Diaries* 299).

In this article, Rossetti claims vindication for the Pre-Raphaelite movement which, in its 1848 inception, endured much critical disapproval from conventional art critics. Rossetti defines the PRB success that can finally be recognized thirty years later, concluding that Pre-Raphaelitism had "fought its uphill fight into public regard, to be soon followed by a period of extensive influence, in which it had ardent enthusiasts outside as well as numerous imitators and disciples within the pale of art" (437).

Rossetti's shift toward historical writing was deliberate, and he justified spending his writing time on other than original work by claiming "I have not an originating mind," explaining that he was gratified by the largely historical work he chose to organize and ready for publication (*Reminiscences* 2:560-561) once he no longer had office hours in Somerset House[20] to keep. Examples of this new writing vector come from many periodical sources.

For example, one interrelated set of articles also underscores both the interactive nature of periodical criticism as well as Rossetti's focus on family history. In 1880, Harry Quilter[21] alleged in an article for *Macmillan's Magazine* that William Rossetti was not capable of producing unbiased critique of Dante Gabriel Rossetti's work because of the family

[20] Somerset House was the location of the Department of Inland Revenue where Rossetti worked for 49 years (*Reminiscences* 2:553).
[21] Harry Quilter (1851-1907), art critic for *Spectator, The Times*.

relationship between the critic and the artist-poet. Rossetti rebutted Quilter in *The Athenaeum* later that year (November 13, 1880) and that same month, *Macmillan's Magazine* published opposing letters on the subject from Quilter and Rossetti one on top of the other on a single page (November 1880). Rossetti directly refutes Quilter with no attempt to evaluate Quilter's claim or produce any sort of deductive rebuttal. Rather, he simply defines the facts in terms of his own knowledge that he never did attempt to write art criticism of his brother's paintings or poetry. This exchange demonstrates the interactive, conversational nature of periodical criticism as Rossetti sparred with Quilter over the issue of unbiased (or biased) criticism. Rossetti refutes Quilter, relying on his firsthand facts as the definitive truth regarding the subject in dispute.

Other articles focused on historical or biographical subjects include both family and well-known writers. For an example of family-related articles, Rossetti produced several multi-part periodical series related to Dante Rossetti: in 1884, he wrote the three part series "Notes on Rossetti and His Works" (*Art Journal* May 1884, June 1884, July 1884). As was typical of Rossetti's biographical articles concerning his brother, Rossetti mixed biographical details with explanations of artistic expressions, organized by linking major works to major life events in Dante Rossetti's life.

The first article covers the works and details pertaining to Dante Rossetti's early life, including his introduction to the artists with whom he formed the Pre-Raphaelite Brotherhood as well as his early association with John Ruskin and Elizabeth Siddall[22]. The second part, published the following month, covers the middle years of Dante Rossetti's life, including his relationship with many key friends such as William Bell Scott. Rossetti calls on

[22] *Elizabeth* Eleanor *Siddal* (25 July 1829 – 11 February 1862) Dante Gabriel Rossetti's wife.

firsthand experience to dispel inaccurate reports of traits and actions attributed to his brother, as well as clarifying some of the conventions of Dante Rossetti's professional methods.

Part three concludes with more biographical and firsthand contextual details of Dante Rossetti's work that only his brother could know from the closeness of his association with the painter-poet. The third and final article in the series extends from 1870 to Dante Rossetti's death in 1882. The series is largely historical with little or no attempt to interpret events or actions beyond carefully stating their historical accuracy. The rhetorical design is largely definitive, seeking to inscribe an accurate history of Dante Rossetti's work and life.

Rossetti also wrote a three part series (hyperlinked below) entitled "Portraits of Dante Gabriel Rossetti" for *Magazine of Art* published early in 1889. The series considered key portraits done of Dante Rossetti in tandem with the major biographical waypoints in his life transpiring in the time period of the various pictures. His stated purpose is "to give some account of the portraits in question, taking them as near as may be in order." As a result, Rossetti produces a chronology not only of the historical events of significance occurring around the time of the portraits, but also of his brother's and his own earliest years and subsequent events up to and even after Dante Gabriel Rossetti's death.

William Rossetti's firsthand familiarity with his brother allows him to explain the portraits, their intent and execution as he saw them unfold, as well to judge the accuracy of the artistic portrayal. That in turn allows Rossetti to speak of Dante Gabriel's actual personality and character as it existed during his lifetime, including how he thought and acted, what endeavors he felt were important, and how he interacted with others, plus his focus on the art world—and the art world on him as well.

The first installment was published January, 1889, covering early portraits of Dante Rossetti and concluding with the sketch drawn of him only hours after his death. The second installment followed a week later and covered the years 1853 to 1882, including portraits made of Dante Rossetti in the early Pre-Raphaelite years along with the historical and biographical details of that time period. The final installment appeared later that month and links portraits to historical details of events, the painters, many of whom were Pre-Raphaelite figures, and Dante Rossetti. Rossetti's rhetorical intent in these essays is to construct a definitive picture of Dante Rossetti and the important events of his life as an artist. Nonetheless, there is a detectable subtext of brotherly admiration in the narrative as a whole.

It's also significant that although Rossetti repeatedly claims to rely on facts alone for an unbiased historical accounting of his brother's life, there is evidence that William Rossetti went beyond just "the facts" in the biographical writing related to Dante Rossetti: in more than one letter, William Rossetti describes destroying correspondence between Dante Rossetti, Algernon Swinburne and Fanny Cornforth that were well outside the boundaries of Victorian propriety, and Rossetti consigned the letters to the fire in his fireplace (*Letters* 441, 447). This is not the only instance in which Rossetti omitted or altered details in one of his historical accounts. Early on in the PRB history discussed earlier, Rossetti reported that Coventry Patmore, a contributor to *The Germ*, was encouraged by the group to suggest to John Ruskin that he should "write something about the PRB" (*PRB Diaries* 299), and Ruskin obliged. As noted earlier, this statement conflicts with Rossetti's article *The Pre-Raphaelite Brotherhood* (*Magazine of Art*, January 1881) in which he stated that "Ruskin felt incited to intervene—an act entirely spontaneous on his part, and dependent on no personal liking for the artists, not one of whom, I think, knew anything of him at the time, or had studied his

writings" (456). This discrepancy has not been detected or described by historians in any published work to date. But the evidence makes it apparent that by either design or omission, William Rossetti's historical accounts were not always accurate.

Other than these two series related to Dante Rossetti, much of Rossetti's historical and biographical work related to family members languished unpublished for many years. Nonetheless, Rossetti's intention seemed primarily aimed at completing the work and having it ready for publication when public interest induced a publisher to undertake the work.

Rossetti published a group of articles organized like the three-part "Portraits of Dante Rossetti" series focused on portraiture of Robert Browning early in 1890. The first article in the three part series appeared in *Art Journal* in January, 1890. Rossetti proposes to discuss the quantitative features of the Browning portraits in the context of Browning's life as Rossetti remembers the details from firsthand experience. This personal experience includes Rossetti's association with both Browning and Tennyson together in many of the detailed anecdotes, allowing Rossetti to compare the physical characteristics of both figures, as well as their mannerisms and even tone of voice.

The second article includes a description of a portrait done by PRB artist George Frederick Watts, allowing Rossetti to reprise the rhetorical modality typical of his earlier commentary in *Academy*: where possible, he deploys a PRB example as the definition of good art. More details of Browning's lifetime as well as the evolving physical appearance of Browning comprise the second installment of a defining article regarding the writer and artist.

The final installment was published later that month, focused on portraits from 1879. The pattern of the first two essays is repeated: Rossetti describes quantitative features of the

portrait, then discusses how well the artistic portrait captures the essence of Browning's characteristics, personality and appearance based on historical and firsthand accounts, plus secondhand description, some from Browning's family. Rossetti's discussion of some portrait-makers depiction of Browning's facial features develops into an exploration of Browning's ethnicity and in the course of that question, his family lineage is examined.

Like the multi-part series on Dante Rossetti, the Browning series is a clear attempt by William Rossetti to define the lives, appearances and significant events of the two artists based on what Rossetti conceives of as facts. The rhetorical structure is decidedly of a definitive nature, with Rossetti writing from the perspective of facts as he knew them, much of them from firsthand experience. Rossetti employs an interesting organizing scheme, linking the chronology of paintings with historical details occurring at the time of the painting. In the Dante Rossetti series as well as the Browning series, Rossetti uses this strategy to organize his narrative composed mainly of factual, firsthand remembrances with the aim of creating definitive historical portraits of both figures.

Rossetti wrote a three-part series for *Athenaeum* in 1882 that centered on his lengthy interviews with Edward John Trelawny regarding Trelawny's firsthand experience with Shelley. The series is declared to be an unedited publication of William Rossetti's interview journals written during visits with Trelawny for the main purpose of gleaning Trelawny's firsthand impressions of Shelley. The first installment was published in the July 15, 1882 *Athenaeum*, covering discussions Rossetti held with Trelawny from 1869 through February of 1871. Rossetti said of his association with Trelawny, "On all grounds I was anxious to get the benefit of Edward John Trelawny's knowledge of Shelley, the man and the poet, and felt proud of coming into relation with a person so interesting in himself, so closely associated

with Shelley and a Byron, and so imbued with immortal memories . . .” (*Reminiscences* 2:371). The admiration was returned, Rossetti said, recalling a statement by Mrs. Call (Trelawny’s daughter) who said “her father often spoke to her, about me, as so valued by him: in fact, he said I was the only entirely reliable man about facts he had ever met” (*Reminiscences* 2:370).

The second article was published in the July 29, 1882 *Athenaeum* and covers talks with Edward John Trelawny from February of 1872 to April of 1873, including graphic details of Shelley’s funeral pyre and the transfer of an artifact from Shelley’s remains from Trelawny to Rossetti. The final installment appeared in the August 5, 1882 *Athenaeum*, covering talks with Trelawny from 1873 to Trelawny’s decline and death in 1882. The entire series is journalistic in nature, with Rossetti offering a firsthand impression of Trelawny, and presenting Trelawny’s firsthand recollection of Shelley and the important details of his life in a definitive, journalistic picture for periodical readers.

After leaving *Academy*, Rossetti’s art reviews in periodical publications all but ceased, but his appraisal of artwork did not. After relinquishing his post as *Academy* art critic, Rossetti continued his critical work outside of periodical publication, reviewing and determining the value of private art collections for the Department of Inland Revenue (*Reminiscences* 2:546). In this capacity, he reviewed and set official tax valuations on dozens of collections between 1894 and 1903, including those of John Ruskin and PRB-movement artist Henry Moore (*Reminiscences* 2:547).

The final dozen articles in this collection spanning the years 1892 to 1904 are of an informative nature, clarifying some points and adding to the collective information on others, but largely avoiding evaluative or any argument structures other than definitive or memorial

notices. Rossetti's art criticism continued in the form of official work for the Office of Inland revenue as well as through service as a judge for competitive art shows such as the International Art Exhibition in San Remo, Italy in 1894 (*Reminiscences* 2:550). Nonetheless, for the most part Rossetti's writing focus shifted gradually but distinctly from 1890 onward from periodical art criticism to historical, biographical work as writer and editor, most of it outside the realm of periodical publications.

Findings and Conclusions

William Michael Rossetti's articles published over half a century reflect his encounters with British art as a critic and also as a founder and lifelong advocate of the Pre-Raphaelite movement as it emerged as a force in British painting. In addition, Rossetti's active engagement of significant topics in art and literature as well as his interaction in print with other critics produces a dynamic view of mid-to-late Victorian culture and criticism. The personalities, principles and competing art movements interact on the pages of Rossetti's criticism, documented by his letters, journals and memoirs.

Referencing 211 articles from the early to the final period of Rossetti's writing career, each annotated and categorized by date, publication, subject, writing mode, key words, judgment standards and rhetorical design, we can now extrapolate patterns exposed by all of the above facets that present a detailed and dynamic picture of a prolific Victorian critic operating at the heart of Victorian periodical criticism. From the in-depth, digitally-assisted analysis of 211 of Rossetti's periodical articles, specifics of Rossetti's operating methods, intent and effect become evident with a degree of accuracy and detail heretofore not possible to produce. The emerging patterns reveal his dealings with art and literature and his effect on the critical colloquy that was nineteenth century periodical criticism.

First, here is the publication distribution pattern of the 211 periodical articles by year:

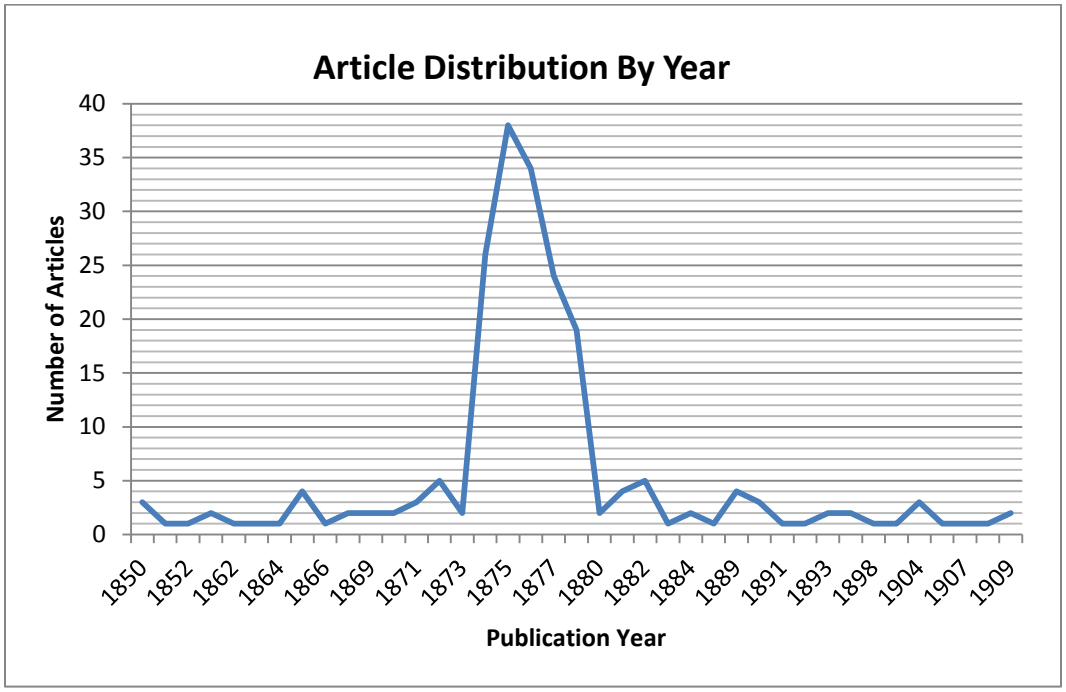


Figure 21: Article Distribution by Year

Rossetti's most active publication period is clearly depicted, reflecting his years as art critic for *Academy*. Throughout Rossetti's periodical publication years, Rossetti produced articles frequently highlighting art principles. These articles occur on a regular basis throughout his writing career:

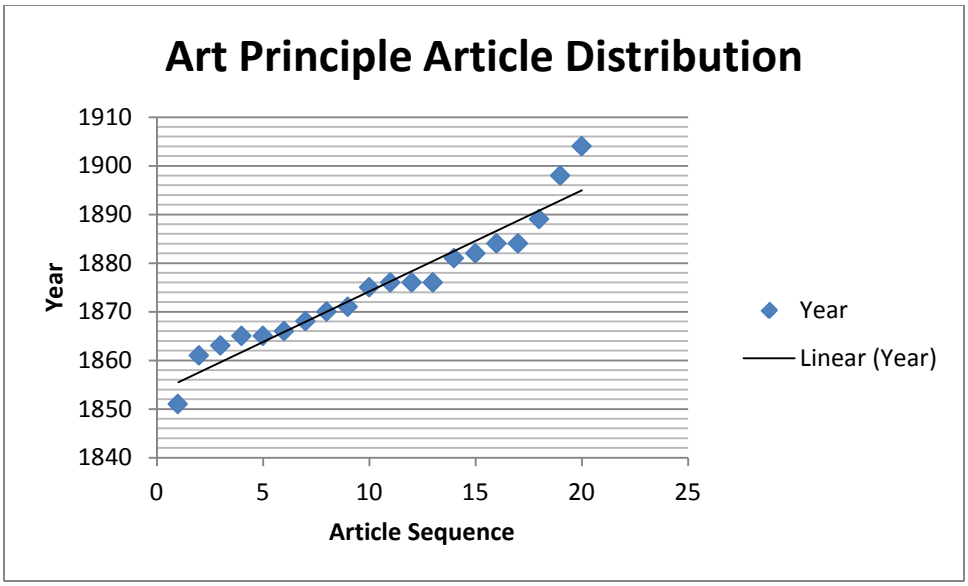


Figure 6: Art Principle Article Distribution

Three quarters of these art principle-related articles pertain to painting and sculpture, and the remainder to literature. As has been discussed, these art principles resist redaction into a set of rules or codes. Rather they are evident in the examples Rossetti presents as the standards of successful art, typically in the work of a PRB-movement artist or writer. Rossetti is always careful to refer to Pre-Raphaelitism as a movement rather than a school with fixed rules for the production of art, a sharp contrast to the reality of the Royal Academy.

The three argumentative modes Rossetti employs in these articles are definitive, evaluative and rebuttal, and they occur in the following proportions:

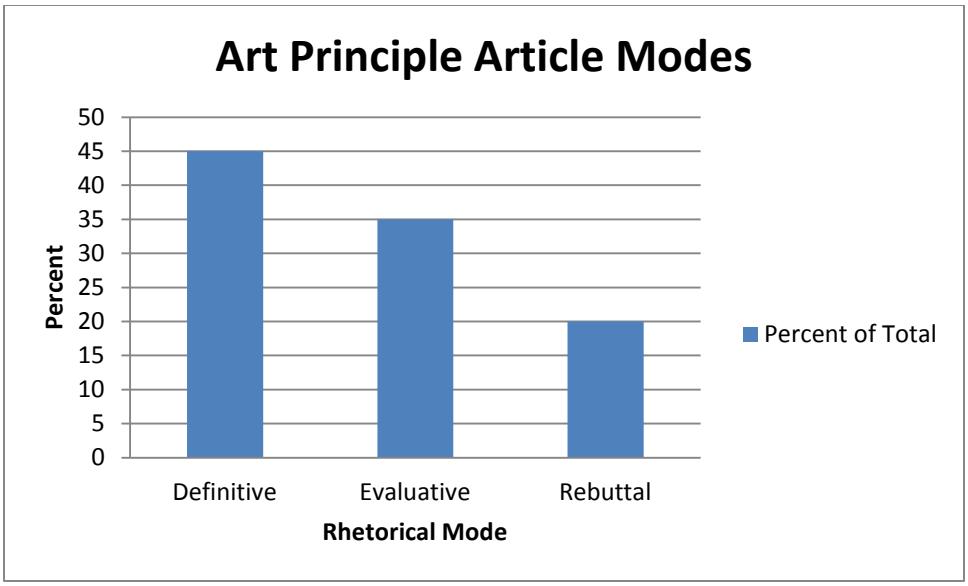


Figure 7: Art Principle Rhetorical Mode

The rhetorical modes evident in these articles differ detectably from those displayed in the overall collection in a substantial way. In the analysis of modes in the entire collection spanning 1851-1909, employment of "evaluative" argument modes occurred in 62% of the full collection versus only 35% in the art principle articles. By contrast, in the art principle articles, the predominant mode was definitive (45%) versus the distinctly lower rate (24%) in the overall collection.

This is a major shift in the strategy employed by Rossetti: in articles designed to state Rossetti's art principles, he chooses to "define" the principles rather than simply "evaluate" the current standard by means of comparison to what Prettejohn terms an alterity of the past executed in the present day by a PRB-aligned artist. Also, all of the principle-related articles contain a "deliberative" element, calling for action going forward rather than simply presenting an evaluation of an art piece or an exhibition, a component evidenced inconsistently in the total collection of articles.

Wherever possible, Rossetti employs the definition argument strategy with a deliberative component, which allows Rossetti to accomplish two ongoing objectives. First, he was able to promote the work of PRB-aligned artists and second, he was able to displace rather than dispute Academy-related art conventions that conflicted with those of the PRB movement. Promotion of like-minded artists and writers is a recurring trend throughout Rossetti's periodical publication. It is also worth bearing in mind that the lopsided total of evaluative arguments stems from the large number of art reviews he was required to produce for *Academy* which account for a large portion of his critical work.

Viewing Rossetti's work in this 211 article collection over the fifty-nine year span of publication, the subject matter can be compared:

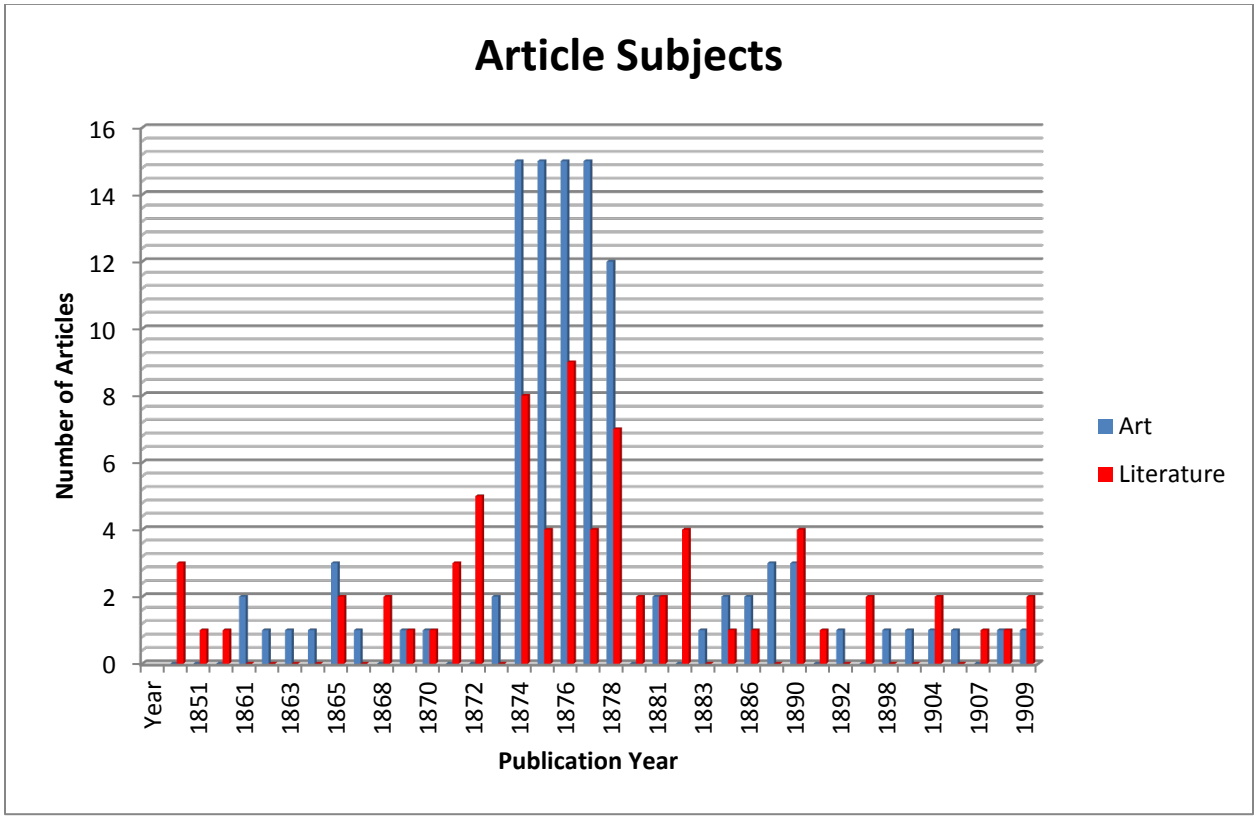


Figure 22: Article Subjects

By capping the chart totals at 15,[23] we can magnify the pattern of subjects more clearly. From this depiction (Figure 20), we can see that from very early in his writing career, Rossetti focused on both art and literature. Although literature as a subject is dwarfed by the total number of articles on art, it is evident that literature was a consistent focus during Rossetti's entire periodical writing career, roughly following the total number of literature articles and thereby remaining in a consistent proportion.

We can view Rossetti's operating mode (critical, polemical or all other modes) over his periodical publication history in a graph capped in the same manner as Figure 20 in order to clarify the patterns that extend throughout the chart:

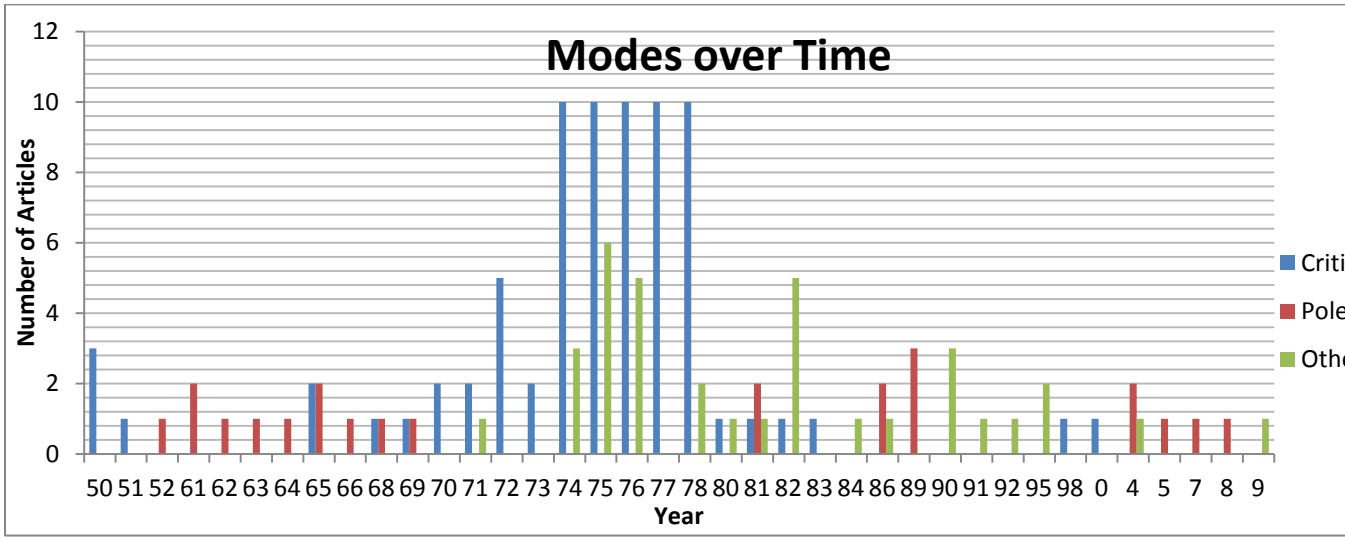


Figure 23: Modes Over Time

For more clarity, we can split this chart into two sections. The first covers Rossetti's early years through his tenure at *Academy*:

[23] By capping the totals, we expand the lower portion of the chart for greater detail.

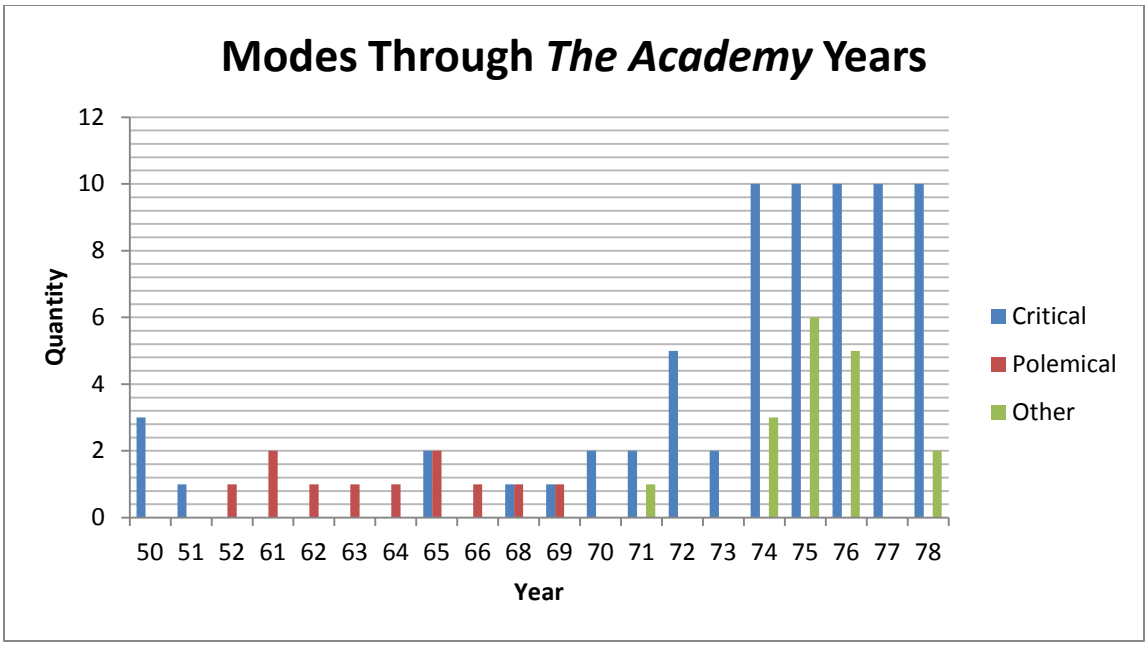


Figure 24: Modes Through *Academy* Years

The primary argumentative structure Rossetti employed in these articles is "evaluative," offering an appraisal of either art or literature from the standpoint of the work's value as an artistic or literary work. The next most frequently employed rhetorical structure is "definitive," identifying, classifying and defining a work of art or literature. The final two fractionally employed argument modes are "rebuttal," which Rossetti employs to refute or counter an argument regarding art or literature; and lastly, a handful of "epideictic" articles offering memorial praise for an artist or writer.

Rossetti initially focused on literature (see Figure 20) writing in a definitive rhetorical mode but very early on, that mode becomes polemical. The shift occurs very near the time when the first Pre-Raphaelite exhibitions took place,[24] garnering the negative reviews previously discussed. Also as we have noted in several places in this study, Rossetti's earliest reviews in 1850 and 1851 were focused on literature, beginning with his reviews of Clough,

[24] The Exhibition of 1850.

Arnold and Browning for *The Germ;* and in all three, Rossetti presents the authors as exemplars of what is artistically excellent by critically evaluating the design and effect of the artists' work. The *Germ* articles are noteworthy in their literary, essay-like quality that contrasts with the more journalistic quality of the *Academy* articles that comprises the largest percentage of his publications.

As noted regarding Joaquin Miller's *Song of the Sierras*, the end result of the artistic endeavor is what Rossetti claims as the definition of superior artwork, independent of strict form and adherence to convention and regardless of whether the subject of the article was art or literature, addressed consistently to both with the same definitive rhetorical strategy: the results, not the process or prescribed methods, validates or invalidates art.

As L'Enfant notes, it is unusual that as a critic, Rossetti does not express a codified set of artistic principles beyond a consistent appreciation for what he perceives as beauty in art (L'Enfant 317). Rather than in a set of formalized beliefs, Rossetti's critical authority resides in the examples he employs. It is significant that Rossetti considers art to be inherent in both writing, as in Miller's work, and in painting with little or no distinction between the media involved. The deliberate choice of three literary works for his first analyses of artistic value in *The Germ*, the flagship publication of the Pre-Raphaelite Brotherhood, underscores two important findings. First, for Rossetti art is the universal quantity and quality under consideration and the media simply the form of expression and second, both media can be defined by successful examples of work and artists. This is the consistent pattern of definitive critique Rossetti employs in most of his critical articles in periodicals.

Rossetti's earliest *Germ* articles concerning poetry underscore the same priorities of authenticity and naturalness that he maintained were the core objectives of the pre-

Raphaelite painters, as has been previously noted. The significant difference is in Rossetti's early, purely critical approach prior to the periodical press's setting the Pre-Raphaelites on the defensive, at which point the articles indicate a shift to a largely polemical mode from 1852 to 1869.

The polemical mode recedes as Rossetti assumes duties as art critic for *Academy* in 1870, but the basis of his critical authority remains unchanged: paradigmatic examples of PRB-related artists designing and executing good artistic expression, contrasted with the failure of most Royal Academy-constrained artists to accomplish any authentic artistic success.

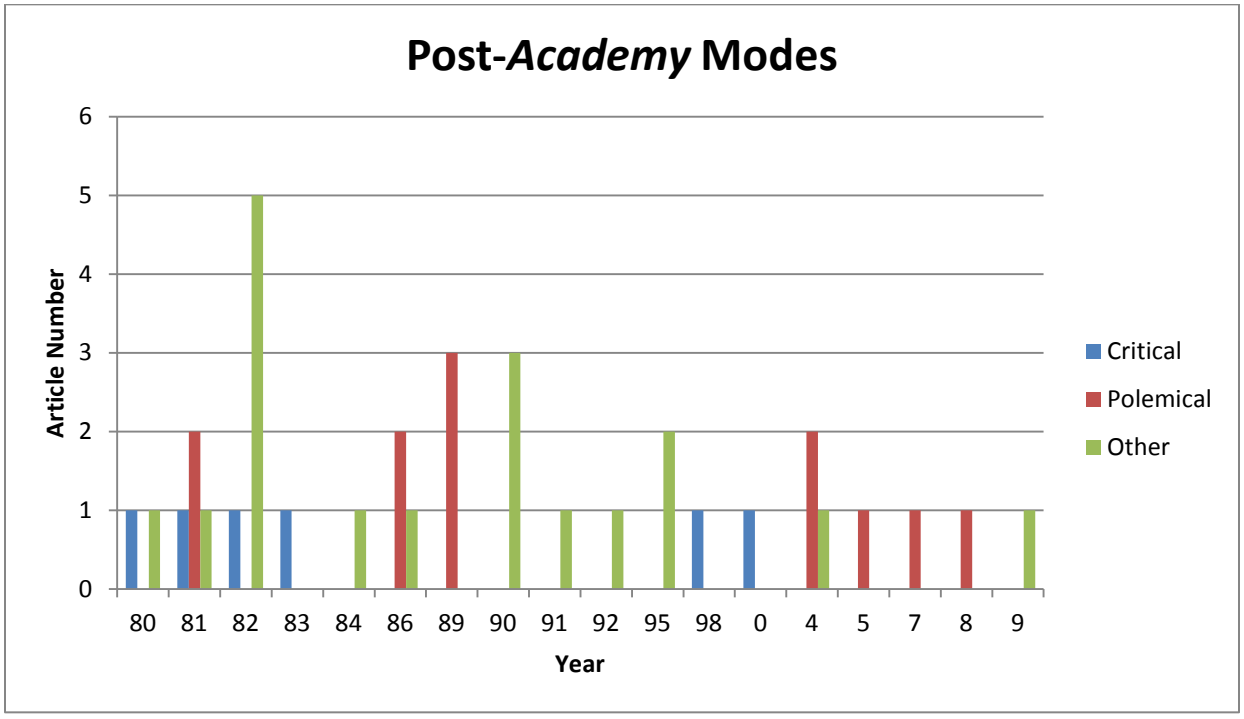


Figure 25: Post-*Academy* Modes

Figure 24 shows how Rossetti's critical mode after 1870, the year when he took over as art critic for *Academy*, shifted from the polemical to the critical mode predominantly. The "Other" modes depicted refer to "Historical," "Educational" and "Journalistic" modes: in

the historical mode, Rossetti states historical facts in articles whose primary focus is events or details pertaining to a historical account.

Having examined the specific quantities and multiple examples of Rossetti's articles over various time periods (pre-*Academy*, *Academy*, and post-*Academy*), a detailed picture can be formed of Rossetti's emphasis and focus in his most often pursued writing modes: critical, historical and polemical. Beginning with Rossetti operating as a critic, here is a comparison of the subjects and rhetorical modes he employed:

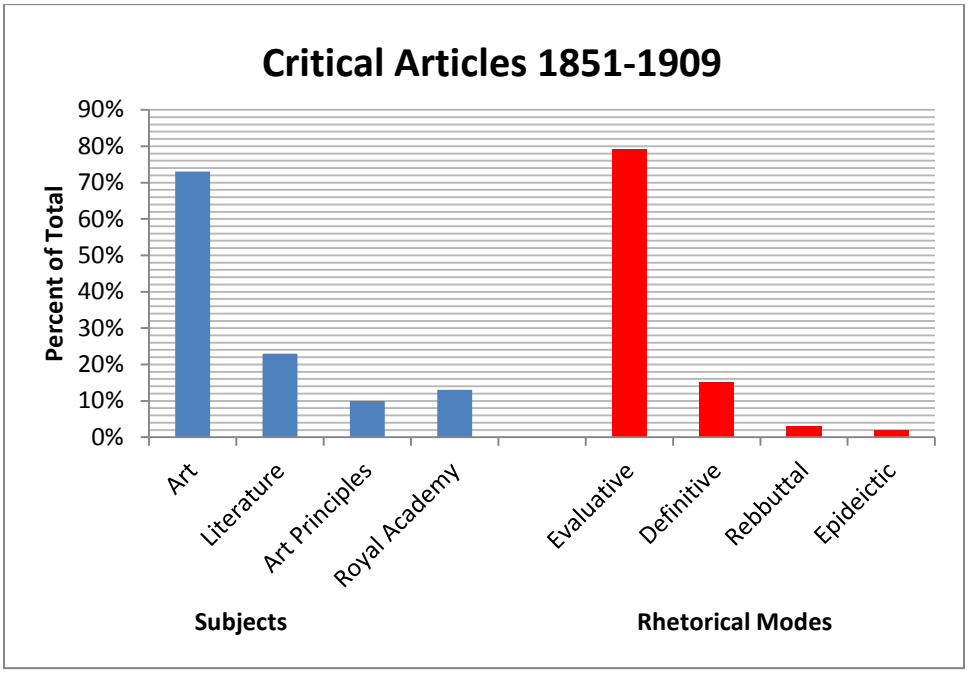


Figure 26: Critical Articles 1851-1909

At a glance, it is clear that the predominant subject matter in this collection is art, and that the rhetorical approach Rossetti employs most is the evaluative argumentative structure. Perhaps owing to Rossetti's years covering the major exhibitions in the 1870s for *Academy*, the predominant subject among the 211 collected essays is art. As noted earlier, in discussions of art, Rossetti employed an evaluative rhetorical plan the vast majority of the

time, with the exemplary standard used for comparison normally being one of the PRB-aligned artists Rossetti knew and promoted.

As the chart shows, "art principles" played a prominent role in his published articles a small fraction of the time, although through Rossetti's consistent employment of paradigmatic comparisons of good work done by a PRB-aligned artist his beliefs regarding art can be discerned. From the amount of writing on non-art subjects Rossetti produced after he left *Academy* it would seem he shifted his focus from art criticism to literature, but Figure 22 illustrates that would only be true for Rossetti's publications outside of periodicals.

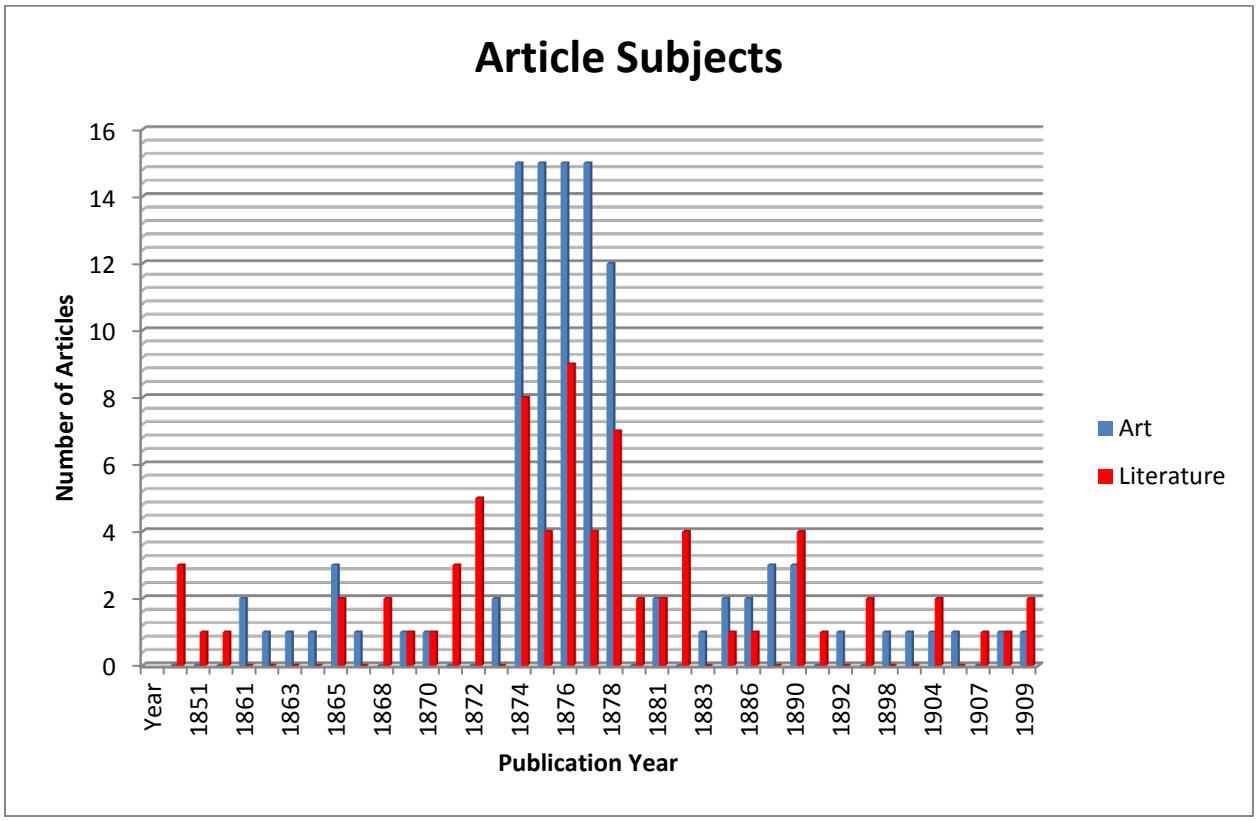


Figure 22: Art Subjects

Figure 22 shows that the proportion of literature to art stayed steady, although at a much lower rate, throughout Rossetti's periodical writing.

It's also interesting to note that because Rossetti remained steadfast in his promotion of and belief in the Pre-Raphaelite movement, several skirmishes with other critics occurred over the early years (1848-1860) of the movement. But those instances of direct confrontation occurred rarely as indicated by the fact that Rossetti employed a purely rebuttal rhetorical strategy in merely 3% of the total collection of articles. There is also evidence of a significant gap in polemical articles during Rossetti's *Academy* years.

When the Royal Academy is the subject of any criticism, Rossetti is careful to point out that it is not the institution that is at fault, but rather the members who have lost touch with the classical Greek sense of art and beauty and most importantly, naturalism: "the PRB principle of uncompromising truth to what is before you, carried out to the full" (*PRB Journal* 96). This shortcoming stems in part with the flawed strictures of *Academy*, as well as the willingness of the body of artists to adhere to the strict constraints of Academy regardless of their divergence from what Rossetti defines as the artistic ideal.

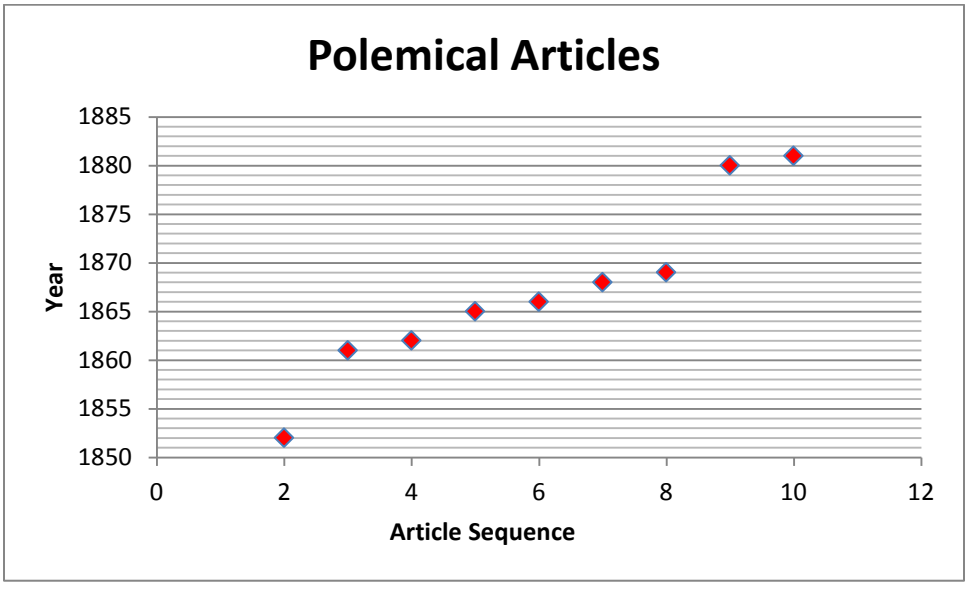


Figure 12: Polemical Article Sequence

The subject matter of Rossetti's polemical articles was predominantly art (53%) rather than literature (37%)[25]. That percentage roughly matches the ratio of art to literature in the overall collection (see Fig. 2: Subjects, Modes and Rhetoric 1851-1909), a lopsided ratio owing to the fact that Rossetti's most productive years (see Figure 2) were those while employed by *Academy* to cover art exhibitions. The polemical article subject matter is nearly evenly split between art (5 articles) and literature (6 articles), and the Royal Academy is directly opposed in three.

Rossetti's polemical articles fall into two types. First, there is the direct refutation of a point that Rossetti believes is incorrect, and he provides facts that prove his point. The second type is more complicated, but also relies on facts as Rossetti perceives them to prove his point, plus one other component: Rossetti includes a deliberative element, suggesting an action that must be taken going forward. In this way, the recommended action becomes further reinforcement of Rossetti's point, explaining how things should be, thereby invalidating the way they are. Essentially, Rossetti undermines the Royal Academy conventions by suggesting a better alternative.

Rossetti's gradual shift away from periodical publications follows two major factors: the increase in non-periodical publications that followed his departure from *Academy* and deaths in his family. Regarding non-periodical publication, since this type of writing became a major mode of publication for Rossetti after leaving *Academy*, at first glance it would seem that such work replaced the periodical criticism in his publication output. But that would not be accurate.

[25] The percentages reflect "strictly art" and "strictly literature" essays, leaving approximately 10% that fall into the category of "both art and literature."

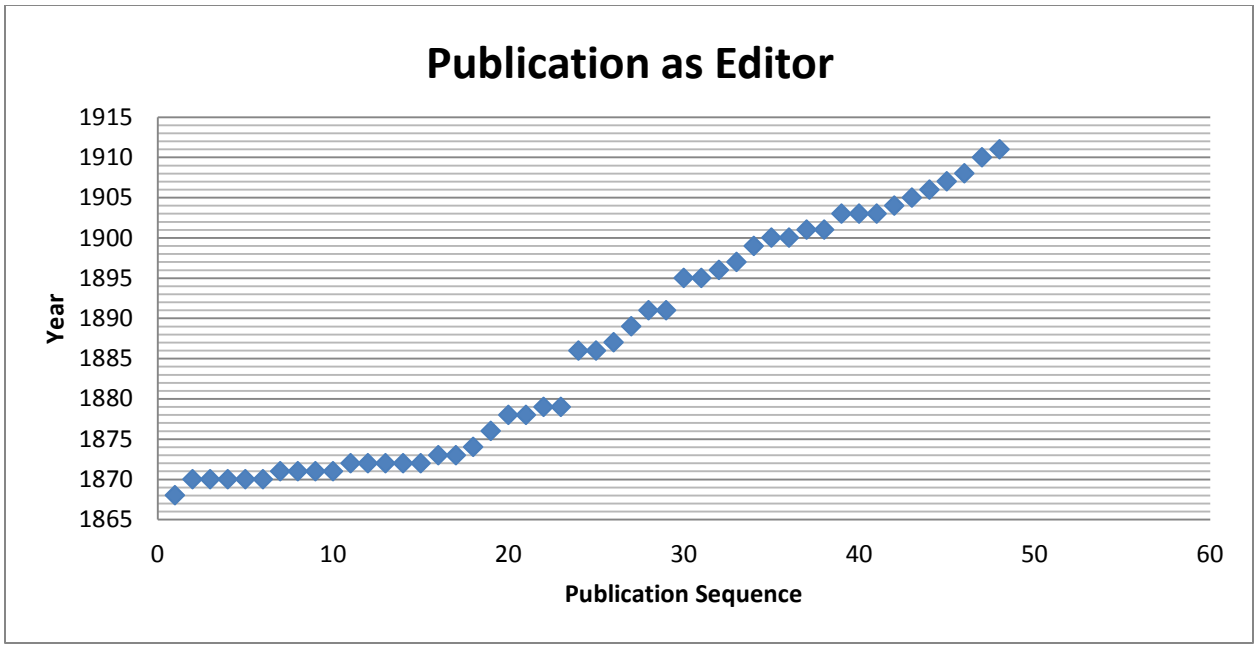


Figure 16: Publication as Editor

As Figure 16 shows, Rossetti's editorial work simply resumed at a slightly higher frequency shortly after he left *Academy*. At the same time, except for the gap during his tenure as *Academy* art critic, Rossetti published extensively as editor beginning in 1868. That trend resumed in 1885 with a brief gap in the early 1890s when his wife and sister suffered their final illnesses, resuming in 1894 after his retirement from government service. Also, beginning in 1895 after the gap shown in Figure 16, Rossetti's editorial publication of family-related collections begins in a regular and consistent pattern.

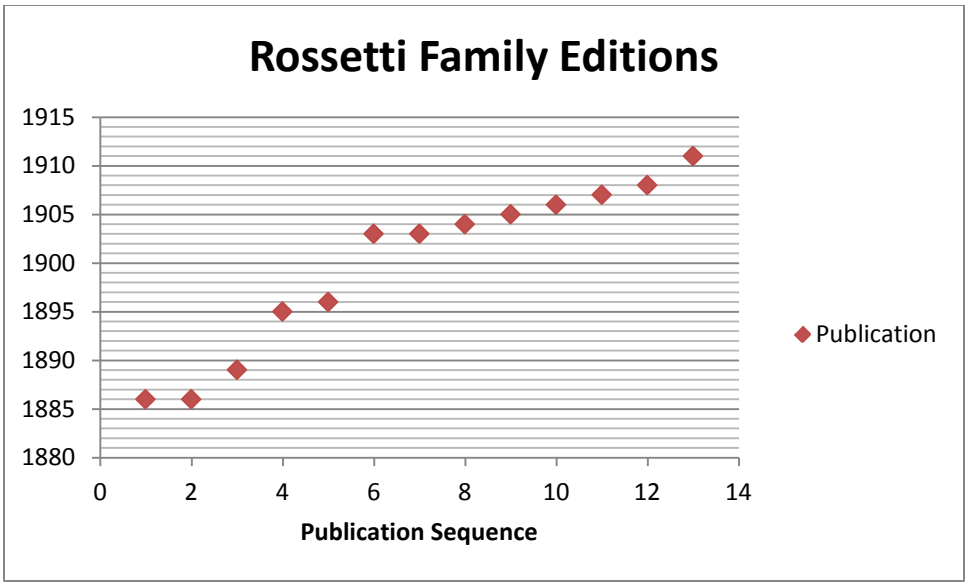


Figure 17: Rossetti Family Editions

There is a distinct shift in both Rossetti's writing mode and rhetorical mode in his post-*Academy* periodical publications. Specifically, before 1879, Rossetti wrote predominantly critical articles (84%) employing an evaluative rhetorical strategy (74%). From 1879 to 1909, those percentages shift dramatically, with the historical writing mode increasing from 4% to 41%, and the critical mode decreasing from 84% to 43%. The alteration in his rhetorical design shifts equally as dramatically, with the evaluative rhetorical strategy comprising 74% of Rossetti's pre-1879 publication, but only 5% of his articles afterward. That is due to an increase in his employment of definitive arguments after 1879, which increase from 17% to 69%. These shifts are evident in a comparison of Figures 18 and 19:

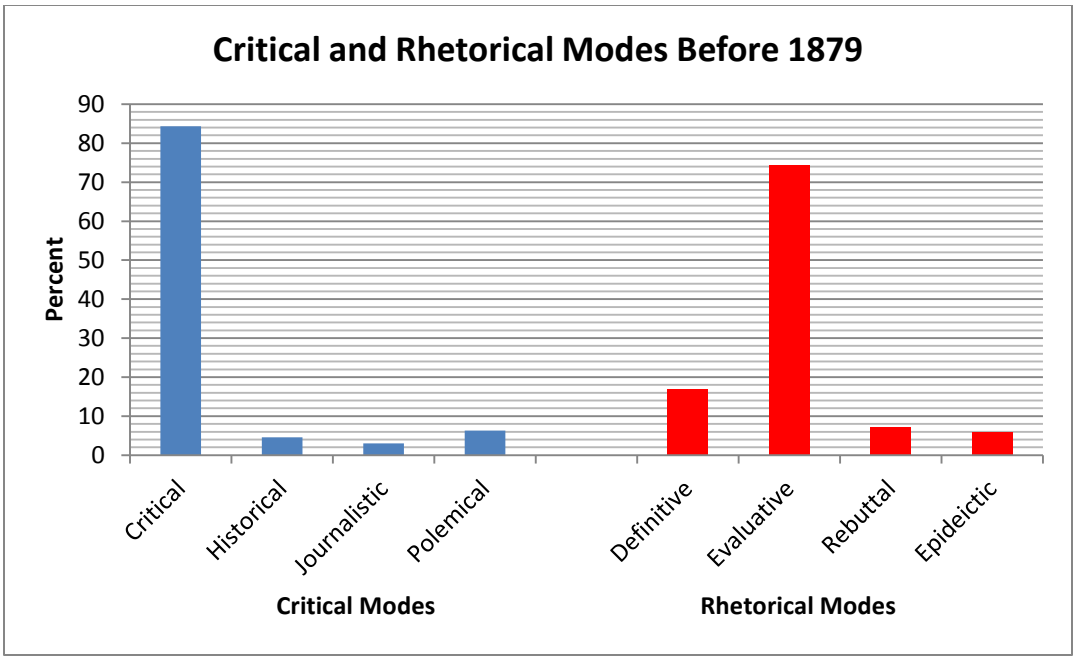


Figure 19: Critical and Rhetorical Modes Before 1879

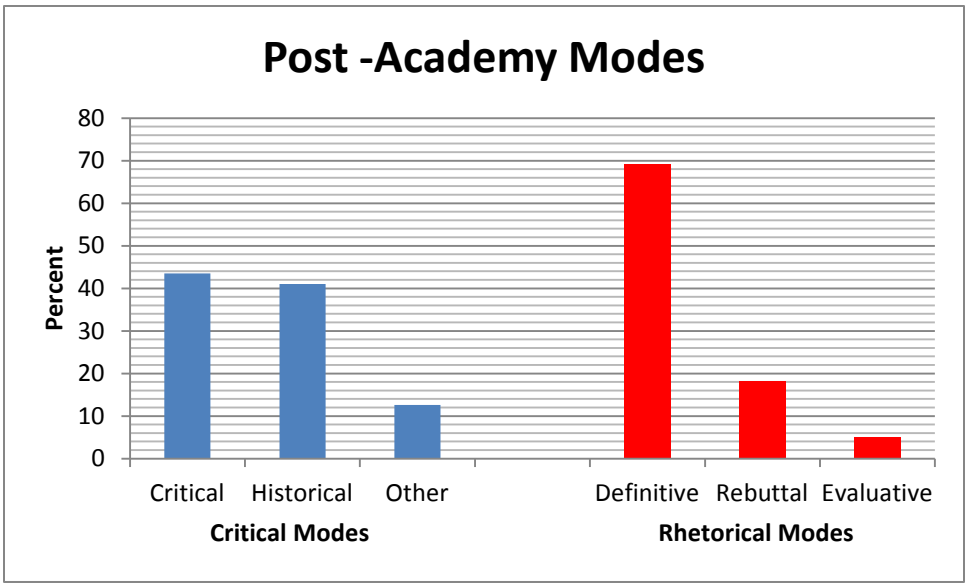


Figure 18: Post *Academy* Modes

Once Rossetti left *Academy*, there was no longer the duty to produce the type of evaluative articles required to present a gallery review and so the employment of that mode receded.

Concomitant with the rise in employment of the definitive mode after 1879 is Rossetti's shift from predominantly art-related topics to more archival subjects, with two major concentrations: the literary and historical significance of poets such as Browning and Shelley, and the written material collected from Rossetti's own family. In this sub-collection of predominantly historical subjects, literature-related articles nearly double the rate of art-related subjects in Rossetti's periodical publication:

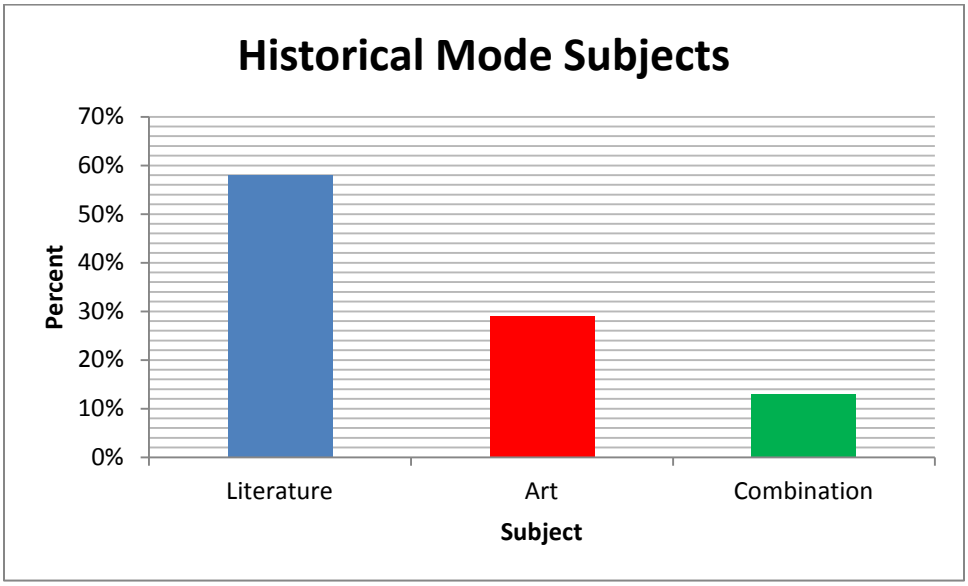


Figure 20: Historical Mode Subjects

This significant shift in Rossetti's subject focus occurs during the time period when Pre-Raphaelitism ceased to be a movement primarily of alterity and became gradually an accepted, driving force in British art, as Rossetti notes in a PRB retrospective in *Magazine of Art* in 1881 as previously discussed, and also later in an article on a PRB collection published in *Art Journal* in 1905. When writing articles on historical subjects, whether they pertain to art or literature, Rossetti's predominant rhetorical strategy is to define the subjects in terms of historical facts that extend from first- and second-person accounts, as well as other verifiable information.

Nonetheless, comparison of Rossetti's accounts late in his writing career as well as after the death of his brother uncovers instances where "facts" were less than accurate, whether deliberately or inadvertently on Rossetti's part. Two incidents, previously discussed, are Rossetti's inconsistent account of Ruskin's early defense of the PRB movement and later, his deliberate destruction of correspondence related to Dante Rossetti. These two inconsistencies are but minor points in the overall number of articles and arguments Rossetti presents concerning a wide range of art and literature as it occurred in the mid to late Victorian century. For the most part, Rossetti's articles are fact-based and argued from that foundation.

All of the charted and textual results produced by the digital sorting of the quantitative and qualitative attributes parsed from the articles produces a particularity of detail depicting the specifics of William Rossetti's critical writing. The shifts in his focus, strategy and effect can be seen in detail as it unfolds over half a century. This collection of articles will grow as new articles are discovered, annotated, linked and added to the 211 assembled for this study, adding detail and clarity to the compilation. The archive is now available for further research in the TCU Library database. The sorting capability has been integrated with search function allowing any and all of the annotated articles to be sorted and retrieved and further, analytical charts such as the 26 in this dissertation can be derived from new search results from different scholarly approaches to Rossetti's articles.

For as Rossetti said of his own writing, "To set me going is to set me going on my own path" (*Letters* 396). This dissertation is but one path among many to be travelled and forensically analyzed as William Michael Rossetti's periodicals wind their way through the heart of Victorian art, literature and culture.

Appendix 1: Annotations

Annotations

The digital archive used to produce the analyses presented in this dissertation consists of 211 annotations of critical articles written by William Rossetti. Each annotation is in a standard format with the following components:

Date and publication data line: this is the manner in which the archive sorts and reports results. For example, "50 January 1 *The Germ*," term by term:

"50" refers to the year, "1850."

"January," the month of publication.

"1," the day, if available (some publications were monthly).

"*The Germ*" is the title of the publication in which the article appeared.

The "topic" line briefly states the topic of the article which, often times, is not the exact title of the article. Further sub-topics include "Mode," stating Rossetti's writing mode; "Keywords," which appear also on the search results report to cue researchers to topics discussed in the article; "Standards of judgment," which explain Rossetti's basis of critical authority in the article; "Rhetoric," which designates Rossetti's primary rhetorical strategy, and "References," which list names mentioned in a particular article that recur often in the total collection.

The annotations are designed to provide brief summary on the order of an abstract, allowing the reader to determine if reading the entire article would be useful, and each annotation includes the publication data for the article for further research purposes.

Each annotation is a self-contained document and therefore each has its own "Works Cited" with the citation for all references in the annotation. Further, many annotations are hyperlinked to other references and annotations for easy navigation between documents.

Some abbreviations are used for the sake of brevity: "WMR" refers to "William Michael Rossetti," "RA" refers to "the Royal Academy," and "PRB" refers to "the Pre-Raphaelite Brotherhood."

The annotations are reproduced here in chronological order:

50 January 1 *The Germ*

Topic: Rossetti reviews Clough's "Bothie of Toper-na-fuosich"

Citation: Rossetti, William M. "The Bothie of Topper-na-fuosich: A Long-vacation Pastoral." *The Germ: The Literary Magazine of the Preraphaelites*. Ed. Andrea Rose. Oxford: Ashmolean Museum, 1992. 34-46. Print.

One of the earliest Rossetti reviews, he confides later in the 1901 edition of "The Germ" that such critical reviews were "not favored" among the artists and so the task fell to him. It is also significant in Rossetti's career that at the outset, in this review, he proclaims that the PRB intends "not to take count of any works that do not either show a purpose achieved or give promise of a worthy event," thereby placing that sanction on the poetry published in *The Germ* by various writers, including Thomas Woolner, Patmore, William, Dante and Christina Rossetti, and Holman-Hunt. Such discrimination in review subjects ended with his transfer to The Spectator where Rossetti commented that he was required to accommodate the wishes of the publisher in matters of review subject selection.

Rossetti prefaces his review with an explanation for his opinion that criticism is a thankless and unappreciated endeavor and further, "the inventor is more than the commentator" in terms of hierarchical literary value.

Rossetti's review is a blend of analysis and close read, providing both qualitative and quantitative analyses. For example, ""The metre he has chosen, hexametral, harmonises with the spirit of primitive simplicity in which the poem is conceived; is itself a background . . . and gives a new individuality to the passages of familiar narrative and every day conversation. It has an intrinsic appropriateness . . ." Rossetti identifies the components and the techniques used to employ them in the verse, then explains to the reader the import and value of the poetic moves that Clough employs.

Demonstrating a wide critical range, Rossetti points out flaws as well as poetic successes: "As regards execution, however, there may be noted, in qualification of much pliancy and vigour, a certain air of experiment in occasional passages, and a license in versification, which more than warrants a warning 'to expect every kind of irregularity in these modern hexameters.'" There follows specific examples of irreconcilable dactyls in specific lines.

The review is a combination of insightful hermeneutics and close reading, with the actual poetic text dominating the latter part of the review. Embedded in the middle, we find "the moral of the poem, a moral to be pursued through commonplace lowliness of station through high rank, into the habit of life which would be, in the one, not petty,--in the other, not overweening, --in any, calm and dignified."

The thematic notion identified by the young Rossetti is in some ways remarkably perceptive: he points out that the hero has a reversed sense of valuation based on the unfamiliar, causing him not see the commonplace, yet notice the "new" things that are

nonetheless commonplace in the "new" circumstances—thus ignoring the former while falsely embracing the latter.

Ultimately, Rossetti proclaims Clough's verse to be a matter of thought rather than simply style, underscoring that hierarchical valuation that by publication in *The Germ*, can be seen as an endorsed aesthetic standard, a notion that is explicitly affirmed in the first issue by John L. Tupper in the essay, "The Subject in Art."

Rossetti reported in the *PRB Journal* on January 27, 1850, that he received a letter from Clough thanking him for the criticism and the copy of *The Germ* (*PRB Journal* 251).

Mode: Critical.

Rhetoric: evaluative, definitive.

Keywords: Clough, Bothie Toper, *The Germ*.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Clough, Tupper, Thomas Woolner, Patmore, William, Dante and Christina Rossetti, and Holman-Hunt.

Works Cited

Rossetti, William Michael, and William E. Fredeman. *The P. R. B. Journal: Diary of the Pre-Raphaelite Brotherhood 1849-1853 Together with Other Pre-Raphaelite Documents*. Oxford: Clarendon, 1975. Print.

1850 January *The Germ*

Topic: WMR reviews Matthew Arnold's first poetry collection.

Citation: Rossetti, William M. "The Strayed Reveller and Other Poems. By A." *The Germ: The Literary Magazine of the Preraphaelites*. Ed. Andrea Rose. Oxford: Ashmolean Museum, 1992. 84-96. Print.

In this review, Rossetti never identifies Matthew Arnold by name. Rossetti opens the review with a general warning about aspiring artists sacrificing art for imitation who, "in their desire to emulate the really great, feel themselves under a kind of obligation to assume opinions, vague, incongruous or exaggerated, often not only not their own, but the direct reverse of their own . . . That the systematic infusion of this spirit into the drama and epic compositions is incompatible with strict notions of art will scarcely be disputed . . ."

This preface to his review sets out some of the earliest PRB aesthetic theory, and also, the inclusion of writing in the category of art. It also foreshadows Arnold as one of the artists with whom Rossetti can hold up as an exemplar or more importantly, show which artistic principles in Arnold's work demonstrate Rossetti's own notions of sound artistic creation.

Qualitatively, Rossetti finds weaknesses in Arnold's loose versification and untamed rhythm: "*Strayed Reveler* is written without rhyme—(not being blank verse, however,)—and not unfrequently, it must be admitted, without rhythm . . .Seldom indeed, as it appears to us, is the attempt to write without some fixed laws of metrical construction attended with success; never, perhaps, can it be considered as the most appropriate embodiment of thought." This practice is a matter of fashion, Rossetti posits, "and will die out."

Rossetti presents close reading with some limited commentary about mechanical and structural elements of the poetry as the reader would encounter these factors in the

reading of the collection—for example, he offers a firm critique of Arnold's unorthodox word usage required to fit words into his rhyme scheme.

Rossetti specifies the discovery of both Tennysonian and Shelleyan influences in Arnold's poetry. He praises Arnold's uncomplicated poetic style: "it is clear and comprehensive, and eschews flowery adornment . . . it may be said that the author has little, if anything, to unlearn."

Mode: critical

Keywords: Matthew Arnold, *The Germ*.

Standards of judgment: Pre-Raphaelite artistic standards.

Rhetoric/tone: evaluative, definitive.

References: Matthew Arnold, Tennyson, Shelley.

52 March15 *London Literary Journal*

Topic: defense of Cayley's "Dante" translation.

Citation: Rossetti, William M. "Cayley's Dante." *London Literary Journal* 11 (March 25, 1852): 161-164. Web. 21 Sept. 2011.

Rossetti defends the translation of Dante by W. M. Cayley from *The Critic's* review of the work. Rossetti's defense of Cayley is based in part on his disagreement with the reviewer's technical points as well as on the basis of Mr. Cayley's personal standing as a translator and a poet.

Rossetti mentions in *Some Reminiscences* an early acquaintance with Cayley, who had been a student of his father Gabriel Rossetti both at King's College and later, in the Rossetti home when the elder Rossetti's health precluded him from his commuting to the college to

teach (*Reminiscences* 1:26). Clearly, Rossetti felt compelled to take issue with *Critic* reviewer Wright's comments that impugn Cayley's capability as a translator of Dante, given that his primary study of Dante was conducted by Gabriel Rossetti. William Rossetti also describes a close personal relationship that he shared with Cayley, whom William regarded with respect for his ability to translate languages, particularly Latin (*Reminiscences* 2:310). There also existed a nearly lifelong bond between Christina Rossetti and Cayley, including a long engagement eventually called off by Christina Rossetti (*Reminiscences* 2:315).

Rossetti first establishes a group ethos encompassing those who are "dantesque" readers and technically familiar with the structure and essence of Dante's work, then narrows his focus to an individual appraisal of the effectiveness of Cayley's translation, taking issue with *The Critic's* reviewer who found the translation lacking in both art and accuracy. He proposes consideration of two technical points raised by *The Critic's* reviewer, but Rossetti's defense is based as much on personal points, including both Cayley's and Rossetti's individual standing as technically proficient readers of Dante.

In his earliest memoir, Rossetti mentions Cayley as a student of his father Gabriel Pasquale Rossetti. Cayley studied Dante in the Rossetti household under the senior Rossetti (*Reminiscences* 1:26) and later, William Rossetti recalls Cayley as one of the circle of PRB associates, sitting for Ford Madox-Brown's *Crabtree watching the transit of Jesus*, and also serving as the model for Oliver Madox-Brown's novel *The Dwale Bluth*, published in 1875 (*Reminiscences* 1:101). Rossetti calls Cayley a gifted linguist who produced accurate and brilliant translations of Aeschylus, Homer, Dante and Petrarch (*Reminiscences* 1:100).

Mode: polemicist, critic.

Keywords: Charles Bagot Cayley's Dante," "Dantesque readers," "Cayley has done a service to English literature and . . . to Dante."

Standards of judgment: Accuracy, Cayley's ethos. Takes issue with *The Critic's* technical and cultural expertise on Dante; bases rebuttal on more subjective, personal ethos rather than objective logic.

Writing technique and tone: Rossetti comes from a perspective of regret for both the under-appreciation of an excellent and aesthetically sound translator of Dante and a sound translation of Dante. A personal ethos as well as group ethos is inserted as justification for rebuttal. Much of the rebuttal is presented in reverse, establishing what both Cayley and *The Critic* don't do as a way to induce the reader to consider what they do accomplish, contrary to the review and in support of Rossetti's position.

Rhetorical Approach: rebuttal, definition

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 1. New York: AMS, 1970. Print.

--. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

61 April *Fraser's*

Topic: British sculpture, past, present future.

Citation: Rossetti, William M. "British Sculpture, Its Conditions and Prospects." *Fraser's* 63 (April 1861): 493-510. Web. 21 Sept. 2011.

Rossetti examines sculpture in general and British sculpture in particular, discussing the essential principles governing the art form as well as the current state of British sculpture and sculptors. In the process, Rossetti considers the interplay between art, artists, critics and the public, explaining the dynamic effect each component has on contemporary sculpture as an art form and the resulting art itself as a watermark of British culture.

Rossetti methodically explains what he sees as a crucial divergence between what artists profess and how they ultimately act despite their professed belief, plus some of the related causes for this divergence. This argument becomes the warrant for his claim regarding similar a divergence degrading the art form as professed in "the Government Schools of Art."

Rossetti builds a precise argument claiming that motivation in British sculpture among sculptors, critics and the public has become skewed for several reasons: sculpture itself must be rooted in contemporary authenticity, not imitation of "classic" forms; sculpture requires a proper setting which in England is lacking. This claim mirrors Rossetti's recollection of a conversation he had with John Ruskin around 1860, when Ruskin pointed out to Rossetti "that sculpture dissociated from architecture seemed to him out of its proper sphere" (*Reminiscences* I:105)

A further complication is that sculptors have no choice but to invest an inordinate amount of time and money into even the basic proposal of a project and therefore can only afford to conform to skewed Academy and popular expectations rather than authentic aesthetics; and finally, the British public appears to be largely uninformed and uninterested in the true ideal of authentic sculpture, preferring instead a cursory appreciation of the imitation of previous sculpting forms and conventions erroneously endorsed by both Academy and contemporary critics.

Rossetti discusses the marketplace interaction between key factors such as criticism, patronage, aesthetic authority including the Royal Academy, and public perception and valuation of aesthetics and sculpture which, he concludes, results in "the poor state of British sculpture at the present day."

Although Rossetti states that "it is in no part of our object to attack or criticize individuals," Royal Academy painter Gibson is mentioned as having been less than successful in the truest execution of sculpture; Foley is mentioned as having been only slightly more successful yet nonetheless short of the mark of true and authentic sculpture. Finally, Rossetti considers Thomas Woolner, "a non-academician," lauding his authenticity, truth in sculpting, his extraordinary works, and the reasons for Woolner's exceptional achievement in sculpting. This apparent favoring of PRB movement artists over Academy artists is an example of Rossetti promoting his Pre-Raphaelite cause, or as he termed it, "for a little tartness of tone to artists or writers in the opposite camp, or (what is still even more difficult to avoid) a little smoothing down of edges when friends had to be dealt with, I ought to perhaps apologize . . ." (*Reminiscences* 1:58).

In a letter to William Bell-Scott dated 28 April 1861, referring to the *Fraser's* article, Rossetti reinforces his thoughts on Greek sculpture, telling W. Bell Scott "even in my rabidest days of Preraphaelitism, I could only have expressed much the same opinion when it came to writing it down for the public." He also in that letter adds that he felt it necessary to include a strong reference to Woolner and that perhaps the reference came across too strongly but *Fraser's* editor Froude wanted it in the review as well (*Letters* 114).

Mode: polemicist, critic, historian.

Keywords: fine arts, professed beliefs, fundamental and universal canon of art, simple wrong-headedness, fatal motive, vanity, incapacity, monumental art, public indifference, bugbears, tradesman-like character, purblind reliance upon precedent, inanition,

Standards of judgment: true art, truth in art, authenticity, sincerity; classic notions of beauty and truth; works of the classic "Grecian" canon of sculpture.

Writing technique/tone: Deliberate, sometimes inverted ("[British] sculptors are the reverse of good"), deferential to his subject in wording but firm in intent, structured, logical.

Rhetoric: definitive.

References: The Royal Academy; Gibson; Foley; Thomas Woolner; Wordsworth; Falkener; Cordier; Browning; Watson.

Notable/Quotable: "Now, vanity is a very fatal motive for a work of art—as wholly fatal, perhaps, as any other that could be named." ". . . the divorce which has taken place of sculpture from architecture." ". . . if they cite the masterpiece, it is only to class it with the other guys and bugbears of our thoroughfares." "They commission futilities and commonplaces, and they get them." "Imitation is not art." "The imitator is fated and a serf from the beginning." "[imitation is] a bit in the mouth, not a spur in the flanks." "The inevitable result is that the average sculptor is not in any comparable degree imbued with the sense of love of human beauty, or incited to its embodiment."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 1. New York: AMS, 1970. Print.

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

61 November *Fraser's*

Topic: Fairness in Royal Academy exhibitions.

Citation: Rossetti, William M. "The London Exhibitions of 1861." *Fraser's* 64 (November 1861): 580-610. Web. 21 Sept. 2011.

In the title, the word "Exhibitions" is key. The use of plural in reference to art exhibitions is a foundation upon which Rossetti builds an argument the stems from questions of fairness in Royal Academy exhibitions, plus the difference in value derived from such exhibitions—group and individual—for the artist, for the public and for British art as a cultural component. Rossetti's rhetorical pattern is to consider broad examples, then narrow his focus to specific details of both faults and remedies.

Rossetti first weighs the pros and cons of individual exhibitions as a viable and worthwhile adjunct to group exhibitions, which is his point of entry into the discussion of the contemporary failures of the Royal Academy and British painting in general. This discussion uses contrast to underscore the faults and flaws Rossetti perceives in the Academy-based art and artists versus true, pure and authentic art. Noteworthy is a section analyzing women artists of the nineteenth century and their progress compared to that of males of the same time period, as well as discussion of the relative merit of photography compared to conventional portraiture.

Rossetti's criticism of the Royal Academy is carefully structured. The institution per se is not at fault; rather, it is the membership of the Academy that has lost touch with the classical Greek sense of truth and beauty. This stems in part from the flawed aesthetic sense of the

Academy, as well as the willingness of the body of artists to adhere to the strictures of the Academy regardless of their divergence from what Rossetti defines as the aesthetic ideal.

Where Rossetti offers criticism, he also offers remedies and as is frequently the case in his critical writing, the Pre-Raphaelite movement is suggested as a truer, more authentic and aesthetically valid approach to art in comparison with British sensibilities, public perception and the strictures of the Royal Academy. In reference to the Pre-Raphaelite movement, Rossetti qualifies Pre-Raphaelitism as more specifically the 1849-51 time period, citing the evolution of the artistic sensibilities of the core group as well as the inability of imitators to create work within the oil painting genre that could rise above imitation.

There is a good deal of direct criticism of the Royal Academy and the policies of the Academy:

- "Apart from mismanagement even, the exhibition system has some attendant evils: it heaps together productions of all subjects and styles . . ." (583).
- "The root of the matter, no doubt, is in the governing body of the Institution: as long as you have bad *personnel* of Royal Academicians, for example, you will have also an ill-managed Academy Exhibition" (584).
- "The academicians might even maintain their present standard of unconscientiousness . . ." (585).
- Many competent artists choose to not pursue election to the Academy "because they radically disapprove of the body as at present constituted . . ." (585).
- ". . . the Academy will remain a discredited and feeble body, doomed to uselessness and eventual suppression" (585).

Keywords: exhibitions, signification; essence, authenticity, fairness, something rotten, humbug; inefficient trumpery.

Standards of judgment: Comparison of contemporary principles regulating art and artists to the ideals of beauty and authentic, honest art; fairness in exhibition; flaws in the Royal Academy as a composite of sanctioned artists and their art; the duty of the public; contemporary and Royal Academy-sanctioned art versus "good art."

Writing technique/tone: Comparison, judgment, appraisal, exhortation, education; careful criticism of people and institutions.

Rhetoric: definitive, deliberative.

References: Sotheby; Wilkinson; Legatt; Cornhill; W.B. Scott; Desanges; Mrs. Bodichon; M. Cordier; Phillip; G.L. Brown & Company; Cross; Holman Hunt; Barker; Dowling; George Frederick Watts; Wells; Hughes; Hook; Sir Edwin Landseer; Thomas Faed; Mrs. Murray; Rosa Bonheur; Cox; Lewis; Alfred Fripp; Haag; Newton; Smallfield; F.S. Burton; Scott; Walter C. Trevelyan; Ingres; Delacroix; Sir John Everett Millais; Lewis; Hogarth; Shakespeare; Thomas Carlyle; Meinhold; Millet.

Notable/Quotable: "The Academy Exhibition was by no means a specially interesting one to the general public;" ". . . it still is a certain fact that [women painters] do not work out that [artistic] capacity with equal strenuousness or an equal result;" ". . . one may demand to see female studentship on nearly the same level as male studentship, and to tell the truth, it is not yet to be found there;" "William Hunt, the witching and quite inimitable transcriber and colorist, still lives and paints his very best, but he is an old man;" "an impatience of humbug," "The root of the matter, no doubt, is in the governing body of the Institution: as long as you have a bad *personnel* of Royal Academicians, you will have also an ill-managed

Academy Exhibition;" ". . . the Academy will remain a discredited and feeble body, doomed to uselessness and eventual suppression;" ". . . *good pictures*—which is, in truth, the essence and acme of pictorial art;" ". . . we should beg the painter to spare us his homilies, and attend to his brush and palette;" "Historic art of the past upon stilts is a bad thing; dummies flaunting and attitudinizing in costume are bad; but not historic art itself, nor men and women in costume;" "With [Meinhold] the externals are not the essentials; they only *invest* the essentials;" "British painters have never fully grappled with military art;" "To us it seems pretty clear that, for everything in the way of mere transcript, photography is the thing; it is easier, more certain, more ample, and in almost every respect, as far as this object is concerned, more beautiful, and to crown all, incomparably cheaper;" "What photography cannot do is to colour and to invent;" "An enormous quantity of art pursued at a ruinous sacrifice of time and labour will find pathetic extinction, and the public will be thereby delivered from shoals of inefficient trumpery of useless essays; the true and great art will survive, the artist know and work out his inalienable function;" ". . . Mr. Phillip's pictures produced in his late tour in Spain, some dozen in number, by two dealers for £20,000, hint of something rotten, and very rotten, in the public taste;" "But cleverness which is intrinsically of the surface, and force which is intrinsically *ad captandum*, can only produce after their kind; and that kind is ever heartless, jaded, glaring and forced—the antipodes of great or even of fine art."

62 July *Fraser's*

Topic: Royal Academy exhibition 1862, flawed Academy standards.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Fraser's* 66 (July 1862): 391-410. Web. 21 Sept. 2011.

In this article centered on the Royal Academy exhibition of 1862, Rossetti examines the links between conception and execution in art, claiming that successful representation alone is insufficient to constitute high art regardless of the misguided public acclaim fostered by the standards of the Royal Academy and the lack of public awareness of classical notions of truth and beauty in art. For Rossetti, the more important and valuable artistic expression transcends high or low form and the prescriptive structure encouraged by the Royal Academy. Rather, he urges a return to classical notions of truth and beauty in art, a perfect marriage of intellect in conception and artistry in execution, with no tolerance for external additions of irrelevant factors such as morality or socio-cultural doctrine.

Noteworthy in Rossetti's discussion is the authority he grants to "unprofessional" (meaning not in the profession as an artist) critics like himself and Ruskin, claiming legitimacy for "the small number of men who, without being artists in practice, are such in the study of works of art, and of nature with a view to art." This viewpoint foretells Matthew Arnold's assertion about criticism as an artistic act in the 1865 lecture, "The Function of Criticism at the Present Time."

Rossetti uses his argument about truth and art as a lens to eventually speak of a few dozen examples from the Royal Exhibition where his precepts are successfully in evidence and also to point out where they are not. He singles out British portraiture as the worst example of artistry in practice, linking the failure to the low expectations of the largely uninformed public, the marketplace which commissions portraits, and the Royal Academy whose sanctions encourage less than truthful art.

Noteworthy in Rossetti's discussion of individual artists is the praise given to the Pre-Raphaelite Brotherhood (for example, Sir John Everett Millais) above most others, as well as the influence of the PRB movement ("Of landscape there is not so much to be said; so powerfully has Preae-raffaelitism fixed its fate . . ."), which he detects in other artists and an explicit discussion of the evolution of the movement itself.

Mode: Theorizing, and then examining contemporary art based on the points of reason in his theories; critiquing, uncovering truth.

Keywords: "High art," "domestic art;" "high art practiced by small artists;" "low art practiced by able artists;" conception and representation, "the dignity of mind," "true natural perception," "semi-Prae-raffaelite (sic) tendency," a work of both mind and art; "a clear conception of real facts."

Standards of judgment: Classical notions of high art, of conception and representation in balance; execution with truth as the overriding principle;

Writing technique/tone: Educating, expanding concepts, exhorting, proposing, and drawing conclusions.

Rhetoric: definitive, deliberative.

References: Ruskin, Sir John Everett Millais, Hook, Poole, Faed, Bedford, John R. S. Stanhope, Hodgson, Marks, Hart, Wells, Elmore, Hay, George Frederick Watts, Philip H. Calderon, Yeames, Barwell, Mulready, Copes, Hughes, Carricks, Webster, Opie, Burr, Grant, Richmond, Gordon, Phillips, Dickinson, J.C. Moore, C.E. Johnson, Davis, Mote, A. W. Hunt, Whaite, Inchbold, W. Linnell, Lewis, Frederick Sandys, Thomas Woolner, Baron Marochetti, Munro.

Notable/Quotable: "If there is a conception and a greatness of representation, the work is a work of both mind and of art,—the greatest possible;" " . . .the mind is nobler than the hand;" ". . . whereas prettiness is a practical confession of artistic incapacity;" "Half the failure of modern, as compared with the great elder schools of art, and half its vices of style and motive, depend on this pigmy pleasure in prettiness, which the artist shares with his public, to their natural content and emasculation;" "Ideal tendency in ideal subject is always in danger of losing itself as 'water does in water;'" of British portraiture, ". . . scared at its own unsightliness, its purblind blinking, its loose, shambling jog-trot, its 'decreasing leg and increasing belly,'" "the portraiture of our day chiefly fails in art;" "the color approaches violence."

63 June *Fraser's*

Topic: Royal Academy exhibition/Royal Academy strictures and aesthetic change.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Fraser's* 67 (June 1863): 401-410. Web. 21 Sept. 2011.

In this lengthy and elaborate critical essay easily recognized as the "art cannot stop short" essay, Rossetti advances a theory about the inevitability of growth and change in art and art movements. This prefatory argument establishes Rossetti's urgent call for the furtherance of aesthetic development in British art unrestricted by Royal Academy proscription which Rossetti says is impossible and pointless to sustain.

This is Rossetti's lead-in to an appraisal of the effect the Pre-Raphaelite movement has had on British art and artists. Further, in a layered and elaborate argument, Rossetti explains

how changes come over not only national art such as British art, but also art movements themselves.

There is also another typically Rossettian discussion of Royal Academy mismanagement of gallery hanging positions ("On the hateful and tiresome question of bad hanging . . ." [794] and the very process of determining these issues . . . But the fact is that the Academy makes in many respects a most deplorable show upon the walls . . . [789]). This is his opening into the subject of the Royal Academy's organization and operation. For the sake of "new blood," Rossetti proposes sweeping changes in the rules of membership in the Academy, as well as in the acceptance of works for display, plus the method of choosing hanging positions (790-791).

When Rossetti finally gets to the specifics of the exhibition highlighted in the title, most of the exemplary works are attributed to Pre-Raphaelite members or movement followers, which are subsequently contrasted with less successful works more in the constrained mode of the Royal Academy tradition.

The significant point embodied in the "art cannot stop short" theme is that aesthetics are a constant growth or movement which, if stopped, kills the art form, becoming "fixed and rooted, no longer a living school, but a pedantry, no longer a body animated by its purpose, but a corpse haunted by the ghost thereof" (783).

Rossetti points out that "Mr. Chapman's half-figure of 'Miss L.P.' is noticeable more particularly for its sense of a high class of beauty, a quality in which it stands unrivalled in portrait art of the exhibition." Nonetheless, in March of 1868 Rossetti describes George Chapman, "he is the reverse of anything Pre-Raphaelite in execution—indeed as an executants he is never quite right from any point of view" (*Letters* 192). Peattie points out

that Chapman was often in the company of the Rossettis in the 1860s, and that Rossetti had visited Chapman's studio (*Letters* 192).

Mode: critical, polemical.

Keywords: PRB, Royal Academy; aesthetic movements, sincerity, progress.

Standards of judgment: PRB aesthetic standards, classical notions of aesthetics.

Rhetoric/tone: Deliberative, evaluative.

References: Leyton, Leys, Sir John Everett Millais, Madox-Brown, Philip H. Calderon, Prinsep, Hodgson, Keats, Wynfield, Charles Leslie, Chapman, Fisk, John R. S. Stanhope, Ward, Goodall, Baily, Cockerall, Holman Hunt, James McNeil Whistler.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti*. Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

64 July *Fraser's*

Topic: Royal Academy exhibition of 1864

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Fraser's* 70, July 1864: 415-425. Web. 21 Sept. 2011.

This essay refers back to and actually continues Rossetti's discussion (see June 1863 *Fraser's*) of Royal Academy art from the standpoint of the Academy school, strictures, process, intent, execution, exclusion, inclusion and influence.

The previous *Fraser's* essay regarding the 1863 exhibition centered on the inevitability of movement in art, examining the Academy's indifference to or, in some ways, resistance to artistic movement or change. To the extent that the Academy dominated the British school of

painting, Rossetti's comments in both articles advocating growth and change in art represent a distinct and serious challenge to the Royal Academy's authority and agency and to an equal extent, an aesthetically based authority and agency for artists and the public regarding the cultural status that British painting comprised.

Rossetti recaps the three influences he perceived the previous essay to be affecting the British school of painting, then proposes to evaluate how those influences have in the ensuing year affected changes. Rossetti protests the Royal Academy hanging position policy which serves as a springboard for Rossetti's suggestions for wide-ranging changes to the way the Royal Academy operates and is organized.

Rossetti discusses exhibitions by those in and out of the Academy, with a barely concealed allusion to his own brother as one of those kept out whose exclusion is to the ultimate detriment of British painting. Nonetheless, Rossetti's criticism of the Academy is less vehement in this exhibition year critique that includes many artists of the Pre-Raphaelite school. The dominant rhetorical vector in this analytical essay is to compare the achievement and influence of the PRB artists with that of the older Royal Academy mainstream in the exhibition as well as in the evolution of the British school of painting.

He reinforces his previous argument regarding the effect of foreign or non-native painters on the British school extending from the works of Sir John Everett Millais[26], Alphonse Legros, Simeon Solomon, Philip H. Calderon and James McNeil Whistler. In this exhibition, Rossetti says, for the first time such artists of non-native lineage can without apology receive credit and recognition for their contributions to British art and the progress of the movement just as, the subtext implies, the Pre-Raphaelite movement can be recognized for the same reasons and positive effects.

[26] Rossetti claims that Sir John Everett Millais is from a Jersey family and therefore not entirely British.

Based on the proof of advancement attributable to new, particularly non-Academy ideas, Rossetti proposes sweeping changes to the process of Academy exhibitions and also to the very composition and function of the Academy itself.

The remainder of the essay examines various works in the typical Rossetti analytic technique that explicates the story told in a work, the method of conception and execution of the work, the artist's intent and, ultimately, the relative success of the work in relation to its design as well as the comparative merit of the work among other paintings by the artist and other painters.

Ultimately, Rossetti states that the "upcoming" Academy members, specifically the ones from the PRB movement that he cites, will successfully lead the British school forward.

Mode: critical.

Keywords: 1864 RA exhibition, hanging gripe, RA policy shift, British school evolution.

Standards of judgment: Greek classicism, PRB standards.

Rhetoric/tone: evaluative, deliberative.

References: Sir John Everett Millais, George Frederick Watts, Hunt, Sir Frederick Leighton, Philip H. Calderon, Simeon Solomon, DGR (veiled), Hodgson, Yeames, Sir Edwin Landseer, Alphonse Legros, Prinsep, Sir Edward Burne-Jones, Moore, Browning.

65 April 8 *Athenaeum*

Topic: rebut review of WMR's Dante translation.

Citation: Rossetti, William M. "Miscellanea." *Athenaeum* (1865): 497. Online. 21 September 2011.

Rossetti refutes the reviewer of his translation of Dante's *The Inferno*, citing the reviewer's use—deliberate or otherwise—of only part of Rossetti's quote about the oddity of Dante to the English.

Rossetti cites the particular quote chosen by the reviewer which does not encompass the full statement he made, which as a result produces a different meaning than that which he intended and which only readers of the full quote could comprehend. The truncated statement quoted by the reviewer leaves Rossetti appearing "less reverent to Dante than I should like to pass for."

Rossetti disagrees with the reviewer regarding the correct and authentic translation of the word "forte" in *The Inferno*, offering his own grounds for the usage in his translation. After the conclusion of Rossetti's discussion, *The Athenaeum* presents its own references for the correct usage of the Italian term, concluding that their reviewer has chosen the proper translation ("difficult") rather than Rossetti's translation, "strong."

Rossetti's argument is brief and to the point, a quality typical in his rebuttal letters. He uses the incomplete quotation as grounds to invalidate the reviewer's ethos, pointing out that the reviewer has not considered his statement or his translation wholly before rendering a critical judgment that is thereby suspect. This pattern when applied to the term "forte" is a similar shortcoming of the reviewer: the reviewer doesn't completely understand both Dante and Italian in the authentic context within which both are rooted, so the reviewer's judgment must be incorrect.

Keywords: correction, interpretation, reference.

Technique/Tone: logical, deliberate.

Rhetoric: evaluative, definitive.

65 April 15 *Athenaeum*

Topic: Confirming and reinforcing William Rossetti's translation.

Citation: Rossetti, William M. "Miscellanea." *Athenaeum* (1865): 530. Web. 21 September 2011.

This very brief letter to the editor to reinforce a point Rossetti made earlier that was also published in *The Athenaeum* (*The Athenaeum*; April 8, 1865) The April 15 letter cites a passage in Mallory's "Le Morte Arthur" using "strong" to imply "difficult" that Rossetti claims supports the correctness of his translation of a Dante passage that was disputed by a reviewer in *The Athenaeum* review of the translation.

Keywords: Strong, forte; English linguistic students, Dantesque Italian.

Rhetorical Mode: definitive.

Standards of judgment: A direct comparison of a 15th century word usage that confirms Rossetti's subsequent translation of Dante.

Writing technique/tone: Brief, to the point.

References: Le Morte Arthur, Roxburghe Club.

65 May *Fraser's*

Topic: Madox-Brown as WMR exemplar: aesthetics, movements.

Citation: Rossetti, William M. "Mr. Madox-Brown's Exhibition and Its Place in Our School of Painting," *Fraser's* 75 (May 1865): 425. Web. 21 Sept. 2011.

In this extended essay, Rossetti presents a wide-ranging discussion of art movements, exhibitions and the development of national art. He begins with an explanation of the pros

and cons of individual exhibitions as a means of justifying his focus on Ford Madox-Brown's individual exhibit. Brown becomes the standard not only of effective, Pre-Raphaelite Movement artistic development, but also as a standard against which other artists and movements are measured.

Rossetti met Brown in 1848 through Brown's friendship with Dante Gabriel (*Reminiscences* 1:41). William Rossetti describes the relationship with Brown, who was eight years his senior, as one of Brown being a mentor to both Dante and William Rossetti in matters of art and eventually, co-founders of the Pre-Raphaelite Brotherhood and fast friends for life. In addition, Madox-Brown became Rossetti's father-in-law in 1874 (Thirlwell 45).

In Brown Rossetti finds an example of effective artistic development and aesthetic expression of "poetic" art. A significant marker of Rossetti's view of authority in aesthetic expression is embedded in a discussion of artist-created descriptive catalogues to accompany exhibitions of their works. This practice, Rossetti states, should be employed more often so that art viewers can understand not only the intent and method of artistic expression in a work, but also "for certain what the artist meant," clearly privileging the artist in the interpretation and meaning associated with an art work. The drawback to such a scheme, according to Rossetti, is that it might "tempt some painters to be less careful and emphatic in telling their story upon the canvas, knowing they can fall back upon the explanation the catalogue supplies."

Rossetti sets out three elements of influence in painting: the exhibitions of cartoons and frescoes, the rise of Pre-Raphaelitism, and the influence of foreign schools. He presents a comparison of the relative achievement of artists from within the Royal Academy versus that of those outside the academy. He also explains how Brown has absorbed the best influences

of all three fundamental influences, which becomes a rhetorical springboard for the discussion of the dynamics of true aesthetic movements versus the stultifying effect of academies on such development essential to authentic, poetic art.

He discusses PRB chronology and the evolution of the movement and its influence on British art over time, sending painters "back to first principles." Rossetti is true to his stated notion of dynamic change in any movement in his explanation of the trajectory of change the movement brought not only to British painting, but also to the artistry of the movement members and followers over time. Rossetti is explicit that when any movement, including the Pre-Raphaelite movement, becomes fixed and iron-clad as a standard, it becomes a detriment to art. He points to the example of Sir John Everett Millais, whom Rossetti sees growing through "modification (we will not say change) of style . . . through the influx of new determining conditions, especially the effect of foreign schools."

Rossetti concludes with brief mention of certain works in his typical pattern of description of the work, the artists' intentions and the relative merit and success of the various works.

Mode: critical, educational, historical.

Keywords: PRB, standards, Madox-Brown, aesthetics, accomplishment, potential.

Standards of judgment: PRB aesthetic standards.

Rhetoric/tone: definitive, deliberative, evaluative.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 1. New York: AMS, 1970. Print.

Rossetti, William Michael. Selected Letters of William Michael Rossetti. Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

Thirlwell, Angela. *William and Lucy: The Other Rossettis*. New Haven: Yale UP, 2003. Print.

66 October *Fine Arts Quarterly Review*

Topic: Palgrave, the role and function of critic.

Citation: Rossetti, William M. "Essays on Art." *Fine Arts Quarterly Review* 1. (October 1866): 302. Web. 21 Sept. 2011.

Although ostensibly a review of Francis Turner Palgrave's collected criticism, Rossetti explains at the outset why it would be ineffective and pointless for him to address Palgrave's individual critical art evaluations—and in fact, he had reviewed Palgrave previously and successfully in *The Germ*. In a letter to William Bell-Scott dated August 14, 1865, Rossetti notes that Palgrave's "pen flourishes are not always reducible into any great amount of substantial significance" (*Letters* 136).

Nonetheless, Palgrave becomes the standard against which Rossetti presents art and art criticism as a comparative measure of success or failure of contemporary criticism in British aesthetics, particularly sculpture.

This allows Rossetti to examine the distinction between "professional" and "unprofessional" critics and criticism, analyzing the intellectual and practical assets of both groups, then concluding that the latter has more to contribute to art criticism. In Rossetti use, "unprofessional" might be better understood as "extra-professional" or outside of the actual production of art as an artist. He is careful to note his own intricate involvement with art—

presumably his founding and ongoing role in the Pre-Raphaelite movement—as a foundation for his own authority as an "un-professional" critic.

There follows then a discussion of Ruskin as the best example of such criticism in practice and Rossetti concludes that Palgrave fulfills Ruskin's expectations of the critic, being "a very fair summary of the case, within so small a compass." The clear subtext is that Rossetti himself, operating in the informed, enlightened and perceptive "unprofessional" critical mold has authority and legitimacy as a critic and arbiter of aesthetic value. Further, just as Ruskin is said by Rossetti to have a direct influence on contemporary artists, helping them perceive the way to convey truth through their art, the unspoken parallel in the interrelationship between Rossetti as critic as well as a founding member of the Pre-Raphaelite movement is equally plain.

Criticism is cited as a duty to be undertaken by those with the qualifications to participate as established by Rossetti and embodied in the example of Ruskin.

After a perfunctory qualitative discussion of Palgrave's critical tendencies, Rossetti offers an interesting analogy between criticism and the then-emerging medium of photography that Rossetti says recreates a subject, casting it in a new, magnificent and clearer picture, elevating the subject matter "into something almost higher than we knew them to be."

Mode: polemical, critical.

Keywords: shifting of interest, professional vs. unprofessional criticism, protest against extremes, *acharnement*, dubiety, animadversion, pusillanimity, bumptiousness.

Standards of judgment: Comparison of contemporary aesthetic valuation with classical notions of truth and beauty; professional versus non-professional ("unprofessional") critics

and criticism; “to say clearly and almost *ex cathedra* what attempts in art are desireable to be made . . . “

Writing technique/tone: logical, deliberate.

References: Palgrave, Mulready, Dyce, William Hunt, Herbert, Cruikshank, Holman Hunt, Hippolyte Flandrin, Thorwaldsen, Di Triqueti, Behnes, Ruskin, Holbein, Rembrandt, Vandyck, Mrs. Cameron, Colnaghi,

Notable/Quotable: “Next after well-qualified professionals, we incline to think that the most useful and effective critics are to be found among men in whom mere accuracy of critical insight is not the main quality, but rather some vividness of personal perception, or fervour of mind, or brilliancy discursiveness of illustrative power.” “[Ruskin] has evinced an overwhelming superiority, in those other faculties of perception, fervor, and eloquence, constituting a vigorous original individualism, and initiating force . . . a great aristocratic magnate of the critical domain . . . and his name sonorous in those mouths which ratify praise.” Palgrave: “To point out the degree in which a work fulfils this condition, and thereby assist the artist in fulfilling it, and the spectator in feeling it, is the province of criticism.” “Because the art country is already, as it were, in a state of war, and one must take sides, bear one’s part in the fray, and endeavour to stablish [sic] the right . . . the torn and still flying colours of victory.” “The golden age might include the silence of critics: but that is the golden age, and this is the iron one.” “. . . and clench the critical nail with which Mr. Palgrave has affixed his artistic owl to the barn-door.”

68 April 25 *The Examiner*

Topic: refute criticism of WMR’s ed. Work on Whitman’s collection.

Citation: Rossetti, William M. "Walt Whitman's Poems." *The Examiner*, April 25, 1868: 264. Web. 21 September 2011.

This short letter to *The Examiner* rebuts their criticism of Rossetti's editorial work on the British edition of a Walt Whitman collection. At issue is *The Examiner's* criticism of Rossetti for allegedly "tacking on" titles for several poems as well as arranging a chronology that differs from that of the original American edition.

Rossetti denies both points, explaining that several poems had no titles and that the original chronology was destroyed by the exclusion of several in the original grouping published in America, as well as by the edition of a half dozen more in the British edition. Therefore, Rossetti contends, his editorial emendations were solely for the sake of clarity and organization given the loss of the original grouping and the lack of titles on some in the altered thematic groupings that organized the original edition. In a letter to Swinburne written prior to the publication of the collection, Rossetti laments, "My complete edition of Whitman has had to be ruthlessly cut up for the Selection . . ."

Rossetti was selected as editor due to favorable notes he had published about the poetry of Whitman the year prior in *The Chronicle*, which Rossetti refers to in a letter to Swinburne as "a short and (let us hope) seasonable word on Whitman in the British ear" (*Letters* 177). Hotten believed Rossetti could prepare the edition in a way that would invoke a positive reception in Britain (*Reminiscences* 2:402). Rossetti exchanged no less than twenty-four letters with Whitman, often discussing the requirements for successful reception of Whitman's poetry in England (*Letters* 184). Most of the controversy over Rossetti's edition stems from issues of selection and emendation, but Rossetti does not mention that Whitman had authorized him to make "such verbal changes as may appear to be indispensible to meet

requirements" in England (*Letters* 183). Further, Rossetti took great pains in choosing works for the collection, and as importantly, excluding certain poems that "put certain matters with a downrightness and crudity or even a coarseness of expression which is rightly resented on the grounds not only of decorum and delicacy but also of literary art (*Reminiscences* 2:403).

He consulted Swinburne and William Bell-Scott multiple times during the year prior to the publication, and Swinburne is implicitly referred to in the forward to the edition (*Letters* 180). Rossetti explained the changes he'd made and the selection of poems to Whitman in a letter dated 8 December 1867 (*Letters* 184). The primary factor in Rossetti's editing decisions resides in his desire to have the work accepted, and not misunderstood by the British readership. There is an expression of remorse from Rossetti to Whitman over the misunderstanding regarding Whitman's assent to a republishing of his complete works, but ultimately, the works were not reproduced in their entirety in the Rossetti edition (*Letters* 184).

Peattie notes Rossetti's eventual tiring of what he calls "Whitmania," citing an 1897 letter in which Rossetti said, "I scarcely ever see anything written about him in what appears to be a right tone. Frothy and flaring laudation abounds: but to express in reasonable terms the reasonable, solid, and lofty homage to which his writings are entitled seems a very rare accomplishment" (*Letters* fn 184).

Mode: Critical.

Keywords: two points, misapprehended, grouping, titles.

Standards of judgment: facts, clarification.

Writing technique/tone: concise, matter-of-fact, informative.

Rhetoric: rebuttal.

References: Whitman first edition.

Notable/Quotable: ". . . I would be somewhat misapprehended to my disadvantage by readers of your critique . . ."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti*. Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

---. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

68 October 10 *Athenaeum*

Topic: Explain a possible error in William Rossetti's Chaucer translation.

Citation: Rossetti, William M. "Chaucer." *Athenaeum* (October 10, 1868): 465. Web. 21 September 2011.

This succinct, deferential letter explains a likely misinterpretation on Rossetti's part that may have produced an inaccurate translation or interpretation of "Troylus and Crysede." Rossetti presents the original Latin tract, then new information and references that may point out an inaccuracy in his—and Chaucer's—original translation. Rossetti cites William Cayley as an authority for reinterpretation. Rossetti defended Cayley as an authoritative translator in an earlier letter to the *Athenaeum* regarding Cayley's translation of Dante. Also, Rossetti reports a conversation with Latham that suggested the possibility that both Rossetti and Chaucer had misinterpreted a passage in Tiraboschi, resulting in Rossetti being inaccurate, but with Chaucer having also done so as well. Hence Rossetti finds himself "in good company."

Mode: rebuttal.

Keywords: Misconception, surmise, misunderstood, contrary meaning, the test of inquiry.

Standards of judgment: Higher literary authority (Cayley), re-read with new information.

Writing technique/tone: Logical, matter-of-fact; educational; deferential.

References: William Cayley, Petrarch, Latham.

Notable/Quotable: "Experience will caution me that a possible meaning, in a statement made by an author of high repute, is not to be rejected as unlikely merely because it is so obvious as almost to become irrelevant." ". . . if I have missed my text, I am not alone or in bad company" (because Chaucer too misinterpreted the term)

69 July 17 *Athenaeum*

Topic: Rossetti denies any connection between himself, Swinburne and a Royal Academy pamphlet.

Citation: Rossetti, William M. "The Royal Academy." *Athenaeum* (July 17, 1869): 82. Web. 21 September 2011.

This is a letter apparently sent by Rossetti to the Royal Academy, but published in the *Athenaeum*. Rossetti seeks to deny any connection imputed by a Royal Academy pamphlet published in 1869 to the similar pamphlet he and Swinburne independently published in 1868. According to Rossetti, the wording on the 1869 pamphlet implies that the authors of the two pamphlets are the same and, further, that the criticism of the painting "Royal Marriage" in the later pamphlet therefore carries the same critical authority.

Rossetti denies the connection in general and the critical comments specifically: "I know not who has written Academy *Notes for 1869*, or what *his* qualifications for 'reading a lesson' to Mr. Ward are; but I do know that I have and profess no such qualification, and that the writer has much misrepresented me in saying that 'we'—i.e., I—ever read a lesson to the painter . . ." He terms the idea of him ever teaching a lesson to an artist "ludicrous" and states that actually the reverse is true: artists teach him daily lessons.

All Rossetti has ever done, he claims, is express his own sincere opinions for those who might wish to read them but clearly, he states, they were never intended to be any sort of advice to artists.

It is interesting to consider how Rossetti and Swinburne's audacious act of publishing an independent "Notes" pamphlet critiquing both the Royal Academy exhibition of 1868 and the Royal Academy aesthetic precepts might have in some way prompted the equally bold hijacking of Rossetti and Swinburne's personal ethos by the Royal Academy in 1869.

Mode: critical; rebuttal, corrective, educational.

Keywords: "set right," denial, Notes on 1868-1869.

Standards of judgment: setting facts straight, correction, fairness, authenticity.

Rhetoric: rebuttal, definitive.

References: the Royal Academy Exhibitions of 1868 and 1869, Swinburne (mentioned as "another author"), Ward.

Notable/Quotable: "All I have ever done in writing about works of art is to express my sincere opinion, such as it is, for the consideration of anyone who may choose to read it . . ."

69 November *Academy*

Topic: WMR review of Brisbane's collection of Alexander Smith.

Citation: Rossetti, William M. "The Early Years of Alexander Smith, Poet and Essayist." *Academy* 2 (1869): 32. Web. 21 Sept. 2011.

A fairly concise critical review of the poetry collection selected by T. Brisbane encompassing the early years of poet Alexander Smith. Rossetti considers Smith as an individual, a Scotsman and ultimately, within the context of all poets and poetry where he fares only marginally well which is the overall impression created by the review. Rossetti's closing note is a positive one, admiring Smith's ability to "conceive and put into verbal form those vivid similes from, or personifications of, natural phenomena with which his poetry abounds," an achievement that reads much like Rossetti's familiar and typical exhortation to artists in the visual arts.

Rossetti claims that the largest part of Smith's success is attributable to nationalism and the support of his countrymen. Nonetheless, Rossetti says Smith "clearly came near in many instances to achieving a poetic success not only indisputable but lofty"; but for Rossetti, the question remains as to whether Smith ever wrote anything destined for permanence.

This opinion is distinctly different from Rossetti's earlier impressions of Alexander Smith's work. In a letter to William Bell-Scott written in 1851, Rossetti mentioned that "a new Glasgow poet is discovered," noting that in Smith's poetry mentioned in *The Critic*, "there is some unquestionable ability of power and language in the extracts: but the whole had a *faux air* of Bailey's *Festus*, with frequent traces of other influences as well" (Rossetti 23).

Rossetti admires Smith for keeping his "head unturned" despite the instantaneous success of his work at an early age. He also bore no ill-will to the public when his initial fame waned and, according to Rossetti, may have engendered a critical backlash, gaining Smith accusations of plagiarism.

Rossetti finds Brisbane's editorial work to be "agreeably and simply written, and a very creditable specimen of its class . . ."

Mode: Critical

Keywords: "decent work;" "poetic success," "causticity."

Rhetoric: evaluative.

Standards of judgment: good poetry as Rossetti understands the term; the mechanics of poetics and the relative achievement of success in poetic expression.

Writing technique/tone: Even handed comparison; equal measures of criticism and praise couched in complex structures that mute both.

Notable/Quotable: ". . . All but good enough on one ground or another, but not god enough on all the grounds taken together;" "There was some good of the stuff of a poet in Alexander Smith; there was a good deal of the stuff of a hero. However, little inclined one may have been to swell the quondam chorus of bawling plaudits in his behoof, one looks upon his premature grave with deep respect and sympathy."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

70 January *Portfolio*

Topic: Painters of "The Day;" Present RA standard versus PRB potential.

Citation: Rossetti, William M. "English Painters of the Present Day." *Portfolio* 1. (January 1870): 114. Web. 21 Sept. 2011.

The title, when considered with the subtitle that includes but a handful of painters, reveals the double-meaning that tracks Rossetti's purpose in the essay: "painters" are those who are related to the Pre-Raphaelite movement, which is itself in "the present day," the most advanced and successful aesthetic execution in painting. Thus "painting" of "the present day" is exemplified by the artists who "transfuse conceptions through perception . . . to find a close and intimate harmony in fact." In Rossetti's estimation, the highest example of that success is the Pre-Raphaelite movement, which he perceives as the best possible guiding principle for British art of the present day, and of the art in the future.

It is noteworthy that over twenty years after the foundation of the Pre-Raphaelite Brotherhood, although Rossetti suggests "One is almost tired of writing and reading that word Prae-Raphaelite, and few people need be more surfeited than I," the movement is nonetheless the benchmark by which the success and failure of art attempts are measured by Rossetti even in "the present day," and presumably carried forward by the next generation of artists, including the children of Madox-Brown. Rossetti makes a careful distinction between those actually in the group and those merely executing art in that style. Rossetti is also explicit that the movement itself has dissolved as the founding artists evolve in different directions, although the principles remain valid and influential.

The pattern of the essay in regard to specific artists is this: specific quantitative observations regarding the artist and specific works, then a widening of the discussion to

include quantitative and qualitative precepts of Pre-Raphaelitism as evidenced in the artwork examined. The result is both a minor quantitative sketch of the artist and artwork and a major discussion of Pre-Raphaelitism in best practice.

Having said that he is "tired of reading and writing about Prae-Raphaelitism," Rossetti avoids the term but discusses the principles ("the fineness of nature and artistic sense") in his qualitative observations regarding the handful of artists discussed. In this essay, Rossetti likens the successful painters to poets, creating images as powerful, imaginative, truthful and vivid as Dante or Shelley.

After a segment considering a few female painters whose work is lauded with qualified praise, Rossetti considers "the June ior Maddox Browns" in a discussion that reinforces the Pre-Raphaelite principles and legacy going forward in the Maddox-Brown bloodline specifically and in the mature Pre-Raphaelite movement pervading the whole of English painting to its betterment.

Mode: critical.

Keywords: Pre-Raphaelitism as "both an ideal and a discipline;" "intimate harmony with fact;" "fineness of nature and artistic sense;" "a spirit of grace," "keenness of expression," "high-toned mind."

Standards of judgment: Measuring the value of certain painters' work against classical notions of art, truth and beauty—which are for Rossetti embodied in the Pre-Raphaelite movement's governing principles.

Writing technique/tone: Careful, deliberate; the feeling is almost as if Rossetti perceives that he's addressed this subject to a tiresome degree. The range and scope of the examples

and comparisons is narrow, as if Rossetti were reinforcing previous discussions rather than introducing new arguments and proofs.

Rhetoric: definitive, deliberative.

References: Hughes, Leathart, Allingham, Tennyson, Dante, Shelley, Stothard, Windus, Ford Maddox-Brown, Goodwin, Miss Spartali, Lady Waterford, Dudley Gallery.

Notable/Quotable: "One is almost tired of writing and reading that word Prae-Raphaelite, and few need be more surfeited than I," "Pre-Raphaelitism was (we may now speak of it in the past tense, for, as a concerted movement or a bond of union, it is indisputably dispersed) at once an ideal and a discipline . . ." ". . . a very substantial operative power in British art . . ." [Miss Spartali] even if (like most of her sex) not gifted with a strong eye for form . . ." ". . . the subject-matter, whatever it might be, had to be strictly copied, never tampered with nor evaded."

70 August 13 *Academy*

Topic: review of the poetry of Keningale Robert Cook.

Citation: Rossetti, William M. "The Early Years of Alexander Smith, Poet and Essayist." *Academy* 2 (August 13, 1870): 32. Web. 21 Sept. 2011.

Rossetti reviews the first published volume of poet Keningale Robert Cook with both quantitative and qualitative analysis. The review is fairly brief, and Rossetti confines his scrutiny to comparisons and direct appraisal and evaluation of the poetics in the collection. The harshest criticism is direct ("Blondell de la Nesle is a failure and should not have been included") and specific, while the overall conclusions are typically indirect and often inverse (". . . something better than a commonplace one"). Most of the comparisons are for the

purpose of positioning the poetry relative to benchmarks with no extensive attempt by Rossetti, as is often the case in his longer reviews of literary subjects, to expound any aesthetic principles.

Rossetti finds in Cook "something caught from Swinburne," but not so much from Keats or Tennyson, positioning Cook somewhere between a minor poet and the poetic giants in ability and accomplishment.

The major flaw in the poetic work according to Rossetti seems to be the poet's inability to present a dynamic image that the reader can own and live, rather than simply being told "the rest is a development," and here is what you should assume.

Mode: Critical; reviewer, analyst, appraiser, comparator, educator.

Keywords: "ambitious of high performance," poetic valuation, relative merit and position among poets; mechanics, effect.

Standards of judgment: Comparative achievement, mechanical and artistic effect, overall value.

Rhetoric: evaluative, definitive.

Writing technique/tone: Succinct, relatively brief, to the point, monological, critical.

References: Swinburne, Keats, Tennyson, Hugo, Poe.

71 January *Fortnightly*

Topic: new documents relating to Shelley.

Citation: Rossetti, William M. "Shelley in 1812-13." *Fortnightly Review* 9.49 (January 1871): 67. Web. 21 September 2011.

This fascinating investigation into Shelley's early years of political activism demonstrates Rossetti in the role of historian as well as critic. The essay is largely objective, analyzing and comparing historical bits of evidence, with a more subjective section that analyzes Shelley's ballad, "The Devil's Walk." The poem as well the events and people surrounding Shelley's oppositional social and political activities in Ireland and England seem in Rossetti's view to contribute significantly to what was called at the time by some an assassination attempt on Shelley. Rossetti's account opposes that of Jefferson Hogg who is mentioned by name and criticized as "never well informed."

Rossetti notes that he received the new information about Shelley in June of 1870, the day he met with Tennyson, from a man named Hewlett. The information included "certain information that led to my writing a paper, published in *The Fortnightly Review*, on Shelley's Devil Walk", his *Declaration of Rights*, and other details in that connexion" (*Reminiscences* 1:142).

Rossetti was unapologetic concerning his admiration for and advocacy of Shelley, telling William Allingham that he would gladly edit and arrange Shelley's work for free, or even pay to do it (*Letters* 199). In one of Rossetti's memoirs, he states of his Shelley criticism and editing that he "wrote in the spirit of an ardent enthusiast" and remained unashamed of that fact, although he nonetheless included the more controversial historical facts about Shelley because "to be blameless is not given to man: to be partly blameable yet greatly noble and loveable was given to Shelley." It would seem that the events Rossetti attempts to delineate in this essay are an effort to present Shelley in exactly that manner (*Reminiscences* 2:360).

Rossetti leads the reader through a timeline supported by newly uncovered official documents recently discovered at "The Record Office Depot," related to Shelley's political

activism. These activities ultimately led to the arrest and incarceration of a man he employed to distribute what were considered by local British officials to be seditious documents, which Rossetti reproduces in full. He doesn't discuss Shelley's "Declaration of Rights" fully, but offers a comparison between similar documents originating in the French Revolution and Shelley's "Rights."

Rossetti also offers comparisons between Shelley's "Devil's Walk" and similar poems by Southey and Coleridge that Rossetti claims were produced after Shelley's composition by at least a year. Finally, concerning the matter of attempted assassination, Rossetti offers two possible accounts which both support Shelley's telling of the events or at the very least, relieves Shelley of the charge of "mendacity."

The timeline examined by Rossetti includes the motives and activities of several key players in Shelley's life at that time, proposing how each may have played a role in the events that transpired after the Shelley's left Ireland in July, 1812.

Mode: critical, historical.

Keywords: atheistic pamphlet, Catholic Emancipation, Repeal of the Union, the Record Office, Declaration of Rights, Devils Walk, handbill, small boxes to sea, assassination attempt, motive.

Standards of judgment: Arbiter of new evidence, analyst of historical connections and events, poetic criticism, comparator of accounts.

Writing technique/tone: Narrative, analytic, mostly objective but some subjectivity in poetic analysis and theory regarding the assassination attempt; comparative (poetry as well as Hogg's version of events), educational.

References: Jefferson Hogg, Godwin, Harriet Westbrook, Daniel Hill, Eliza (Mrs. Shelley's sister), Miss Hitchener (referred to also as "The Brown Demon"), Robespierre, Southey, Coleridge, Lord Sidmouth, Sir Francis Freeling, Lord Chichester, Henry Drake (town clerk), Peacock, Litchfield, Addington, Becket, Granet (editor of "Relics of Shelley"),

Works Cited

Rossetti, William Michael, *Selected Letters of William Michael Rossetti.* Ed. Roger W. Peattie. University Park: Pennsylvania State UP, 1990. Print.

---. *Some Reminiscences of William Michael Rossetti.* Vol. 1. New York: AMS, 1970. Print.

---. *Some Reminiscences of William Michael Rossetti..* Vol. 2. New York: Charles Scribner, 1906. Print.

71 March 1 *Academy*

Topic: review of Frederic George Stephens' volume of collected of satire.

Citation: Rossetti, William M. "Catalogue of Prints and Drawings in the British Museum." *Academy* 2 (March 1, 1871): 149. Web. 21 Sept. 2011.

Rossetti describes and admires the methodology and execution of this collection, but beyond mere questioning of the qualitative reflection cast on the artists by the baseness of the individual works, there is no conclusive judgment on the corpus and its coarseness, nor meaningful speculation on the root cause of this incivility.

Rossetti thinks highly of the wide and varied contextual additions provided by editor and fellow Pre-Raphaelite Brother Frederic George Stephens, but stops short of analyzing the

collection within the context in which it was executed: satire, perhaps Bahktinian carnivalesque expression; Rossetti never compares the contextual causes with the overall effect which he finds "gross," nor offers a justification for or refutation of the base results he identifies.

Rossetti professes a long and admiring relationship with editor Stephens extending back to the Rossetti Cheyne Walk days, and in fact Rossetti gratefully accepted the dedication of one of Stephens's books (*Reminiscences* 2:137).

He laments that the England-related (not all of it done by English satirists; some he cites are Dutch or German) satire falls short of similar satires of French and Italian origin, finding the English collection to be more base and in many instances, "downright indecent."

Despites inconsistencies in some dates and details, baseness in the collected material's overall effect, and the comparatively low aim and content of the collection, Rossetti lauds Stephens and recommends the volume as "most useful for study, excellent for reference, and often capital reading, if merely for amusement's sake."

Mode: critical.

Keywords: analysis, valuation, review; "roistering loudness," "plebian insult," "rude blurting out," "moral allegory," "acute and industrious author."

Rhetoric: evaluative.

Standards of judgment: the value of satire, high-functioning satire versus crudity; continental satires by comparison, the value of detail and context.

Writing technique/tone: matter-of-fact, muted praise and criticism alike, analytical.

References: Sir Thomas Overbury, John Lilburne, Cromwell, Robert Devereux, Vanderpill, R. Stoop, Arundel.

Notable/Quotable: 'there is throughout one seldom varying tone of low detraction—dogged, determined, plebian insult—conscious, transparent misrepresentation;" ". . . [these] satires can rarely be called brilliant, or at all approaching to brilliancy . . ." ". . . but anything like airiness or aroma of wit, or fineness of touch natural to a keen rapier in a delicate hand, is markedly wanting."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

71 June 15 *Academy*

Topic: Review Joaquin Miller's "Songs of the Sierras."

Citation: Rossetti, William M. "Songs of the Sierras." *Academy* 2 (June 15, 1871): 301. Web. 21 Sept. 2011.

This article is situated as a book review, but compared to most of Rossetti's reviews of literature for *Academy*, there is more laudatory appraisal than actual poetic criticism. The opening remarks, terming the collection "picturesque things picturesquely put," is the pervading theme throughout the review: technical matters aside, Rossetti finds the poems to be aesthetically honest, vital, and sufficient to pronounce Joaquin Miller "an excellent and fascinating poet, qualified, by these his first works, to take rank among the distinguished poets of the time, and to greet them as peers." Yet there is no direct comparison to any specific poets, nor allusion to other great works which is Rossetti's typical method of ranking and positioning aesthetic works. In fact, the closest direct reference is to "the manner of Alexander Smith," a new poet whose collected works Rossetti had reviewed the previous

year ("*Purpose and Passion: Being Pygmalion and other Poems*," *Academy*, August 1870), as well as Swinburne whom Rossetti typically refers to in matters of versification and meter. Also, there is an indirect reference to Browning, stating Joaquin Miller bears a slight resemblance to Browning. It is significant that Rossetti compares Miller's work to Smith's, but there is a distinctly different and clearly more rigorous standard of judgment applied to Smith's volume.

Rossetti performs a close reading of the major poems, interjecting praise for the vivid storytelling and poignant themes. There is little or no forensic poetic analysis offered; rather, Rossetti largely ignores technical matters and simply relates details and simple praise. Absent too are comparisons of national literatures of either Britain or America, or the great writers of each, although Rossetti does note "the recognizable ring of Swinburne." There is no connection to or investment in British literature, which may explain the absence of the predictable exhortation to the British public and British poets alike to aspire to a higher literary and aesthetic standard. Rather, Rossetti simply validates the poetic collection as aesthetically worthy, suggesting that "America may be proud" of Joaquin Miller.

Rossetti mentions meeting Miller in social circumstances as early as 1867 (*Letters* 184n). After a visit by Miller to the Rossetti home, Rossetti writes to Swinburne of the poet's "rich capacities and no small measure of achievement," proposing to write this review for *Academy* (*Letters* 272). Rossetti states that Miller was a frequent visitor to the Cheyne Walk house in the days when this Dante Rossetti residence was frequented by artists, poets and writers (*Reminiscences* 2:337). Writing in 1905, Rossetti reflects on his association with Miller, describing him as "of fine height, with long and abundant hair, booted and spurred—being a famous horseman in his horse-riding country. He was a self-taught poetic genius;

nurtured upon Byron and in a minor degree, Burns and Edgar Poe . . .' (*Reminiscences* 2:337).

Mode: critical, polemical.

Keywords: Picturesque, Sierras, Mexico City, Phoenix, New York City, Ku-Klux Klan, life experience, contagious ardor, rough good fellowship, picture-writing, elastic assonance, originality.

Standards of judgment: a largely stand-alone appraisal, identification of effective visual imagery through poetic text; exotic narrative.

Writing technique/tone: laudatory, introductory, explanatory; close read.

Rhetoric: definitive, evaluative.

References: Joaquin Miller, Walker "the filibuster," Burns, Byron, Victor Hugo, Charles Edward, Alexander Smith, Browning, Swinburne.

Notable/Quotable: ". . . rough good fellowship mellowed by misogyny;" ". . . love assassinated before our eyes;" ". . . intent to murder which would have done credit to the Southern chivalry enrolled in the Ku-Klux Klan;" "Excitement and ambition may be called the twin geniuses of Mr. Miller's poetical character;" "America may be proud of him."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

---. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

72 April 1 *Academy*

Topic: comparative review of two reference works about Dante.

Citation: Rossetti, William M. "Enciclopedia Dantesca." *Academy* 3 (April 1, 1872): 121. Web. 21 Sept. 2011.

Rossetti considers two works about Dante: Enciclopedia Dantesca. Di Gius. Jacopo Prof Ferrazzi. Vol IV.: Bibliografia. Bassano: 1871. And Bibliographia Dante ab anno 1865 inchoata. Edit Julyius Petzholdt. Dresdae: 1872.

Rossetti discusses the two works and their authors separately. He pronounces the Ferrazzi volume to be a "full work" that rather than opening "fresh lines of investigation," provides material to fill in the blanks in other inquiries. Rossetti briefly mentions six such interesting and newly gathered documents cited in the Ferrazzi text, then points out some of the factual errors and the less than optimal organization of the study. Nonetheless, Rossetti finds the volume and Ferrazzi creditable and worthwhile. The section of the essay related to the new discoveries seems almost to promote the study of Dante more than to comment on the work of Ferrazzi.

By contrast, Rossetti's discussion of the Petzholdt volume comprises only one long paragraph that mostly focuses on the deficit of this volume compared to the Ferrazzi text. The former volume, according to Rossetti, is of very limited detail and includes a catalogue of art pieces of German origin.

Mode: critical.

Keywords: comparison, value, accomplishment, accuracy, analysis.

Standards of judgment: accuracy, completeness, comparative achievement.

Rhetoric: evaluative.

Writing technique/tone: methodical, occasional uncharacteristic emphasis (e.g., "but van Eyck of all men in the world!"), comparative.

References: Ferrazzi, Petzholdt, Signor G. Milanesi, Ignaz Kollmann, Van Eyck.

Notable/Quotable: ". . . a perfect mine of information;" ". . . singularly interesting documents;" ". . . a truly useful result."

72 April 15 *Academy*

Topic: Review of John Murray's translation of Elze's Byron.

Citation: Rossetti, William M. "Lord Byron." *Academy* 3 (April 15, 1872): 141. Web. 21 Sept. 2011.

Rossetti reviews John Murray's translation of Karl Elze's biography of Lord Byron (Lord Byron: a biography, with a Critical Essay on his Place in Literature, by Karl Elze. Translated with the Author's sanction, and edited with Notes). Rossetti's focus is largely on Murray's translation and what Rossetti sees as unfairness in the process, plus some commentary on Elze's biases. Finally, Rossetti considers both the translation and Elze's original text in the context of historical facts surrounding some of the major controversies in Byron's life.

The historical facts Rossetti says that Elze overlooks include letters to and from Mrs. Stowe that bear on some controversial allegations against Bryon, and Rossetti finds that Elze simply omits historical points that are inconsonant with Elze's pro-Byron bias.

Rossetti points out what he sees as Murray's unfair translation of Elze, which according to Rossetti, includes deliberate omissions of key passages that would at least partially vindicate the German author. Also, Rossetti points out what he terms as Murray's unfair criticism of Edward John Trelawny, with whom Rossetti had an ongoing friendship and

whom Rossetti felt was worthy of Shelley's admiration, and so should thus be worthy of Murray's as well.

Despite these shortcomings, Rossetti says readers should "thank the editor heartily" for the excellent translation.

There is a qualitative observation by Rossetti that Elze's work itself and the positive reception of Byron's work in Germany reinforces the importance of Byron as a literary figure, which, Rossetti observes, seems not to be so recognized in England.

Rossetti had a longstanding relationship with Murray, who edited Academy from 1869-1870 (240), and made plans to co-write an article on Dante Rossetti (440n).

Mode: evaluative, comparative, critical, historical.

Keywords: analysis, comparison, validation, critique, Byron scholarship, imputed "calumny," interpretation.

Standards of judgment: historical data, translation convention, fairness, probable conclusions.

Writing technique/tone: deliberate, constructive, evaluative.

References: Von Karl Elze, John Murray, Mrs. Stowe, Dr. Lushington, Sir Samuel Romilly, Leigh Hunt.

Notable/Quotable: ". . . the warp of this woof may turn out to be mere feminine gossip;"

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

72 July 13 *Athenaeum*

Topic: clarify verses attributed to Mary Queen of Scots.

Citation: Rossetti, William M. "Verses Attributed to Mary Queen of Scots." *Athenaeum* (July 13, 1872): 49. Web. 21 September 2011.

In this letter to the editor Rossetti corrects and clarifies the translation of the verses attributed to Mary Queen of Scots, then explains why he believes the verses are in fact hers. Rossetti clarifies the mechanics of the translated verse, noting a qualitative departure from poetic convention in the tense shift in the French version. He then advances a theory of historical context that he believes confirms the origin of the verses, but closes with an appeal for others with insight to bring forward further evidence in order to more conclusively validate his theory.

Mode: critical.

Keywords: endeavor to understand, clarify, translate, James the Fifth, Mary Queen of Scots.

Standards of judgment: poetic theory, historical context.

Rhetoric: evaluative.

Writing technique/tone: concise, brief, deliberate, educational, questioning.

References: Queen Mary, Ronsart, James the Fifth.

Notable/Quotable: parts of the verses published previously in The Athenaeum “are absolutely meaningless;” “internal evidence” supporting the authenticity of the verses.

72 September *Dark Blue*

Topic: Review of De Virgilii’s poetic achievement.

Citation: Rossetti, William M. "Pasquale De Virgilii." *Dark Blue* 4.1 (September 1872): 123. Web. 21 Sept. 1872.

The focus of "Dr. Rossetti," according to the by-line, is initially on De'Virgili as a model of classicism. Then Rossetti widens the discussion to the components of romanticism and contemporary poets exemplifying the best qualities of both, including Byron, Shelley "and even Swinburne." Rossetti defines the components of genius in De'Virgilii's translations, then examines what constitutes genius in poetic composition. Key to his notion of Virgilii's excellence is the fulfillment of Rossetti's vision of truth and beauty in poetry exhibited by the masters Goethe, Byron and Shelley, who "obeyed the laws of their own genius, whose grinding impulse lay through the soul and heart of their fellow-man . . ."

Rossetti examines a few De'Virgilii poems in a close-read, pointing out the elements that make them poetically successful. He then profiles the poet's political and diplomatic history, pronouncing De'Virgilii to be an unqualified if underappreciated success as a poet and as a political operative.

Rhetoric: evaluative.

Mode: exposition, education, information.

Keywords: exposition, introduction, validation.

Standards of judgment: comparative merit, classicism, romantic principles, historical and political impact.

Writing technique/tone: laudatory, situational and comparative, educational.

References: Byron, Shelley, Swinburne, Monnier, Goethe, Virgil, Tasso, Dante, Ariosto, Shakespeare, Milton, Hugo, Schiller, Emmanuel.

Notable/Quotable: " . . .exemplifying the best qualities of both, including Byron, Shelley and even Swinburne;" "Great in literature, De'Vigilii is greater still in political life . . ."

72 December *Academy*

Topic: Mac Carthy's Shelley.

Citation: Rossetti, William M. "General Literature." *Academy* 3 (December 24, 1872): 441. Web. 21 Sept. 2011.

This essay once again places Rossetti in the position of clarifying Shelley's political history as well as evaluating the accuracy of yet another biography (*Shelley's Early Life, from Original Sources, With Curious Incidents, Letters and Writings*, now first-published or collected, by Denis Florence Mac Carthy) of the poet (see also: Rossetti, W M, "Shelley in 1812-1813, *Fortnightly*; January 1871).

Rossetti points out the value of this book to Dante Rossetti in November 1872, saying that the book contains many new and interesting details regarding Shelley's life (305).

Rossetti divides his analysis of Denis Florence Mac Carthy's volume into two main areas: first, Mac Carthy's personal interpretations and biases, then the various sources Mac Carthy cites for his conclusions. The pattern is similar to Rossetti's bifurcated approach to the subject of Shelley in general and Mac Carthy's volume in particular. That is, Rossetti has as his reference source various documents that he has discovered, others recently published, as well as his own conjecture regarding the "Curious Incidents" in Shelley's life analyzed by Mac Carthy.

Rossetti buttresses his own conclusions—which often differ from Mac Carthy's—with reports and facts from other sources. The reader's sense throughout is that Rossetti perceives himself to be closer to the facts and events of Shelley's life and work than Mac Carthy, and while Rossetti confirms some of Mac Carthy's observations and theories, he takes issue with many more, including one of Mac Carthy's criticisms of Rossetti's volume on Shelley. Further, he faults Mac Carthy for having a personal bias against Thomas Jefferson Hogg, one of the key figures in one of the many controversies surrounding Shelley. However, Rossetti explains to his brother that Mac carthy is correct in overtly stating that Hogg had an affair with Harriet, a fact which William Rossetti only alluded to in his Shelley edition, but which might imply some reason to suspect Hogg's veracity (305).

Rossetti's highlighting of Mac Carthy's sourcing errors plus his questioning of Mac Carthy's biases casts doubt over the volume Rossetti reviews for *Academy*, if not the author himself, to whom Rossetti recommends "a little more caution in pronouncing other people to be in the wrong." Although Rossetti finally proclaims the volume despite the flaws he's identified in it to be "an indispensible aid" to all students of Shelley, the overall effect of the review is largely unfavorable to the author and his book.

Rhetoric: evaluative.

Mode: critical, historical.

Keywords: completeness, accuracy, fairness.

Standards of judgment: warrants examined, evidence analyzed, logic tested.

Writing technique/tone: somewhat contentious, educational.

References: "Address to the People of Ireland, Proposal for an Association of Philanthropists," "Declaration of Rights, Proposal for putting Reform to the Vote throughout

the Country," "Address to the People on the Death of Princess Charlotte," *Fortnightly Review*, Peter Finnerty, John Lawless, "Poetical Essay on the Existing State of Things," Lord Castelreagh, Garnett, Thomas Jefferson Hogg, Harriet Shelley, Miss Hitchener.

Notable/Quotable: ". . . tedious and inflated . . ." "devoid of sound advice;" "gross inaccuracy in detail . . ." "parrot-like iteration . . ."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

73 June *Academy*

Topic: William Davis memorialized; Royal Academy hangings criticized.

Citation: Rossetti, William M. "William Davis." *Academy* 4 (June 13, 1873): 205. Web. 21 Sept. 2011.

This brief notice by Rossetti appears under the heading "Art and Archeology." Rossetti discusses the painting of William Davis in laudatory terms, thereby memorializing Davis as well as commenting on his work. Unlike most other critical articles written for *Academy* by Rossetti, this one discusses the specific artistic abilities of the painter rather than details of finished works. There is a typical reference to a successful Pre-Raphaelite painter as an example to compare against Davis, plus an almost wry comment on one of Rossetti's recurring critical themes, the failure of Royal Academy exhibitions to achieve fair and effective hangings for artists which, Rossetti infers (see "Notable/Quotable below), contributed to the artist's untimely death.

Rossetti mentions Turner as "the great chief of the English landscape school," an area which Rossetti repeatedly has claimed is a weak spot in English painting, but nonetheless, he sees Davis as competitive and even "dangerous" to be hung next too, perhaps explaining why Davis received an unfair, unacceptable position in the exhibition Rossetti refers to as having caused Davis to have a heart attack.

Rhetoric: evaluative; epideictic.

Mode: memorializing, criticizing the Academy, praising the Pre-Raphaelite school and Davis, a non-member but a creditable painter.

Keywords: memorial, encomium, criticism.

Standards of judgment: Pre-Raphaelite Brotherhood benchmark; fairness, achievement in art.

Writing technique/tone: epideictic, concise, wry.

References: Turner, Mr. Humphrey Roberts, Mr. Albert Wood, Mr. Rae.

Notable/Quotable: ". . . skies which are the weak painter's bugbear;" ". . . sometimes slovenly execution . . ." "[Davis] died on the 22 of April of *angina pectoris*. The last fatal attack was brought on, it is said, by seeing his two pictures badly hung at the present International Exhibition . . ."

73 December *Academy*

Topic: debunks Raphael painting attribution.

Citation: Rossetti, William M. "A Supposed Raphael." *Academy* 4 (1873): 445. Web. 21 Sept. 2011.

Rossetti presents a methodical analysis which he says indicates that the painting "The Three Graces" is not the work of Raphael. Rossetti finds the work admirable and the qualities he discusses that are inherent in the work reinforce the sense of high aesthetic value Rossetti places on the painting.

The first portion of the essay describes the three heads depicted in the painting, comparing them to Raphael's standard: the expressions are average, according to Rossetti, not beautiful, expressive or graceful. The background, too, recalls the style of Raphael, and Rossetti suggests that perhaps the painting was created by a student of Raphael, but not the artist himself.

Rossetti closes with a double meaning, stating that the painting was found by chance in a remote corner of the metropolis, covered with "the dirt and varnish of the years, now cleared away," presumably by Rossetti's argument that the painting was not done by Raphael.

Rhetoric: evaluative, definitive.

Mode: analytic, persuasive, defining, educating.

Keywords: treatment, composition, validity, conception, design.

Standard of judgment: Rossetti's knowledge of the work of Raphael.

References: Mr. W. King Lucas, Primaticcio, Frances I.

74 January 3 *Academy*

Topic: Tribute to Sir Edwin Landseer, announce exhibit.

Citation: Rossetti, William M. "Postscript." *Academy* (January 3, 1874): 24. Web. 21 Sept. 2011.

This brief notice published under the heading “Postscript” memorializes Sir Edwin Landseer. Rossetti notes the high esteem in which Sir Edwin Landseer was held by his fellow artists as well as the Royal Academy. A subsequent critical review (Rossetti, W M, “The Landseer Exhibition at Burlington House,” *Academy* .January 10, 1874) elaborates on the exhibition and on Sir Edwin Landseer as a painter.

Rossetti gives the details of a memorial display of 522 Sir Edwin Landseer works that are being exhibited as a tribute to Sir Edwin Landseer and in place of the regular Burlington House exhibition. Rossetti also gives a short chronology of Sir Edwin Landseer’s life, as well as a brief tribute to the artist. In previous critical essays, Rossetti has lauded Sir Edwin Landseer as the foremost British painter of animals.

Sir Edwin Landseer’s work was similar to the work of many in the circle of Pre-Raphaelite associates with whom Rossetti socialized and discussed art. In private, Rossetti was unabashed about frankly critiquing Sir Edwin Landseer. He described Sir Edwin Landseer’s entry into the Royal Academy 1860 exhibition as “disfigured by the poor soppy color” (111).

Mode: critical.

Rhetoric: definitive.

Keywords: memorial, announcement, advisory, encomium.

Standards of judgment: a lifetime body of work, standing among peers.

Writing technique/tone: epideictic.

References: Marochetti, Sir Edwin Landseer, Burlington House.

Notable/Quotable: “The Academy has recognized this obligation by the very marked step of suspending for a year its series of exhibitions of the works of old masters at

Burlington House, substituting a Sir Edwin Landseer Exhibition;" ". . . none has entered into quite the same acuteness and geniality of sympathy into the drama and humour of the few beasts that are Sir Edwin Landseer's by predeliction, and most particularly the dog."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

74 January 3 *Academy*

Topic: exhibition of Cox & De Wint watercolors.

Citation: Rossetti, William M. "The Exhibition of the Burlington Club." *Academy* (January 3, 1874): 20. Web. 21 Sept. 2011.

This is a short notice describing the collection of seventy-six paintings by water colorists David Cox and Peter De Wint on display at the Burlington Club. Rossetti makes qualitative and quantitative comments regarding the paintings of Cox, mostly, with favorable appraisals and a comparison of his work to that of Turner. There is less commentary regarding De Wint but most of it is favorable as well, including the comment that De Wint is "a very leading example of high and uniform finish" in one instance.

Mode: Critical

Rhetoric: Evaluative, definitive.

Keywords: "an exceedingly covetable specimen;" "manly paintings," judgment, appraisal, notice.

Standards of judgment: exemplary aesthetic execution, good gallery display, worthwhile exhibition.

Writing technique/tone: informative, Rossetti's initial impressions of the paintings with limited evaluation.

References: Cox, De Wint, Mr. John Henderson, Turner.

Notable/Quotable: "very roughly executed in a certain sense;" "exceptionally fine specimens;" "a fine collection of water-colours."

74 January 10 *Academy*

Topic: Sir Edwin Landseer exhibition.

Citation: Rossetti, William M. "The Sir Edwin Landseer Exhibition at Burlington House." *Academy* (January 10, 1874): 45. Web. 21 Sept. 2011.

This essay picks up where the previous essay (Rossetti, W.M., *Postscript*, *Academy*, January 3, 1874) leaves off by describing the exhibit as well as the work of Sir Edwin Landseer, particularly his unique ability (in Rossetti's eyes) to paint animal subjects.

The exhibit is designed, according to Rossetti, to allow the viewer a chronological tour of the artist's life, from boyhood through renown as an accomplished artist.

In Rossetti's words, Sir Edwin Landseer's work is "enshrined" in this exhibition which was a high honor never previously accorded a contemporary painter (see the January 3 notice referenced above). Rossetti compares Sir Edwin Landseer with other contemporaries in order to describe the artist's relative stature among painters, but also among the great men of his time. For example "the position of Sir Edwin Landseer in art was something like Lord Palmerston in politics . . . "

In “brute art,” there was no equal to Sir Edwin Landseer, according to Rossetti, for capturing the natural life and movement of animals; he was “truly a great painter of animal life, a master of the vitality and motion, the expression and excitement, the comedy and the tragedy, the pathos and beauty, of his subject matter.”

Rossetti describes a low point in Sir Edwin Landseer’s career which resulted in less than authentic artistic portrayals in order to satisfy the preferences of Queen Victoria and Prince Albert (“when frippery had to be painted for sovereign patronage”), for whom he produced many specifically directed works.

Rossetti states that the effects of the rising Pre-Raphaelite movement were evident in Sir Edwin Landseer’s work in the 1850s, stating that the movement influenced many of the old practitioners in a positive way:

This was one of the years when the rising “Pre-Raphaelite” school of painters was compelling all sorts of old practitioners to work with greater stress of faculty of study, or else to be left behind in the race of art . . .

Mode: critical; advocating PRB standards.

Rhetoric: evaluative.

Keywords: memorial, encomium, praise, notice.

Standards of judgment: lifetime achievement, comparative rank.

Writing technique/tone: direct, embellished, praiseful.

References: Snyders, Jan Fyt, Van Amburgh, Lord Palmerston, James Wolf, James Ward.

Notable/Quotable: “. . . we read his canvases like books . . .” “he was a genius . . .” “. . . painted with eyes of more than human significance . . .” “. . . sturdiness and ingenuity went

hand in hand in his performances . . .” “In the Sir Edwin Landseer Exhibition at the Burlington House we can study the progress of our master’s style from first to last.”

74 January 31 *Academy*

Citation: Rossetti, William M. "Fine Art." *Academy* (January 31, 1874): 128. Web. 21 Sept. 2011.

Topic: review of W.H. Wilshire’s *An Introduction to Study and Collection of Ancient Prints*.

Rossetti reviews a book by William Hughes Wilshire (*An Introduction to the Study and Collection of Ancient Prints*), finding it to be well-researched, fairly presented and without too much personal bias. The technical aspects of printmaking (e.g., “the biting in fluid”) reveal a level of expertise regarding printing processes on Rossetti’s part. Like many of Rossetti’s essays concerning painting and poetry, this book review also describes and explains several specific works, and to offer more clarity, he compares some of the prints to works of art by other artists.

Rossetti finds the volume lacking in illustrations and in need of correction for frequent instances of “far from elegant modes of speech.” Also, Rossetti finds that some of Wilshire’s translations of Latin script in several engravings require correction and clarification.

He suggests that a future edition might be improved by breaking it into two volumes and adding more illustrations. Regardless, Rossetti says the volume can be “heartily recommended,” and closes with an extensive quote from one of Wilshire’s summaries.

Rhetoric: evaluative.

Mode: critical, educational.

Keywords: well—arranged [book], the chief forms of engraving, artisanship, technique, execution.

Standards of judgment: writing quality, thoroughness, comparative merit.

Writing technique/tone: critical, educational, analytical.

References: Dr. Wilshire, Mr. Maberly, Bartsch, Mr. Holt, Albert Dürer, Parmigiano, Siegen, Baccio Baldini, Maso Finiguerra, Passasavant, Weige, Vasari, Wenzel von Olmutz.

Notable/Quotable: "The leading objects are to condense information for students of the history and processes of Engraving, and to instruct tyros;" "Dr. Wilshire, while cautious and "safe" rather than speculative, is not bigoted, but ready to afford candid consideration to what can be adduced from varying points of view."

74 February 7 *Academy*

Topic: The Dudley Gallery.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 7, 1874): 155. Web. 21 Sept. 2011.

Rossetti finds the Dudley Gallery exhibition lacking in "poetic subject matter" and moreover, poetic style, two conditions he posits as the benchmark of successful painting. Some of the work in the exhibition he finds to be "absolutely stupid" and "incompetent" and overall, he judges the exhibition to be "below average." This is a recurring theme in Rossetti's criticism: absent the fundamentals of the Pre-Raphaelite art movement, individual works and collective exhibitions are of low quality and questionable value. Rossetti points out another recurring theme—gallery hanging problems—near the end of the essay.

Rossetti's major complaint is that painters in the exhibition seem cognizant only of the required elements of aesthetic expression but are nonetheless incompetent to execute them on more than a rudimentary and thus inauthentic level:

"We cannot accept it as genuine subject or spontaneous treatment; it is the product of a mind which *supposes* something about passion, poetry, and castigation, and mixes these extraneous elements as best it can into a too insipid kind of curds-and-whey."

It is as if the exhibiting artists are attempting "a sufficiently unnatural hybrid between Mr. Dante Gabriel Rossetti or Mr. Sir Edward Burne-Jones and Overbeck or Fra Angelico."

The specific criticism is more caustic than what is normally the standard in a Rossetti review. For example, speaking of the way colors are applied to a work by Crane, Rossetti says, "a London almond-tree that has lived for ten or twelve days exposed to smoke and grime would compare with it to advantage."

The majority of the review is a work by work, largely negative critique of much of the Dudley Gallery, although Rossetti saves strong praise near the end for a painting by E.R. Hughes.

He credits only one painter, Miss Philpot, with treating a poetic subject sufficiently (Keats's "Endymion") and commendably.

There is mention of a problem in the hanging of a work by George McCullough, which Rossetti says is placed so high that a viewer can hardly take in the painting properly.

Landscapes are to be reserved for a separate notice.

Mode: critical, educational, informative.

Keywords: "weird," "stiffnecked," inadequate, not well done; disappointment.

Standards of judgment: Pre-Raphaelite school principles, authenticity.

Rhetoric: evaluative, definitive.

Writing technique/tone: judgmental, deliberate, disappointed; deductive, comparative.

References: Mr. Crane, Miss Boyd, Mr. Bateman, Bassano, Mr. Clifford, Dante Rossetti, Sir Edward Burne-Jones, Overbeck, Fra Angelico, Mr. Adrian Stokes, Mr. Mason, Mr. Walker, Mr. Townley Green, Mr. Macbeth, Sir Edward John Poynter, J. Reed Dickenson, John Parker, Mr. Hubert von Herkomer, Mr. Knowstub, Miss Philpott, Miss Elizabeth Thomas, Mr. J.C. Moore, Mr. E. Beckman, Miss Edith Martineau, Mr. C. Napier, Mr. Henrys, Mr. F. Smith, F.G. Cotman, Charles Robertson.

Notable/Quotable: "a scarified monotony of tint rules over all," "We cannot accept it as genuine subject or spontaneous treatment; it is the product of a mind which *supposes* something about passion, poetry, and castigation, and mixes these extraneous elements as best it can into a too insipid kind of curds-and-whey;" "a London almond-tree that has lived for ten or twelve days exposed to smoke and grime would compare with it to advantage."

74 February 14 *Academy*

Citation: Rossetti, William M. "The Dudley Gallery, second notice." *Academy* (February 14, 1874): 182. Web. 21 Sept. 2011.

Topic: Dudley Gallery, second notice.

This is the "second notice" covering The Dudley Gallery (the first was published the week prior; February 7, 1874).

Regarding the landscapes in the exhibition, Rossetti finds them lacking in quality ("There is not in this exhibition any landscape supereminent for importance or excellence combined"), a common complaint in his criticism of British painting.

Rossetti finds some satisfactory work (". . . a well-managed balance of the various qualities suitable to such a theme . . .") but overall, has only an unenthusiastic appraisal of most of the work, much of it listed by painter with a few quantitative and qualitative comments about particular works.

Highlighted in this notice is the work of the Goodwins, several men and women of the same family, and Rossetti finds their work acceptable. This notice is fairly short and only elaborates with occasional notes on techniques and attempts rather than explaining an artist's plan, execution and effect as he does in other notices

Mode: critical, informational.

Keywords: impressive rendering, flayed in colour, well-rendered within a certain limitation, an exact and highly elegant study.

Rhetoric: evaluative.

Standards of judgment: comparison to a high level of artistic and poetic accomplishment in other exhibitions and in aesthetics in general.

Writing technique/tone: critical and in the main when reviewing specific painters and works, narrative and comparative. There is almost a tone of disappointment and resignation.

References: Toft, Howard, Harry Hine, E.A. Waterlow; Harry, Albert and Mrs. Goodwin, Hamilton Macallum, Farren, Tristan Ellis, Mr. E.R. Hughes, E.H. Fahey, Edwin Ellis, Mr. Bennatyne, W.P. Burton, Mr. Holloway, Mr. Sheffield, Aston, Parsons, Frank

Dadd, W.J. Callcott, H. M. Marshall, Miss Fanny Shelton, Miss Colket, Mr. John O'Connor, Mr. Pritchett, Mr. Charles Richardson, Miss Crozier, Miss Helen Coleman

Notable/Quotable: "There is not in this exhibition any landscape supereminent for importance or excellence combined," ". . . a well-managed balance of the various qualities suitable to such a theme . . ."

74 February 28 *Academy*

Topic: Review Garnet's Shelley edition.

Citation: Rossetti, William M., "The Poetical Works of Percy Bysshe Shelley, now first given from the author's original Editions, with some hitherto Inedited Pieces, 1st and 2nd Series, Edited and prefaced by the Author of Tennysoniana." *Academy* (1874): 225. Web. 21 Sept. 2011.

While Rossetti approves of the "intention" of the book, he finds fault with several editorial emendations to Shelley's work and points out mistakes and faults in the translation of some words as well as the correct wording of some of the poems.

Rossetti compares some of the book's verses to those he knows as accurate lines from Shelley and faults the editor for mistakes and incorrect substitutions in the verse.

Rossetti acknowledges that there are some good qualities of this collection, particularly the inclusion of the then-controversial "Revolt of Islam." Rossetti states that students of Shelley should find this book useful. But, on the question of whether the "present reprint is a good one, according to its own standard? We cannot answer in the affirmative."

Rossetti says that Garnet should know that one of the poems he attributes to Shelley was in fact by another author whom Garnet had previously edited; also, Garnet has omitted the

notes to “Queen Mab” that were in earlier editions, an “unaccountable omission,” making this edition inferior to previous editions.

Rossetti faults the editor for saying that he eschewed emendations—but in fact he included some that Rossetti finds to be inaccurate. He takes the editor to task, saying that the variation of this edition from the originals and other editions makes this edition less valuable. Although the publisher claims that the edition is “the most correct and trustworthy,” Rossetti closes with the rejoinder “if that’s so, too bad for all the others.”

Mode: critical.

Rhetoric: evaluative.

Keywords: accuracy, important notes, context, omission, misprint, “serious discrepancies,” editorial problems.

Standards of judgment: Rossetti’s knowledge of Shelley’s work; good editorial practice.

Writing technique/tone: incisive, critical, disappointed.

References: Chatto & Windus, Shelley, Moxon, Mr. Garnet.

Notable/Quotable: “The professed object is to give Shelley’s work ‘as he first printed it, unmutilated and untampered with;’” “If so many inaccuracies occur within the small range of nineteen pages, how many may we expect in the 802 pages of which the two volumes consist?”

74 March 21 *Academy*

Citation: Rossetti, William M., "Round the World." *Academy* (March 21, 1874): 225. Web. 21 Sept. 2011.

Topic: Announcement of Simpson's "Round the World" exhibit.

Rossetti specifies the details of the exhibition and the scope of countries covered in Simpson's displayed work. There are historical subjects that record events, as well as geographical subjects, conveying the view of far-off countries like China.

Rossetti carefully equivocates on the critical value of the exhibition, focusing on the journalistic, illustrative quality of the works which allow exhibit-goers to witness both historic scenes and distant lands in an artistically creditable way. The notice is largely descriptive with no analysis or qualitative comment.

Mode: journalistic.

Keywords: global focus, illustration, historic events and places.

Standards of judgment: none.

Rhetoric/tone: definitive.

References: Simpson, USA, China, foreign countries illustrated

Notable/Quotable: "As regards artistic excellence, it may perhaps be said that the majority of the designs are up to the average of such as were previously known from Mr. Simpson's hand . . ."

74 March 21 *Academy*

Topic: Volume 2 of *Catalogue of Prints and Drawings in the British Museum* reviewed (Volume 1 was reviewed in 1871).

Citation: Rossetti, William M., "Fine Art." *Academy* (March 21, 1874): 225. Web. 21 Sept. 2011.

Under the heading "Fine Art," Rossetti reviews *Catalogue of Prints and Drawings in the British Museum, Division I: Political and Personal Satires*; Volume II, edited by longtime associate and pre-Raphaelite brother Frederic G. Stephens. Rossetti finds fault with the confusion and inconsistency in the collection created by the inclusion and exclusion of works based on what he sees as a flawed definition of the term "satire." Many of the illustrations Rossetti deems blunt and crude rather than highbrow and witty, and much of it Rossetti decides is simply poor form and base manners rather than satire. Although he finds "several citations of sharp things cleverly said," the present collection Rossetti finds to be no more definitively satirical than the first volume which he also found lacking.

Rossetti states that his job as critic is not to "follow Mr. Stephens where there is nothing to express save thanks for his pains, and acquiescence in his conclusions," but rather "to indicate some few points here and there where demur may be apposite, or rectification practicable."

Rossetti explains that in the collection, there are many specimens that do not truly fit the specification of "satire" and, further, satire itself has such a broad range that it may not be possible to catalogue and analyze such a wide-ranging field of possibility.

Rossetti also points out errors in translation of some German drawings as well as some date confusion in the collection, but he is careful to note that "Mr. Stephens is not personally responsible" for the errors. Nonetheless, Rossetti proposes a different theoretical translation for the term "Eastern sun," one based on the term Österreich rather than Stephens' "true eastern sun" concept.

Rossetti closes with a complimentary appraisal of Stephens' collection and commentary regarding Hogarth's work, stating that the collection of Hogarth material in this volume could stand alone as a definitive collection of the artist's satire.

Rhetoric: evaluative, definitive.

Mode: critical, educational, corrective.

Keywords: rectification, analysis, translation, clarification, classification.

Standards of judgment: accepted norms of satire and art collection.

Writing technique/tone: concise, direct, critical, disappointed.

References: Mr. Frederic Stephens, Hogarth, Mr. Reid, Walpole.

Notable/Quotable: ". . . we cannot say that the tone of the satires is much more refined or subtle than in the previous volume. Bluntness, doggedness and spite, are the rule; light but cutting *persiflage* , the elegant handling of a deadly weapon, is the exception."

74 March 28 *Academy*

Topic: WMR reviews Society of Lady Artists exhibition.

Citation: Rossetti, William M., "The Society of Lady Artists." *Academy* (March 28, 1874): 351. Web. 21 Sept. 2011.

Rossetti approaches the exhibition with ambivalence. Qualitatively, Rossetti finds "not a large share of excellence or progressive power" among the 156 oil and 430 watercolour paintings. On one hand he states his support for the women artists, but on the other, he says they should exhibit with men if their work is on the same level as the men's work. If not, according to Rossetti, they should face the same risk of obscurity that bad male artists face. He acknowledges that the exhibition under review is the eighteenth of its kind, so the practice

of an all-female art exhibition must be of some benefit to a number of people. But he describes the exhibition as "a depressing sight (sic), embarrassing to the male visitant." In the middle between the women artists and the male visitants is "the public eye," the third entity that Rossetti as critic normally considers from the sense of educating consistently, with a mandate to shelter from the effects of bad artwork.

Rossetti mentions various works and artists with some brief comments that describe and appraise the works. In some, he reinforces the same basic standards that he sets for men: poetic expression, authentic portrayal. Though he states that he accepts the single-gender exhibition as it is, he nonetheless judges the work in universal, "ambisexual" standards.

Also, Rossetti claims that this all-female art exhibition did not attract the best female artists. Among the collection, he finds few that compare to the best of men's paintings, but two he mentions show some resemblance to the work of Turner and James McNeil Whistler. He also notes the high ration of watercolor paintings versus oil paintings in the exhibition.

Mode: critical, educational.

Keywords: standards, "ambisexual," authenticity, portrayal, female artists' exhibition.

Standards of judgment: authenticity, sincerity, poetic expression, universal aesthetic standards.

Writing technique/tone: direct, critical, incisive, disappointed.

References: Mrs. Boyle, Mrs. Bodichon, Miss Blanche Macarthur, Miss Fiona Ward, Mrs. Ward, Miss M.E. Edwards (Mrs. Stephens), Miss Solomon, Miss Fanny Southern, Miss Mary S. Tovey, Miss Charlotte J. Weeks, Miss Biller, Miss Emma Sandys, Mr. Frederick Sandys, Ross Mundi, Miss Eliza Sharpe, Miss Elizabeth Thompson, Miss Beatrice Myer, Mr. Broughton, Mrs. Beckhouse, Miss K. Reed, Miss C.J. Atkins, Miss H. Kempe, Miss A.E.

Manly, Miss Jane K. Humphrys, Miss Ellen Thornycroft, Miss Fanny Duncan, M. Fantin-Latour, Miss Harriet Harrison, Mrs. Bodlichon, Miss Alice Boyd, Mrs. Boyle, Miss Marion Croft, Mrs. Owen, Turner, Miss Louise Raynor, Miss Sarah Linnel, Miss Aurelia Hahnel.

Notable/Quotable: "It must be confessed that the exhibition of this Society . . . is a depressing sight, embarrassing to the male visitant who is at once courteous and critical;" ". . . we could never hesitate to say that the right plan is that women who are good painters should exhibit along with men who are the like, and women who are bad painters should run the same chance of exclusion as men of the similar artistic caliber;" ". . . although better than most things here, it presents nothing worthy of further remark . . ."

74 April 18 *Academy*

Topic: Regnault and French painting.

Citation: Rossetti, William M. "Henri Regnault." *Academy* 2 (April 18, 1874): 102. Web. 21 Sept. 2011.

This brief notice published under the category "Correspondence" is nonetheless a very full artistic and social critique. Rossetti describes quantitative and qualitative details of two Regnault paintings, as well as comparing them favorably to the highest standards of oil painting. Rossetti closes with praise for the liberality of French provincial museums and criticism of the British lack of such museums and, also, the British social strictures that suppress liberality and more valid, strictly aesthetic standards.

Rossetti opens with "being in Marseilles, I went to the museum on April 9, and was much interested to find there an important work by the noble-hearted young French

painter, Henri Regnault." In his second memoir, Rossetti confirms that this trip was part of his honeymoon in France (*Reminiscences* 2:357).

Rossetti discusses Regnault, French painting and the use of color and dramatic presentation, qualities that Rossetti states the Pre-Raphaelite movement sought also to capture. Rossetti believed that the French school stood at the "head of the pictorial art of the nineteenth century" (344). He states that at one point, he had heard that the French in general and Courbet in particular were "doing in France the same sort of work that the Preraphaelites had set going in England" (344). Although after viewing Courbet's work in person Rossetti concluded that the French were in fact on a different track, he stated that the PRB should "import into their work some of the directness of view and powerful handling" exhibited by the French school.

Much of the qualitative analysis and quantitative description of Regnault's work that Rossetti discusses in this brief correspondence in *Academy* seems to identify these strengths of the French school in the paintings Rossetti considers.

Rhetoric: definitive.

Mode: critical and social analysis; critique of British social and aesthetic norms.

Keywords: critique, analysis, social and aesthetic commentary.

Standards of judgment: aesthetics versus social convention; liberality, national appreciation of art.

Writing technique/tone: concise, incisive, informative, call to action.

References: Holofernes, Judith, Courbet, Museum at Marseilles, Commune, *Le Cerf*.

Notable/Quotable: "remarkable balance . . ;" "Provincial museums on this large scale appear to be excellent means, too little attended to in England, of promoting the interests of

art: I mean museums, for which the works of living artists are purchased with judgment and liberality—for no other course of action will stand in stead of that."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

74 June 20 *Academy*

Topic: Pan of RA International Exhibition; hanging policy.

Citation: Rossetti, William M., "The International Exhibition: Pictures." *Academy* (June 20, 1874): 111. Web. 21 Sept. 2011.

Rossetti pans this exhibition and explains why he feels that exhibitions of this type are a bad idea for art, artists and the public. He also raises two points of opposition—wall hanging space and gallery selection unfairness—as well as a new distinction regarding the valuation of art: Rossetti thinks that an uninformed public views and ultimately buys some sub-standard artwork largely because of its foreign origin rather than its artistic or creative merit.

Rossetti had also a longstanding opposition to Cole's involvement in the promotion or production of art in Britain and in particular, in promoting foreign art. Of Cole's involvement in the School of Design in 1852, Rossetti told William Bell-Scott "Cole has really no functions to discharge, his appointment is equivalent to *carte blanche* to meddle, intrude, and make mischief. In short, I suppose he will turn out an omnipresent Sir Edward John Poynter—a 'native overbrooding' humbug, as well as a 'foreign interloping' mediocrity" (29).

There is a distinct thread of nationalism in Rossetti's comments that promote British painting and criticize the inclusion of foreign painting. Further, he seems to imply that an advantage is given to foreign art which may not be equal in quality to much of the British art sharing the exhibition: "It is clear also that the display of bad foreign art works in large quantities would naturally exercise a baneful effect upon the British section of the International exhibition."

Rossetti is clear in his disapproval of the exhibition, saying that although one can never say for sure if an exhibition will recur in succeeding years, he believes with certainty that to have "no exhibition will be quite as good as to have the present exhibition, or will be better."

Rossetti's criticism is more blunt and less circumspect than usual (see "Notable/Quotable" below), perhaps owning to the fact that most of the artwork reviewed is not from within the British school of painters within which Rossetti had to function as an aesthete and critic. Also, there may be an element of nationalism that allows him to risk the harsher reviews of mostly foreign artists.

Rossetti complains about the disproportionate amount of hanging space granted to foreign works, saying that they have been granted three times the space granted to native works, and that the foreign works did not have to endure the same rigorous screening process for inclusion that was required of the British works.

Rossetti concludes that this exhibition is most important for the warning about such lopsided exhibitions that include inferior foreign works at the expense of better-quality native works. Rossetti says that as a critic, "there is no satisfaction in protesting against mere incompetence; but when an International Exhibition comes to displaying works so wretched as those which form a large proportion of the present gathering, the critic is almost bound to

cite a few illustrative instances We will simply ask why such performances as the following are hung at all—and hung, moreover, for the most part in very good places on the wall.

In his review of the British section, Rossetti finds nothing special to report on but does find one opportunity in discussing a British painting to endorse the importance of the subject by reference to Pre-Raphaelite Sir John Everett Millais having chosen a similar subject for an exemplary poetic artistic expression.

Mode: evaluative, educational.

Keywords: substandard, foreign artwork, incompetence, wall position.

Standards of judgment: poetic and aesthetic expression; artistic execution, effectiveness, comparative merit.

Writing technique/tone: blunt, caustic; comparative, evaluative.

References: Mr. Henry Cole, Mr. Burchett, Sir John Everett Millais, Mr. J.A. Fitzgerald, Mr. Alexander Lauder, M. Daubigny, Jobbe-Duval, M. Marchard, M. Baird, Feyen, Lesrel, Evariste Luminais, Nelie Jacquemart, M. Karl P. Daubigny, M. Clairin, Regnault, Charles Sonbre, Charles Hermans, Julyius De Vriendt, Baron Leys, M. Cleynhens, J.E. Van Den Bussche, Francesco Valaperta, Pietro Bouvier, Alfred Stevens, Toulmouche, Tissot, Alexander Wagner, Wilhelm Leibl, Kuppelmayr, Veit, Von Korwin-Milewski,

Notable/Quotable: "We can say, however, there will be little cause for regret if the fine art section of the scheme now comes to an end; in other words, to have no exhibition will be quite as good as to have the present exhibition, or it will be better;" ". . . it was cruel to exhibit so foolish a falsity as his *Interior of St. Mark's, Venice* . . ." "This proves and constitutes the collapse of the scheme of International Exhibitions . . . mismanaged, they have exasperated and tired out our own artists, and have attracted from foreign regions little

indeed of that sort of work which it is desirable to look at or to buy;" ". . . the selecting body acted in individual cases injudiciously or unfairly;" "The cause of art remains unserved; a game of blind man's-buff (sic) proceeds with accelerated impetus; the only person to benefit is the bad foreign painter, who finds some British bank-notes gone astray in his pocket;" "To display and buy bad pictures is a positive detriment to public taste . . ." "How comes it that the foreign element is so large and prominent?" ". . . there is no good reason why strenuous exertions should be made by a public body for importing into England large shoals of indifferent or bad foreign works . . ." "There is no satisfaction in protesting against mere incompetence; but, when an International Exhibition comes to displaying works so wretched as those which form a large proportion of the present gathering, the critic is almost bound to cite a few illustrative incidents. We will simply ask why such performances as the following are hung at all—and hung, moreover, for the most part in very good places on the walls."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

74 June 27 *Academy*

Topic: WMR pans Munich Gallery exhibition.

Citation: Rossetti, William M., "The Munich Gallery." *Academy* (June 27, 1874): 225. Web. 21 Sept. 2011.

The collection is billed as an exhibition of the work of Kaulbach "and other celebrated artists of the Munich school," but Rossetti suspects that the name is for the purpose of legitimizing the lesser works of other artists included in the gallery, and in fact, he notes that

there are only three works, none of them color paintings, by Kaulbach in the entire collection on display. Those other works are "of a far from preeminent kind," and are "in a high degree both poor and unattractive."

Commenting on Kaulbach allows Rossetti to establish the qualities he believes a superior painter must possess:

What [Kaulbach] lacked was that "purely artistic" element—the love or instinct of executive beauty, the exquisite balance between mastery and suavity of hand. This, in the long run, is a deficiency never to be compensated. The inner hierarchy of art is composed of painters who possess that faculty; while the others—however wide-minded, however skilled and learned—have to remain in the outer courts of the temple.

Rossetti also finds the exhibition's catalogue to be lacking in the details of paintings that allow viewers to understand the story being told through the work. He describes a few of the paintings both qualitatively (". . . not with more than moderate success") and quantitatively, sketching some details and the stories behind a few of the works.

Mode: critical, historical, factual.

Keywords: Munich school of painting, under serving expectations.

Standards of judgment: intellectual expression through painting rather than just technical mastery of form.

Writing technique/tone: factual, appraising; disappointed.

References: Kaulbach, Piloty, Cornelius, Professor Otto, Schorn, Winkler.

Notable/Quotable: "It appears that . . . the other celebrated artists would seem to have found a royal road to celebrity;" ". . . qualities which distinguish an intellectual from a purely artistic, or a mere trained professional painter . . ."

74 August 15 *Academy*

Topic: Dore gallery.

Citation: Rossetti, William M. "The Dore Gallery." *Academy* (August 15, 1874): 191. Web. 21 Sept. 2011.

Rossetti divides his commentary in this brief notice between Dore and the pictures in the Dore Gallery. Qualitative and quantitative analyses of both comprise the bulk of the review, done in typical Rossetti style: examination of the picture, the story behind it, then an analysis of how the picture accomplishes the storytelling effectively and, in this case, beyond the norm. Dore is described as "the over-prolific French genius," and Rossetti considers three works from the exhibition.

The review closes on a negative note regarding one Dore work, *Midsummer Night's Dream*, which includes a component[27] of Sir Edwin Landseer's *Titania and Bottom.*Dore's *Dream*, according to Rossetti, is "pure rubbish" that "ought not to have been painted, much less exhibited."

Mode: critical.

Rhetoric: evaluative.

Keywords: "over prolific French genius," "facile and effective;"

Standards of judgment: the norms of effective aesthetic conveyance of a story through pictures; the use of color and posing.

Writing technique/tone: concise, descriptive.

References: Herod, Wiertz Museum, Sir Edwin Landseer.

[27] Rossetti claims that Dore has "borrowed" Landseer's rabbits from Landseer's *Titania and Bottom*.

Notable/Quotable: “This painting, considered from an executive point of view, can only be regarded as a facile and effective sketch;” “This slovenly sketch ought not to have been painted, much less exhibited.”

74 September 5 Academy

Topic: Memorial of John H. Foley.

Citation: Rossetti, William M. "Mr. Foley." *Academy* (September, 5, 1874): 122. Web. 21 Sept. 2011.

Rossetti memorializes sculptor John Henry Foley, recounting his personal history including his development as an artist and some of the major events in his life. Some of his major works are mentioned with brief qualitative comments (e.g., “. . . full of fiery but self-possessed strength) and Rossetti mentions some of Foley’s associates. Foley is noted as a preeminent sculptor, particularly of portrait busts, and Rossetti states that the Royal Academy could “recoup the loss” of such a great sculptor by electing Pre-Raphaelite Brotherhood founding member Thomas Woolner as “a worthy successor.”

Rossetti notes also that Foley advanced beyond the normal range of Academy sculptors on his own, becoming larger than simply an Academy success, extending his reach to preeminence among the European school of sculpting.

Rhetoric: epideictic.

Mode: historical, encomium, obituary,

Keywords: eulogy, praise, memorial.

Standards of judgment: lifetime achievement, comparative rank.

Writing technique/tone: laudatory, memorializing; historical.

References: Bailey, Thomas Woolner.

Notable/Quotable: ". . . it remains to this day one of the best examples of the combination, in modern sculpture, of a certain ideal antique grace with a simply natural motive, and a true realization of form;" ". . . a master in full possession of his means."

74 September 5 *Academy*

Topic: Review of editor R.H. Shepherd's "Poems of Blake."

Citation: Rossetti, William M. "The Poems of William Blake: comprising Songs of Innocence and of Experience, together with Poetical Sketches, and some Copyright Poems not in any other edition." *Academy* (September 5, 1874): 122. Web. 21 Sept. 2011.

Rossetti terms the collection "the least incomplete" of the Blake collections published by Pickering, but states that it is nonetheless incomplete.

Rossetti points out the inaccuracy in the editor's claims of "previously unpublished poems" which is made on the fly leaf. Rossetti points out where all of the verses save one have been previously published. Rossetti explains the vagueness of "unpublished" as that term relates to copyrighted material not appearing previously. Of that category Rossetti finds but two, and of "unedited autograph poems, he finds just one. He notes, too, that Shepherd has managed to include some material that was not in Blake biographer Gilchrist's "Life of Blake."

Rossetti impugns the editorial quality of the collection, stating that "accuracy of announcement"—here apparently lacking—"would be in the long run count as an editorial virtue." Nonetheless, Rossetti concludes with praise for the collection as yet another way for readers to encounter the "delightful and often exquisitely perfect poems" of Blake.

This review engendered further controversy, as Rossetti notes in a letter to *Academy* on October 10, 1874.

Rhetoric: evaluative, definitive.

Mode: critical.

Keywords: Shepherd's Blake, Gilchrist's Blake, review, unpublished.

Standards of judgment: accuracy, completeness.

Rhetoric/tone: evaluative, definitive.

References: Blake, Gilchrist, Shepherd.

74 October 10 *Academy*

Topic: rebut criticism of WMR edition of Blake.

Citation: Rossetti, William M. "The Poems of William Blake." *Academy* (October 10, 1874): 127. Web. 21 Sept. 2011.

Rossetti takes issue with the publisher of a collection of William Blake's poetry (The Poems of William Blake, comprising Songs of Innocence and Experience, together with Poetical Sketches, and some Copyright Poems not in any other Edition) regarding two matters of inaccuracy contained in a pamphlet issued by the publisher.

The pamphlet takes issue with Rossetti's review of the book and Rossetti disputes both points and reaffirms his original view of the poetry and the copyrights issues Pickering disputes.

Although Rossetti did indirectly "impugn the veracity of the title" as Pickering stated in the pamphlet by stating that there were in fact not several unpublished poems in the Shepherd collection, Rossetti claims what he did was and is a matter of clarification regarding

copyright specifics. He also specifies which supposedly "new" poems were previously published by Pickering in 1863 and 1866.

Rossetti describes a dispute regarding copyrights and Blake's work in a letter to Swinburne dated March 4, 1874. In Rossetti's opinion, the Pickering collection edited by Shepherd contained some of Blake's work that was unpublished until they were published in Gilchrist's book years before Pickering acquired the copyright (*Letters* 311).

Rhetoric: rebuttal, definitive.

Mode: historian, corrective.

Keywords: correction, reaffirm, accuracy.

Standards of judgment: facts, clarification, accuracy.

Writing technique/tone: curt, incisive, deliberate.

References: Pickering, R.H. Shepherd, Gilchrist.

Notable/Quotable: "Now there was no reason whatever for accusing the 'Messrs. Rossetti' of anything of the sort. I, being one of the two Messrs. Rossetti, had nothing at all to do with the selecting or editing of the poems of Blake in that book."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

74 October 31 *Academy*

Topic: Review of William Stillman's historical narrative book.

Citation: Rossetti, William M. "The Cretan Insurrection of 1866-7-8." *Academy* (October 31, 1874): 130. Web. 21 Sept. 2011.

Under the heading "Literature," Rossetti reviews *The Cretan Insurrection of 1866-7-8* (by William Stillman, late U.S. Consul in Crete, New York: Holt & Co., 1874). The essay seems less a book review in the critical sense of qualitative analysis and more a confirmation of the narrative, presumably from the narrative itself but it is not clear that this is the only source of information drawn upon. Rossetti relates the details of the insurrection in detail, then refers to it as "a very scanty outline."

Rossetti makes qualitative judgments regarding Stillman, some of them rooted in popular opinion; some seem to be his own based on his take on the insurrection and the politics he believes in. The only completely quantitative criticism of the book is the lack of a map.

Nonetheless, Rossetti recommends this volume as an example of how important yet obscure historical events should be recorded and preserved by someone like Stillman who took part in the events.

Rossetti discusses Stillman and this manuscript as far back as 1866, recommending the writing to Swinburne, who Rossetti at the time presumed to be working as Editor of "Moxon's Magazine" (*Letters* 139, 141), and Rossetti maintained an active correspondence with Stillman over the ensuing years and had several social meetings with Stillman, the former US Consul to Greece (*Letters* 176, 240). It is clear from the letters and the discussion of Stillman that Rossetti had with associates and editors that Rossetti felt that Stillman's narrative was important historically, even if the writing was less than topnotch.

Further, Rossetti reports in his memoir that Stillman's wife, born of the Spartali family, was a close friend of Lucy Rossetti. In addition, the Spartali family scion was an

acquaintance of Rossetti's circle of artists and a supporter of their activities (*Reminiscences* 2:492).

Mode: historical, analytical.

Keywords: Greek insurrection of 1866; W.J. Stillman.

Standards of judgment: historical and political events, accuracy.

Writing technique/tone: definitive, evaluative; narrative, historical.

References: W. J. Stillman, Ismail Pasha, Dr. Joannides, Zimbrakaki, Colonel Coroncos, Mr. Morris, Mr. Seward, Mr. Hamilton Fish, Mavrocordato, Petropulaki, Bulgaris, Hussein Avni, Consul Dickson, M. Deriche, Captain Boutakoff, Hadji Mikhali.

Notable/Quotable: "The outspokenness of the ex-Consul about various officials is, if not excessive, at least extreme;"

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

---. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

74 October 31 *Academy*

Topic: Dudley Gallery Exhibition panned.

Citation: Rossetti, William M. "Fine Art." *Academy* (October 31, 1874): 130. Web. 21 Sept. 2011.

This is an unenthusiastic review of the Dudley Gallery's oil pictures which Rossetti characterized as "a sufficiently meager collection: mediocrity is spiced with skill, and relieved here and there by something that has artistic purpose or method of a superior kind."

A few of the works he finds worthy of mention are described in his usual two-fold qualitative and quantitative method: narrative description of the painting's story, with qualitative comments regarding the aesthetic values in the execution of the work, looking for "meaning and artistic *raison d'etre*" and "a capital bit of truth, interpreted by an artistic eye and hand," "the general quality of truth and intellectual observation." Once again, Pre-Raphaelite painters are the example of the highest standard; Sir John Everett Millais is used as a comparison for that purpose; Hughes and Alphonse Legros, two frequent visitors to the Cheyne Walk home of Dante Rossetti are also singled out as the most capable artists in the exhibition (*Reminiscences* 2:342).

Rhetoric: evaluative.

Mode: critical, analytic, evaluative.

Keywords: Dudley Galley "Cabinet Pictures in Oil" 1874

Standards of judgment: Pre-Raphaelite standards of artistic meaning, truth and intellectual expression.

Writing technique/tone: concise, descriptive, evaluative.

References: Mr. Hughes, Mr. Alphonse Legros, Mr. John R. S. Stanhope, Mr. Poynter, Mr. Sir Frederick Leighton, Mr. George Frederick Watts, Mr. Storey, Mr. Hodgson, Mr. Henry, Mr. Thomas Grahame, Mr. Pepys Cockerell, Mr. Walter Crane, Mr. Wise, Mr. P.R. Morris, E. Epps, Mr. Henry Moore, Miss Alice Thornycroft, Mr. Heywood Hardy, Mr. Forbes-Robertson, M. Regamey, Mr. Hayllar, Messrs. Macbeth, Moore, and Henry, Sir John

Everett Millais, Mr. Henry, Mr. Moore, Mr. Hamilton Macallum, Mdme. Cazin, Mr. Alma-Tadema, Mr. Richmond, J. Aumonier, Tristam Ellis, Joseph KnightW. Christian Symons, George Harvey, Lexdon L. Peacock, J.W.B. Knight, Mr. Edwin Edwards,

Notable/Quotable: "He is one of the painters who can treat a subject not calling upon the powers of thoughtfulness or invention, with a dignified reserve and unembarrassed seriousness which avail to keep the work far above the level of triviality and within the limits of fine style in art;" "a sufficiently meager collection: mediocrity is spiced with skill, and relieved here and there by something that has artistic purpose or method of a superior kind." " . . meaning and artistic *raison d'etre,*" "a capital bit of truth, interpreted by an artistic eye and hand," "the general quality of truth and intellectual observation."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

74 November 7 *Academy*

Topic: The "New British Institution."

Citation: Rossetti, William M. "The New British Institution." *Academy* (November 7, 1874): 131. Web. 21 Sept. 2011.

This essay is a lukewarm review (". . . if we call it on the whole trivial, we do it no injustice . . .) of the British version of the "so-called French Gallery," which Rossetti reveals to be a collection of work from many countries despite the title. The title "The New British Institution" may refer to a style of painting he says is at that time becoming a British standard: a reproductive priority in artwork that has strict realism in every object "from a

person to a brass-headed nail" rather than any type of intellectual content, a trend Rossetti finds "not interesting, certainly not intellectual, and sometimes to be called stupid."

Several works and painters receive qualitative and quantitative comments; some merely mention. Overall, Rossetti is underwhelmed by the quality of the collection, the small size, and disappointed in the emerging new British trend he posits as the standard of the collection.

Mode: critical, analytic, evaluative.

Keywords: trivial exhibition; not all French, new British style of rigid reproductive rather than intellectual realism.

Standards of judgment: artistic value, merit, aesthetic principles.

Writing technique/tone: indirect, critical.

References: J. Verhas, Spiridon, Messonmier, Dumas, Mr. William Linnell, Clays, Miss E. Brooke, De Haas, Troyon, S. Gessa.

74 November 21 *Academy*

Topic: The Society of French Artists.

Citation: Rossetti, William M. "The Society of French Artists." *Academy* (November 211874): 133. Web. 21 Sept. 2011.

A favorable review by Rossetti of the "Society of French Artists" exhibition, which he says exemplifies painting by those who "know what they're about." He finds little of "leading importance," but nonetheless finds excellent execution of intellectual content. In his overall appraisal, Rossetti says "indeed the pictures that do not reach at least the level of clever and decisive sketching-work form but a small minority." Several works receive the typical Rossetti analysis: brief quantitative review, explicating the design and storytelling,

then qualitative review of the effectiveness and completeness of execution. Landscapes, he says, will be reviewed in an upcoming issue (*Academy*, November 28, 1874).

Rossetti notes one portrait of a woman which he says must do scant justice to the girl who sat for the portrait. Done by Ribot, whom Rossetti likens to Velasquez, Rossetti pronounces the portrait "a dull and ugly one."

Rhetoric: evaluative.

Mode: critical, evaluative, explanatory.

Keywords: Society of French Artists, review.

Standards of judgment: well-executed painting, intellectual content, comparative merit.

Writing technique/tone: brief, concise, evaluative, explanatory, pleased.

References: M. Durand-Ruel, Rembrandt, Ribot, E. Duez, E. Degas, Alfred Stevens, Boldini, R. Legrand, Julyes Ferry, V. Huguet, Feyen-Perrin, Millet, J. De Vriendt, Baron Leys.

74 November 28 *Academy*

Topic: The Society of French Artists.

Citation: Rossetti, William M. "The Society of French Artists." *Academy* (November 21, 1874): 134. Web. 21 Sept. 2011.

Rossetti had previously (*Academy* November 21, 1874) expressed approval of the exhibition of The Society of French Artists. He mentions several artists and works in his usual critical pattern of quantitative, narrative comments and qualitative appraisal of various works, then simple mention of others. The overall review is uncommonly favorable.

Rossetti focuses initially on a Corot landscape of a Dante scene, a subject area in which Rossetti has expertise. He makes a point of the comparison between the expression normally associated with Dante and both the scheme and execution of the painting, which he finds to under-serve the inspiration.

Rossetti familiars (and Cheyne Walk regulars) Alphonse Legros and Alma-Tadema receive favorable reviews for their landscapes (322-323), as does Mrs. Alma-Tadema.

Rossetti's concluding remark regarding French school painting is decidedly positive: "This is national art, not undeserving even of national recompense; which will be paid to M. Dalou in at least one form—that of his country's sympathy and gratitude." This is an example of Rossetti alluding to the importance of a successful school of national art.

Rhetoric: evaluative**.**

Mode: critical, evaluative, explanatory.

Keywords: review, accomplishment, value, execution.

Standards of judgment: aesthetic value, accomplishment, intellectual value.

Writing technique/tone: brief, incisive, laudatory.

References: Millet, M. Alphonse Legros, M. Daubigny, Mr. Alma-Tadema, Mme. M. Cazin, M.G. Michel, M. Dalou.

Notable/Quotable: ". . . uncommon powers of force and breadth;" ". . . grave simplicity and sentiment, but for luminosity as well."

75 December 4 *Musical World*

Topic: Letter from Edward John Trelawny's daughter's in reference to Shelley.

Citation: Rossetti, William M. "The Death of Shelley." *The Musical World* (December 4, 1875): 82. Web. 21 Sept. 2011.

Rossetti presents to *The Musical World* a letter from Edward John Trelawny's daughter at his request that relates the deathbed account of an old Spezia sailor that explains the sinking of Shelley's boat. Rossetti doesn't comment directly on the veracity of the account, but the letter seems to confirm one of the theories behind the sinking of the boat and subsequent loss of Shelley's life.

Mode: historical.

Keywords: Spezia deathbed confession; Shelley drowning.

Standards of judgment: historical account.

Rhetoric/tone: definitive.

References: Edward John Trelawny, Shelley.

74 December 5 *Academy*

Topic: Society of British Artists

Citation: Rossetti, William M. "The Society of British Artists." *Academy* (December 5, 1874): 135. Web. 21 Sept. 2011.

Under the heading "Fine Art," Rossetti pans the exhibition of The Society of British artists, saying it serves little purpose other than to provide bad artists an opportunity to sell their bad work (see "Notable/Quotable below). He opens his review with the statement, "It would be difficult to imagine a more vacuous and purposeless exhibition" than this exhibition.

Nonetheless, he does find some examples of the type of painting that he normally finds worthy of praise for "truth of expression" and points out certain examples from among the 907 paintings where there is some merit, albeit not to the level that elicits hearty praise from Rossetti ("In such a collection as the present, this work deserves mention, but he cannot secure commendation . . .).

He also notes that the exhibition has a high percentage of female exhibitors and that they hold their own qualitatively with the men, although the exhibition itself Rossetti has determined to be sub-par as a whole. Mrs. Stillman is singled out among the woman as showing "superiority" in many aspects of painting. Stillman, the former Miss Spartali, is also one of Lucy Rossetti's closest personal friends (*Reminiscences* 2:492).

The critical pattern is typical of Rossetti, offering quantitative description of selected works as well as qualitative analysis of the works' success or failure.

Mode: critical.

Rhetoric: definitive.

Keywords: Society of British Artists exhibition November 30, 1874, "purposeless exhibition;" female artists, bad art.

Standards of judgment: comparative merit among well-executed art.

Writing technique/tone: direct, evaluative, indirectly critical, concise, disappointed.

References:

Notable/Quotable: "It would be difficult to imagine a more vacuous and purposeless exhibition than the one which opened in Suffolk Street on November 30th—purposeless save that bad painters, after producing their objectionable works, feel a natural desire to sell them, and somehow, we suppose, they find to some considerable extent, a market in this gallery . .

." "In such a collection as the present, this work deserves mention, but [the work] cannot secure commendation;" ". . . a picture . . . not so absolutely squalid as to be called pathetic."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

74 December 12 *Academy*

Topic: The Flemish Gallery

Citation: Rossetti, William M. "The Flemish Gallery." *Academy* 2 (December 12, 1874): 136. Web. 21 Sept. 2011.

This very brief review comprises only two paragraphs. Once again Rossetti searches a gallery for "an artistic or an emotional point of view" and finds this exhibition lacking. He also points out that despite the name, the collection is not exclusively Flemish, although the work he determines to be the best is from Belgium (a Baron Leys). A handful of paintings are mentioned briefly in largely quantitative terms; comparisons are made between this gallery and both French and Italian galleries in general. Rossetti finds that the Italian paintings have achieved a "creditable standing" among all of the paintings exhibited.

Mode: critical.

Keywords: "creditable standing among foreign schools."

Standards of judgment: excellence among foreign schools.

Writing technique/tone: concise, brief; summary only.

References: Everard & Co., Baron Leys, Gallait, Alfred Stevens, Bertrand, Couture, Huguet, Troyon, Theodore Rousseau, Madrazo, Geronimo Induno, Knaus, Thomas Faed.

Notable/Quotable: “a close-thoughted, rather stern personage.”

74 December 19 *Academy*

Topic: Shelley and Peter Finnerty

Citation: Rossetti, William M. "Shelley and Peter Finnerty." *Academy* 2 (December 19, 1874): 137. Web. 21 Sept. 2011.

Rossetti writes to *Academy* to add newly discovered information to the colloquy surrounding Shelley’s expulsion from Oxford. The new information substantiates a claim made by D.F. MacCarthy in a volume on Shelley that Rossetti had reviewed previously. MacCarthy’s claim—which Rossetti supported at the time—was that Shelley had indeed written a particular text for the benefit of a political prisoner, Mr. Peter Finnerty. That text plus another hadn’t been conclusively linked to Shelley, but in Rossetti’s view, the discovery of Colburn’s 1838 work “A Diary illustrative of the Times of George IV” positively confirms the link. This vindicates MacCarthy’s point as well as Rossetti’s. He also notes some editorial discrepancies and the motives for them in Colburn’s text. Rossetti also finds evidence in the “Diary” text that he determined to be important to the more complete historical understanding of Shelley.

William Rossetti mentions the discovery in a letter dated November 10, 1872, to Dante Rossetti in reference to letters Shelley wrote to Elizabeth Hitchener, describing the sale for the benefit of a political prisoner. William Rossetti discusses the importance of this new information and suggests that he has read the letters himself (Rossetti 304).

Mode: Historical, journalistic.

Keywords: “stated unmistakeably,” “confirms what we previously knew,” “conclusive.”

Standards of judgment: historical fact, deduction.

Rhetoric: definitive, evaluative.

Writing technique/tone: concise, logical.

References: D.F. MacCarthy, Mr. Peter Finnerty, Shelley, Mr. Colburn,

Notable/Quotable: "I now find a strong (I think, conclusive) confirmation of Mr. MacCarthy's ingenious and inciting suggestion."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

74 December 19 *Academy*

Topic: Glenriddell Burn's unpublished poems.

Citation: Rossetti, William M. "Some Account of the Glenriddell MSS. Of Burns Poems; with several Poems never before published." *Academy* 2 (December 19, 1869): 148. Web. 21 Sept. 2011.

Rossetti credits the book with publishing several new Burns poems that were created for the private use and enjoyment of Riddell, Burns' neighbor. Some were too anti-loyalist to publish at the time, according to Rossetti. Upon Riddell's death, Burns sought to retrieve the volume to keep the poems from being made public. The volume was presented to Athenaeum library in 1853 by Burns' widow. Rossetti finds the volume to be "a handsome little book" that will "be extremely dear" to Scotsmen and not a few Englishmen as well.

According to the editor (Henry Bright), the poems are "probably the last novelties from Burns' pen that will ever be forthcoming."

Mode: critical.

Keywords: Burns, poetry, Riddell.

Standards of judgment: Historical fact, accuracy

Rhetoric/tone: evaluative.

References: Burns, Curie, Riddell, Ruddock, Graham, Lascelles.

75 January 9 *Academy*

Topic: The Water-Colour Society exhibition 1875.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (January 9, 1875): 140. Web. 21 Sept. 2011.

This review is uncharacteristically positive from the start, stating that "One can pass a very agreeable hour or two in the gallery" among watercolors Rossetti pronounces to be "skillful, facile and attractive." There are familiar PRB movement aligned painters like Sir Edwin Landseer, Watson and Houghton among those whom Rossetti judges to be effective artists, and Rossetti specifies that "the associates and younger members of the body count for more, in general result, than the elder members." It is significant to note that the exhibition is not sanctioned or sponsored by the Royal Academy and, further, Rossetti singles out the newcomers (Gilbert, Houghton, Pinwell and Marsh) as up-and-coming artists performing at a higher level than many of the more experienced painters.

Some of Rossetti's commentary itself is unusually picturesque, such as his description of Houghton's painting inspired by Longfellow's "Evangeline" as "howling and tramping through the streets of London with fire and steel, like so many devils broken loose."

The typical Rossetti critical pattern ensues, with a minority of works described in terms of the painter's intent, inspiration, scheme, technique, execution and comparative success. After discussing each individual artist and work, Rossetti extends his discussion beyond the work at hand and into the general principles that he considers essential to good art:

"This is a work of rich, sweet colour, and (as our description may already have indicated to the reader) of much peculiarity of general treatment; that sort of peculiarity which consists in reducing a subject to its barest and least suggestive rudiments, and then educing from these a certain harmony or delicacy, a nicety of poise and reserve of significance, which raises the thing up again into the level of artistic if not intellectual conception." This passage sets up Rossetti's later comment that contrasts the more prevalent Royal Academy methodology with this more enlightened approach:

"*A Noble Youngster, Study of a Head*, has masterly ease and decision, and shows (like the Oriental studies of Mr. Frederick Goodall some years ago at the Royal Academy) how much superior to themselves some painters can be when, laying aside the attempt to produce works of artifice under the guise of ambitious compositions, picturesque or elevated, they go straight to nature and paint with rapid and vigorous directness what they see and know."

Landscapes and figure subjects are reserved for a second review.

Mode: critical.

Keywords: watercolors, exhibition.

Standards of judgment: PRB aesthetic standards, past work.

Rhetoric/tone: evaluative.

References: Gilbert, Houghton, Pinwell, Marsh, Watson, Walker, Smithfield.

75 January 16 *Academy*

Topic: Water Colour Society exhibition, part 2.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (January 16, 1875): 141. Web. 21 Sept. 2011.

This review continues where the first review left off, with no preliminary remarks but rather, a continuation of commentary on individual works and artists. Noteworthy among the exhibitors discussed is "Professor Ruskin," and Rossetti finds his work to be "robust," "replete with knowledge and discrimination." Rossetti is circumspect in his appraisal of Ruskin's four studies, terming them "the contrary of robust in manner," though "not properly to be called slight." Rossetti had an ongoing social and professional relationship with Ruskin who at one point took credit, along with Dante Rossetti, for teaching William Rossetti everything he knew about art. William Rossetti protested this assertion by Ruskin and secured a retraction from (Rossetti 173n).

Also noteworthy is Rossetti's reference to the text accompanying a painting and the effect the text has on the viewer and the artist. In this case, he explains that the title of Goodall's landscape composition ("Son of man, can these bones live?" quoted from Ezekiel) sets up the viewer to expect greatness, and commits the artist to achieving greatness, because the painting is thereby framed in the high-pitched context of the title. That attempt is balanced by other works more moderate in tone, scope and execution. One animal-subject by Willis is examined and termed "an able work, maybe even powerful."

Mode: critical.

Keywords: water-colour; relative merit, technique and results.

Standards of judgment: PRB aesthetic standards.

Rhetoric/tone: evaluative.

References: Goodwin, Ruskin, Clara Montalba, Powell, Andrews, Goodall, Willis.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

75 February 6 *Academy*

Topic: Dudley Gallery February 1875, first notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 6, 1875): 141. Web. 21 Sept. 2011.

Rossetti calls the exhibition “a nice, average exhibition,” which proves in total to be a little better than a neutral review. Early on, Rossetti advances the commonness of poetic expression in verse and painting, terming one painting by Sir Edward John Poynter to be a “complete piece of execution, good in form, and, if not precisely poetical in spirit, still free from anything discordantly prosaic.” Once again, Rossetti stresses the importance of an accompanying catalogue and quotes from one in reference to a painting that included a sonnet that inspired a particular painting that he judged to be, “well-felt in this simple poetic way.”

Rossetti favors Sir Edward John Poynter as the best of the exhibition and for being aware of the need to paint poetically as “one way of suggesting to the eye what the mind needs to realize.”

Rossetti examines a handful of paintings in a critical review in his usual form: analysis of the inspiration, the story, the plan, the execution and the relative merit of the completed work in comparison to artistic standards as well as other work by the artist and other artists.

Mode: critical.

Keywords: poetic painting; water-color exhibition, relative merit.

Standards of judgment: PRB aesthetic standards.

Rhetoric/tone: evaluative, educational.

References: John Scott, Sir Edward John Poynter, Clausen.

75 February 13 *Academy*

Topic: Agnew & Sons "Exhibition of High-class Water-Colour Drawings."

Citation: Rossetti, William M. "Messers. Agnew's Water-Colours." *Academy* (February 13, 1875): 145. Web. 21 Sept. 2011.

Rossetti admits that he had low expectations of the gallery because the Agnews "do not, as a rule, lay themselves out for the more intellectual water-colours, or those of the most advanced artistic style, produced by living painters." But his expectation is disproved by a large Turner landscape, as well as works by Sir Edwin Landseer and Houghton included in the exhibition, Rossetti characterizes the latter painters as artists "of the past."

Among those works receiving brief but typical Rossetti commentary is on by William Sir John Everett Millais, brother of Everett Sir John Everett Millais.

Mode: critical.

Keywords: water-color exhibition, private, Agnew.

Standards of judgment: PRB aesthetic standards, relative merit, past practice.

Rhetoric/tone: evaluative.

References: Agnew, Sir Edwin Landseer, Houghton, Turner, W. Sir John Everett Millais.

75 February 20 *Academy*

Topic: Dudley Gallery exhibition, second notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 1875): 146. Web. 21 Sept. 2011.

This second notice continues remarks specific to various painters and paintings. Rossetti again points out the importance of poetic elements in painting, comparing a line of poetry to a finished work. Rossetti's qualitative remarks which set the standard for the exhibition of portraits, landscapes and animal figures, is comprised of reference to the work of J.C. Moore and James MacBeth. Also noted is the achievement of Miss Edith Martineau, whose painting is cited by Rossetti as on a level nearly comparable to the work of Sir Edward John Poynter.

Various landscapes are critiqued and discussed in terms of process, intent, and comparative results. High praise is given to Heywood Hardy, whose animal subject Rossetti terms "a grand piece of work, full of observation, strength and firm design, entitling the artist to rank among the foremost animal painters of our time."

The exhibition is so large that Rossetti cites simply names and works for a major portion of the review, taking them "much as they come on the walls."

Mode: critical.

Keywords: Dudley Gallery, portraits and landscapes, female painters.

Standards of judgment: PRB aesthetic standards, past exhibitions.

Rhetoric/tone: Evaluative.

References: Helen Coleman, Caroline Agnew.

75 March13 *Academy*

Topic: Compare sculptors J. Birnie Philip and Armstead.

Citation: Rossetti, William M. "Mr. J. Birnie Philip." *Academy* (March 13, 1875): 149. Web. 21 Sept. 2011.

This circumspect critique of Philip compares him to fellow sculptor Armstead, with whom he worked on the sculpture honoring Albert in Hyde Park. Rossetti praises Philip for the achievement of "natural expression, or for general artistic spiritedness and success" in his work, but then states that Philip is not necessarily the better of the two sculptors working on the project.

Of the two, Philip's work is the more "lymphatic," displaying "less intuition, less energy, a less varied and less receptive mode of life." Nonetheless, says Rossetti, "we should have been justified in showing it to foreigners with no stinted amount of national self-complacency," a reference that contrasts Rossetti's typical appraisal of British sculpture as lagging behind that of other countries.

Mode: critical.

Keywords: sculpture, Hyde Park Albert Monument, Philip, Armstead.

Standards of judgment: PRB aesthetic standard, achievement in modern sculpture.

Rhetoric/tone: definitive, evaluative.

References: Philip, Armstead, Hyde Park, Albert.

75 March13 *Academy*

Topic: New British Institution Institution.

Citation: Rossetti, William M. "The New British Institution." *Academy* (March 13, 1875): 149. Web. 21 Sept. 2011.

Rossetti questions whether the exhibition is even necessary so recently after the November 7th, 1874 exhibition of the same name. He also questions the title itself, given that he counts so many foreign works among the 200 on display.

Familiar names arise as he "attends to our own first:" William Powell Frith, Smetham, an artist included in Rossetti's Cheyne Walk circle of friends (*Reminisences* 1:324), plus a few others receive brief mention, mostly positive or neutral.

Rossetti mentions an interesting painting from Belgium intended, he said, as "a hit at the non-professional dining members of the club of artists and amateurs," meaning the non-professional painters selling works in the same market. Rossetti muses whether those so targeted "seceded" or if the painter, Professor Verlat, "was visited with the cold shoulder."

Mode: critical.

Keywords: New British Institution, foreign art, excessive art.

Standards of judgment: Pre-Raphaelite aesthetic standards; personal remembrance.

Rhetoric/tone: evaluative, definitive.

References: Smetham, Verlat.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

1875 March 20 *Academy*

Topic: Review of paintings by Walton.

Citation: Rossetti, William M. "Paintings by Elijah Walton." *Academy* (March 20, 1875): 150. Web. 21 Sept. 2011.

More announcement than criticism, this notice specifies that the exhibition is an individual collection of 210 works, something Rossetti seldom notes or critiques. He mentions Walton's talent and ability, particularly in the painting of Alpine scenes. Rossetti notes that Walton has "acquired far more than common proficiency" and that many of the displayed works are "beautiful and grand."

Mode: critical, journalistic.

Keywords: Walton paintings, exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Walton.

75 March 27 *Academy*

Topic: John Thomas Linnell exhibition.

Citation: Rossetti, William M. "The Linnell Exhibition." *Academy* (March 27, 1875): 151. Web. 21 Sept. 2011.

Rossetti calls attention to the recent controversy over John Thomas Linnell forgeries passed off as authentic, mentioning the gallery owner's part in the discussions. Rossetti lauds Linnell and his work for the high degree of skill and aesthetic success he demonstrates, even in his eighties, although he cites later works as less forceful than Linnell's earlier landscapes.

He faults the picture-dealer organizing the exhibition for including paintings of "trade-interest" only in with the legitimate art works. There are exemplary pieces from recognized names such as a Philip H. Calderon, among the other "residue" that Rossetti said should not even be exhibited. Some, he notes, are no better than the "photographs so numerously presented to the eye in shop windows, gregariously termed 'leg pieces;' nor should such trumpery as the *Crowned With Flowers,* by Mr. Baxter, have found admission here."

Mode: critical.

Keywords: John Thomas Linnell, Philip H. Calderon.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: John Thomas Linnell, E.T. White, Philip H. Calderon.

75 March 27 *Academy*

Topic: WMR Review of Marston's "All in All, Poems and Sonnets."

Citation: Rossetti, William M. "All in All: Poems and Sonnets." *Academy* (March 27, 1875): 152. Web. 21 Sept. 2011.

Marston, the blind poet and son of the playwright Marston, was a friend and associate from Rossetti's PRB days (*Letters* 430n). Rossetti remarks that the present volume is intended as a sequel to Marston's first which made little public impression, but nonetheless warranted the anticipation of this new volume based on the impressive quality of the first collection. The first was based on love unreturned, the present volume on love sundered by the death of the loved one.

Rossetti stresses the authenticity of the poetic drive behind all of the works being the poet's firsthand experience. He notes the tragedy of blindness in Marston's life, a fact he accepts without complaint, as a factor intensifying the feelings generated by the work. Also, the poet's lack of sight but fullness of literary vision underscores for Rossetti the power of the poetic mind to create inspiring and vivid imagery.

Rossetti notes in Marston the element of "sceptisim," or questioning the moral governance of the world, an emerging trend he identifies in the literature of the time. Narston is listed among Rossetti's circle of Cheyne Walk friends, and Rossetti notes of Marston's life circumstance, "So much wretchedness could not fail to leave some trace upon the character and habits of the blind poet" and upon his death, "his best friends were compelled to say it came not too soon (*Reminiscences* 2:330). Nonetheless, Rossetti claims that Marston ultimately demonstrates the strength of his own convictions despite the reasons he might legitimately have to doubt the fairness or morality of a world that has left him without sight and without the one he loved.

He discusses motivation in poetry, along with specific constructs for the verse and sonnets. Rossetti compares Marston to Petrarch in perfection of verse, and also offers a poem by Dante Rossetti as a side-by-side comparison to a Marston verse.

Rossetti also critiques some mechanical problems with Marston's verse, examining rhyming schemes and construction, using Swinburne as a standard to which Marston comes creditably close. Mentioned also is "the gem-like form of verse" that is the sonnet, comparing it to a Shelley work.

Rossetti credits the work as unparalleled and notes the anticipation this present volume inspires in readers and critics who will welcome Marston's next volume, "The Pilgrimage."

Mode: critical.

Keywords: Marston, Poems & Sonnets, verse and constructs of poetry.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Marston, Petrarch, Dante Rossetti, Swinburne, Shelley.

Notable/Quotable: "the gem-like form of verse."

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

Rossetti, William Michael. . *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

75 April 10 *Academy*

Topic: Continental artists exhibiting at the French Gallery.

Citation: Rossetti, William M. "The French Gallery." *Academy* (April 10, 1875): 153 Web. 21 Sept. 2011.

This review is typical of Rossetti's consideration of non-Academy exhibitions in general, and foreign art schools in particular, with more positive appraisal and exemplary endorsement.

Rossetti's review groups painters and subjects by nationality, then discusses certain works in terms of story, intent, design and execution and effect in his typical fashion. Most of the work of other Europeans he finds favor with, particularly in their freedom from stultifying academy proscription in their nations.

Rossetti draws an explicit parallel between the continental artists, their work, and their national mandate free of academic proscription, and the ground-breaking PRB movement, stating that the paintings of this continental exhibition "might be pitted, for resolute, undaunted precision, against the most determined examples of the English pre-Raphaelites, dating more than twenty years ago."

Mode: critical

Rhetoric: evaluative, definitive.

Keywords: European art, exhibition, French, Italian, Spanish art.

Standards of judgment: PRB aesthetic accomplishment, value.

75 April 24 *Academy*

Topic: Pan of Belgian Gallery and exhibition promoter.

Citation: Rossetti, William M. "The Belgian Gallery." *Academy* (April 24, 1875): 155. Web. 21 Sept. 2011.

A strong condemnation in typically Rossettian circumspect construction, this essay in an almost wry fashion calls into question the "Belgian Gallery" in many ways. First, Rossetti states that he would be the last to discourage appreciation of continental art, but the present exhibition contains mainly "the small fry" of the continent and does so at the expense of legitimate British art, misleading the public and thereby calling public attention away from legitimate artwork. He cites the low quality of previous Belgian exhibitions promoted by J.H. Gammon and E.J. Vaughan and held at the Prince Albert Hall. The latest exhibition, Rossetti notes, had been cancelled and its reinstatement is not really a good thing due to the poor

quality of the work displayed, which tends to be "in general caliber, slight, rough and even rubbishly performed."

Rossetti states that the "new" Belgian exhibition is far from satisfactory and implies that it is yet another example of promoters and sellers of "art" wasting the public's time. He corrects the notion that all of the painters are Belgian and pronounces the "so-called Turner display" a "palpable forgery, and a mere libel on an illustrious name."

A few works are analyzed unenthusiastically, prefaced with the disclaimer, "We are unable to say much of the Belgian Gallery, for little could with truth be propounded in its praise and reiterated objurgation would be tedious and unserviceable."

Mode: critical.

Rhetoric: evaluative, definitive, polemical.

Keywords: Belgian Gallery, poor quality, forgery.

Standards of judgment: PRB aesthetic principles.

References: Gammon, Vaughan, Sir Edwin Landseer.

75 May 1 *Academy*

Topic: Water-color Institute, second notice.

Citation: Rossetti, William M. "The Water-Colour Institute." *Academy* (May 1, 1875): 156. Web. 21 Sept. 2011.

In this very brief notice, Rossetti allows that the landscapes of this exhibition "are not of a very striking kind." He sees Wimperis as too imitative of Cox. There are few significant critiques, only mentions and titles, although there is an enthusiastic review of Wolf's landscape. He praises Edmund Warren's "portraiture" of trees, saying it is "portraiture rather

than portrayal," then explaining the effect. He also credits Syer with excellent treatment of torrential water flow, and credits d'Egville with creating "truth" in his work. Wolf is credited with the highest standard of accomplishment in the area of "plumage-drawing."

Mode: critical.

Rhetoric: evaluative, definitive.

Keywords: water-colour institute, second notice.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Hine, Skill, Syer, d'Egville, Cox, Warren, Wolf.

75 May 15 *Academy*

Topic: Royal Academy Exhibition 1875, second notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 15, 1875): 158. Web. 21 Sept. 2011.

Rossetti reviews "Historical Subjects" and "General Subjects." The opening remarks include a reference to the Prince of Wales who is said to be as knowledgeable about art matters "as nineteen men out of twenty, but a good deal less than the twentieth," which appears to be an indictment of the Prince's as well as the general public's art knowledge. Rossetti references the public's dubious awareness of art quality with the anecdote about the Prince's remark and also referencing the fame accruing to "Miss Thompson"[28] after her last exhibition where she impressed "a number of people 'as easily led by the nose as asses are.'" Rossetti refers to the catalogue explaining Miss Thompson's work, extending the explanation with historical details.

[28] Elizabeth Thompson, later Lady Butler, the sister of poet Alice Meynell.

He remarks on the success of one of Elizabeth Thompson's military subjects, citing the fact that the subject being military and Thompson being female make its impact and import extraordinary.

The work of familiar Pre-Raphaelite movement painters is discussed, including John Pettie, Sir John Everett Millais, Sir Edward John Poynter, Poole, Moore, William Powell Frith, and Sir Frederick Leighton.

Albert Moore is singled out as having accumulated an "absolute fatuity of praise" from critics which is unwarranted in Rossetti's estimation.

Mode: critical.

Rhetoric/tone: evaluative, polemic.

Keywords: RA exhibition, historical subjects, general subjects.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Elizabeth Thompson, John Pettie, Albert Moore, Sir John Everett Millais, Sir Edward John Poynter, Poole, William Powell Frith, Sir Frederick Leighton.

75 May 22 *Academy*

Topic: Society of French Artists Exhibit.

Citation: Rossetti, William M. "The Society of French Artists." *Academy* (May 22, 1875): 159. Web. 21 Sept. 2011.

Rossetti pillories Deschamps, the organizer of the exhibition, for ostensibly "submitting to English connoisseurs examples of the highest French art," a goal that Rossetti also shares, but which is unrealized in the present exhibition. In fact, Rossetti accuses Deschamps of "flooding and glutting the English market with second down to twentieth rate specimens of

foreign art, offending the judicious, misleading the ignorant and gullible, wheedling the British bank-note out of the lax and wealthy hands, and diverting the stream of patronage from many a fairly good native painter to many a positively bad foreign one."

Rossetti is circumspect in his judgment of the current exhibition, citing some good but many below average works, and his only real analytical focus is on the work of Alphonse Legros, one of his Cheyne Walk circle of friends. Rossetti's analysis of Alphonse Legros's excellent work stands as a counterpoint to the lesser quality that dominates the exhibition while at the same time, acknowledging the value of legitimate French art.

Mode: critical.

Keywords: poor art, French exhibition, the art market, uninformed buyers.

Standards of judgment: aesthetic standards, accomplishment.

Rhetoric/tone: evaluative.

References: Alphonse Legros, Deschamps.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

75 May 22 *Academy*

Topic: Royal Academy Exhibition, third notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 22, 1875): 159. Web. 21 Sept. 2011.

In the Royal Academy exhibition of 1875, Rossetti reviews "General Subjects" and "Domestic Subjects." First examined and critiqued are works by Alma-Tadema and Hubert

von Herkomer, both of which are described in detail to include the subject, scheme and execution, plus the effectiveness, in Rossetti's estimation, of the imagery. Alma-Tadema was a regular among Rossetti's Cheyne Walk associates and, as always, receives praise in the review (*Reminiscences* 2:323).

Rossetti favors works that also have shown well in continental exhibitions, emphasizing the importance of international recognition and the influence of non-Academy schools in the production of good art.

Charles Leslie is noted almost as a cautionary example of an artist who has been "damaged" by yielding to the popularity and ready market he has experienced of late, turning away from truly and exclusively good art in favor of commercial success.

Rossetti states that he will "run rapidly" through many other exhibit works, starting with John Pettie and including Charles Leslie, plus an extensive analysis of Sir John Everett Millais' work. Rossetti explains the key to Millais's success in emotional expression.

Foreign school painters exhibiting are introduced with commentary supporting their contribution to art which, of course, is a recurring Rossetti theme: non-Academic art is both significant and important.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Royal Academy exhibition 1875, third notice, general and domestic subjects.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Alma-Tadema, Hubert von Herkomer, John Pettie, Charles Leslie, Sir John Everett Millais.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossett.*. Vol. 2. New York: Charles Scribner, 1906. Print.

75 May 29 *Academy*

Topic: Society of French Artists.

Citation: Rossetti, William M. "The Society of French Artists." *Academy* (May 29, 1875): 160. Web. 21 Sept. 2011.

This review is typical of Rossetti's more favorable consideration of non-Academy art, with a distinct appreciation for artwork produced by non-Academicians mostly aligned with Pre-Raphaelite movement principles. Also, several Cheyne Walk associates are considered favorably

Rossetti mentions his previous commentary on the successful paintings of Alphonse Legros, a frequent visitor to Cheyne Walk, then offers commentary about the superior works of Fortuny and Munkscsy (*Reminiscences* 2:322). The latter, Rossetti states, paints in the "ugly style" of forceful, truthful, and artistic, yet brutal painting.

After discussing Leys, he mentions several landscapes from Mr. Alma-Tadema, his wife, and his sister-in-law, all favorably, both being listed among Rossetti's circle of Cheyne Walk associates (*Reminiscences* 2:323).

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Society of French Artists; Alphonse Legros, Alma-Tadema.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Alphonse Legros, Fortuny, Leys, Munkscsy, Alma-Tadema.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 May 29 *Academy*

Topic: Water-Colour Society (second notice).

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (May 29, 1875): 160. Web. 21 Sept. 2011.

Rossetti discusses several watercolor artists with mention of intent, technique and relative merit, but the majority of the review is merely mention of dozens of landscapes and the names of their painters. He finds many of them to be marginally successful, some he pans outright. He closes with a section on animal paintings, mentioning a half dozen works and artists.

Rossetti warns that Duncan, a promising artist, is "in danger of doing himself less than justice by his somewhat blunt and offhand method of execution." Miss Gillies he credits with painting "with a good deal of emotion," Haag with too much consideration of "receipt" in his execution.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Water-Colour Society, landscapes, animal paintings.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Duncan, Brewtnall, Haag, Miss Gillies, Holman Hunt, Goodwin, Boyce, North.

75 June 5 *Academy*

Topic: Royal Academy Exhibition 1875, fourth notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition 1875." *Academy* (June 5, 1875): 161. Web. 21 Sept. 2011.

This is a continuation of the typical Rossetti review pattern: selected works from the nearly 2,000 on display, with some analyses of varying length and detail regarding the painter's intent, scheme of execution, storytelling; then, the results, effects, successes, strengths, weaknesses, shortcomings. The Rossetti evaluates the relative achievement and sometimes, comparative merit in regard to previous work from the artist and finally, the works of other artists.

In this section of the four part review, Rossetti categorizes his critique into three domestic art groupings: "native" female artists, "native" male artists, and those who "infer of foreign nationality."

The items of value Rossetti notes are associated with paintings exhibiting "an abundance of true expression" rather than simply good execution of form or style. The value of execution is explicitly placed lower than meaning in Rossetti's commentary regarding PRB-movement artist and frequent associate Charles Leslie's work which Rossetti finds to be "an agreeable picture, kept down, in execution as well as in theme, to the level of an innocent simplicity. J.D. Watson is noted for effective "picturesque literalism," and PRB figure Holman Hunt is mentioned exhibiting "true artistic impulse. Mrs. Alma-Tadema, wife of Cheyne Walk associate Laurence Alma-Tadema, is singled out for a "decidedly pleasant"

picture, although Rossetti says it "could benefit from some additional firmness of work in the figures."

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: 1875 RA exhibition, critique, analysis.

Standards of judgment: PRB aesthetic principles.

References: Philip H. Calderon, Tissott, Charles Leslie, Storey, Mrs. Alma-Tadema, Holman Hunt.

Notable/Quotable: ". . . the sentiment, though adequate and unforced, is rather cheaply attained . . ."

75 June 12 *Academy*

Topic: Goupil's Gallery.

Citation: Rossetti, William M. "Messrs. Goupil's Gallery." *Academy* (June 12, 1875): 162. Web. 21 Sept. 2011.

Rossetti notes with a clear sense of reluctance that this exhibition is a "paying exhibition" of the fashion of the day. He carefully points out his recurring concern about foreign art flooding the British market and thereby having a negative effect on British art as buyers who are uninformed often value paintings that aren't artistically sound or properly motivated at the expense of those that are truly good works of art. He warns viewers that while it is a "gallery" by definition, they should keep in mind that the work is "dealer's stock" rather than artwork of high-level painters. He notes that he "can't thank" Goupil for bringing in a few

strong and worthy art pieces, plus a majority of "fashionable," but lower quality art pieces, to this admission-required "gallery."

Rossetti spells out what is qualitatively wrong with most of the work: "they are fashionable works . . . "lacking 'distinction, elevation, breadth, and, above all, repose." He mentions two higher-class works that are on display, but is adamant that they alone do not elevate the exhibition to the level of serious, worthy art.

This review explains Rossetti's notion of "fashionable" artwork that has less merit than traditionally valued art. The former he sees in the growing trend in continental art embodied in the groundbreaking style of Fortuny:

> "The works of this class are executively ingenious and dexterous to the last degree, and display a quick observation and ready command of nature, without prepossession in favour of any one element of subject-matter design, or presentiment, rather than another. What they lack is distinction and elevation, breadth, and above all, repose. They are full of variety, vivacity, and sparkle; brightness of colour, without much harmony; common nature in the personage, without either comeliness or immediate expression; impulse, without passion; reality, without significance; sumptuousness, without refinement. They are, in the fullest sense of the word, *fashionable* works."

Rossetti is careful to dissociate his criticism of the movement from the talent and ability of its primary executants, Fortuny, whom Rossetti describes as "one of the most singularly gifted executants of recent, or indeed of any, time."

A work by Gerome is considered at length, but the bulk of the exhibition Rossetti simply lists by name without comment.

Mode: critical.

Rhetoric/tone: evaluative, definitive, polemic.

Keywords: Goupil's Gallery, "fashionable" art; foreign, low-merit art.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Goupil, Gerome, Fortuny.

75 June 12 *Academy*

Topic: Memorial of Frederick Walker.

Citation: Rossetti, William M., "Frederick Walker, A.R.A." *Academy* (June 12, 1875): 162. Web. 21 Sept. 2011.

Rossetti lauds Walker as having produced "delicate and right art, as almost to have a certain Grecian character." Rossetti briefly summarizes Walker's relatively young age and the body of consistently good work he produced nonetheless, closing with the estimation that Walker could have made "quite a decisive mark on the art of his time."

This notice allows Rossetti to propound the value of naturalness in artistic expression divorced from didactic devices or as he puts it, "without antecedent or consequent." Walker's naturalness is exemplified, as Rossetti explains, "in selection of subject-matter, he was simply and solely artistic; never doing anything which had deep or inventively concepted meaning, or which drew upon the powers of elaborate thought or narrative combination." Rossetti finds it to Walker's credit that in his work, there is no "added freight of meaning and ingenuity from the artist's own resources." Ultimately, says Rossetti, Walker presented his subjects realistically and as they would be perceived in person.

Mode: epideictic, critical.

Keywords: Walker.

Standards of judgment: Comparative merit of Walker's work.

Rhetoric/tone: epideictic, memorial.

References: Walker.

75 June 19 *Academy*

Topic: Royal Academy Exhibition 1875, fifth notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (June 19, 1875): 163. Web. 21 Sept. 2011.

This fifth section (of six) of Rossetti's review evaluates portraits and lastly, animal paintings. The review is largely favorable and as far as portraits go, focused mostly on the work of Pre-Raphaelite Brotherhood movement artists Sir John Everett Millais, George Frederick Watts, Frederick Sandys, Sir Frederick Leighton, Archer and Cameron, all of whom Rossetti credits with producing "the best pictures of the year." Sandys, it should be noted, was considered among Rossetti's inner circle of Cheyne Walk friends (*Reminiscences* 2:320).

Browning is the subject of two of the favorable portraits of both Lehman and Sant, and Sant is compared favorably to Sir John Everett Millais, reinforcing as Rossetti consistently does the high aesthetic standard Millais exemplifies.

There is a discussion of the recurring (in Rossetti critiques of Royal Academy exhibitions) topic of poor hanging positions and the process for determining gallery placement, this one centered on the placement of a Gladstone portrait near the ceiling.

Rossetti divides the remaining portrait commentary into two groups according to the artist's gender, making only general remarks and bare mention for the rest. Finally, Rossetti

considers animal portraiture, urging exhibit-goers to "make some acquaintance also with the beasts that figure in the undermentioned painting" he only addresses in passing and with little critical discussion.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Royal Academy 1875 portraits, animal paintings; PRB painters.

Standards of judgment: PRB aesthetic principles.

References: Sir John Everett Millais, George Frederick Watts, Frederick Sandys, Sir Frederick Leighton, Archer, Cameron, Browning and Lehman.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 June 26 *Academy*

Topic: The International Exhibition of 1875.

Citation: Rossetti, William M. "The International Exhibition 1875." *Academy* (June 25, 1875): 164. Web. 21 Sept. 2011.

Perhaps the most directly derisive notice of an exhibition reviewed by Rossetti, this essay proclaims "how utterly worthless it is." Rossetti states that there are upwards of a thousand works on display, "yet there is nothing to look at." The best among the sub-standard group are painted with other than legitimate means, says Rossetti, implying that the larger motivation behind the artwork is "the well-grounded conviction that low art may be made a paying concern."

Rossetti says he should simply "leave off" reviewing, but would mention a few works and artists without specific comment other than the overall condemnation of the entire exhibition. It is noteworthy that because this is an international exhibition, the works come from other countries. A recurring theme for Rossetti has been the dilution of both quality and patronage by the glut of art works from other countries bought by the British who are largely uninformed about aesthetic value in art.

He concludes with the statement that the exhibit's organization has sunk as low as it could possibly go and consequently, they must either improve or cease to hold international exhibitions.

Mode: critical.

Rhetoric/tone: evaluative, definitive; polemical.

Keywords: worthless exhibition, illegitimate means, saleable vs. good art.

Standards of judgment: PRB aesthetic standards.

References: Gabriel Max, Focardi.

75 July 3 *Academy*

Topic: RA Exhibition 1875, landscapes, sixth notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (July 3, 1874): 20. Web. 21 Sept. 2011.

This essay addresses the landscape paintings of the exhibition. Rossetti points out that unlike other subjects in the exhibition, "the verbal description of landscapes is seldom an attractive operation to writer or to reader," and therefore he will condense his commentary.

His first commentary focuses on a work by Sir John Everett Millais. Rather than using his typical description of the colors, subject, action and story, Rossetti offers a stanza by Campbell to express the effect of Millais' work. This is yet another textual hermeneutic similar to the use of catalogues with explanations to make clear the meaning of an art piece, but with one important distinction: the catalogues allow the painter to express intention and design in order for viewers to understand the meaning in a painting, while Rossetti's use of text in the form of verse is to allow readers to experience the effect of the painting.

It is significant that once again, Rossetti leads his notice with a very favorable review of a PRB-movement artist like Millias.

He addresses Hook and what the artist terms "Hook-scapes," with Rossetti enthusiastically reviewing several paintings. The remainder of the review considers other works briefly, some achieving only mention, but significant among them are the names Henry Moore, Alfred Hunt, Macbeth and Pickering.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: landscapes, "Hook-scapes," poetics.

Standards of judgment: PRB aesthetics; poetic imagery.

References: Sir John Everett Millais, Hook, Campbell, Oakes, Hunt, Macbeth.

75 July 10 *Academy*

Topic: tour of La Maison Leys.

Citation: Rossetti, William M. "La Maison Leys." *Academy* (July 10, 1874): 47. Web. 21 Sept. 2011.

This peripatetic tour of Baron Leys' home touches on the artwork there, the architecture, the design, the furnishings and, to a minor extent, historical points of the painter's life there. There is a physicality of description that includes even the weather as it changed the mood and lighting of the artwork, and the very act of approach, reception and escort by the Baronne unfolds in a mode uncharacteristically narrative for a Rossetti article.

The essay concludes with a more historical rather than physical appraisal of the experience, relating facts about Leys' life and philosophy as those components converged in Leys' life, work, and residence. Rossetti relates Leys' philosophy for young artists regarding exposure to various styles.

It is interesting to note that this trip is not mentioned in the "Foreign Trips" chapter of Rossetti's memoir.

Mode: historical.

Rhetoric/tone: definitive.

Keywords: Maison Leys, Ley's frescoes, artwork.

Standards of judgment: historical context.

References: Baron Leys, Baronne Leys, Wordsworth, Braekeller,

75 July 17 *Academy*

Topic: Royal Academy Exhibition 1875, final notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (July 17, 1875): 72. Web. 21 Sept. 2011.

Rosssetti finds "very little worthy of detailed notice" in the water-colour room, with the work of Mrs. Stillman, one of Madox-Brown's protégés, standing out above the rest. Both

Madox-Brown and Stillman, the former Miss Spartali, are listed among Rossetti's Cheyne Walk circle of friends.

Rossetti finds the architecture section equally unremarkable, but the drawings of Sir Gilbert W. Bell Scott stand out among the many. In sculpture, Rossetti notes Boehm's bust of Thomas Carlyle to be "worthy of a foremost place" in perpetuating the bodily semblance of a great man."

Rossetti closes the review with the overall comment that essentially states that just because he doesn't note all of the bad works—much of which he states he simply ignored—doesn't mean the exhibition was actually good. His final admonishment is to remind artists and buyers alike that art must first be of good quality, rather than simply created to norms solely aimed at a good price:

We will not say that the artists of the present day may not allowably be "wise in their generation," and make money. Let them sell their works at such prices as they can command; only let them determine that those works shall first of all be good, and done for the sake of being good rather than for their money equivalent. With this proviso, we shall congratulate them when they interchange sterling art for sterling coin.

Mode: critical.

Rhetoric/tone: evaluative, deliberative.

Keywords: RA landscapes, architecture, sculpture.

Standards of judgment: PRB aesthetic standards.

References: Mrs. Stillman, Madox-Brown, Sir Gilbert Scott, Boehm.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 July 31 *Academy*

Topic: Review of Madox-Brown's *Lear*.

Citation: Rossetti, William M. "Mr. Madox-Brown's *King Lear*. *Academy* (July, 31, 1875): 126. Web. 21 Sept. 2011.

This review is noteworthy in its departure from the typical Rossetti pattern of review and critique. Rossetti states that the present subject was treated ten years earlier by his father-in-law Madox-Brown in a series of designs based on the play, intended for future studies and paintings. This never happened as a complete series, Rossetti explains, although "three or four in all" were eventually completed. The present subject under review is one of those, but since it is destined for a private owner and not an exhibition, Rossetti says he "will not describe it singly, but will give a few words to the dramatic personae of King Lear as reproduced in Brown's works collectively."

The remainder of the review is a description of the characters of *Lear* with no distinction between a reader's conception of the stage play and Rossetti's description of the characters appearing in all of the Madox-Brown paintings as a whole. Added for descriptive comparison and presumably to emphasize the importance of artistic text such as a Shakespearean dramatic phrase—much like his many previous quotations of sonnets and other poetic texts linked to artwork—Rossetti quotes twice from the play, closing the review with a visually inspired flow of action common to the play and presumably, the paintings. This linkage of text, drama and art is remarkable among Rossetti reviews.

There are several noteworthy points about this review. First, Madox-Brown is in the circle of Cheyne Walk friends that frequented the home William shared with Dante Rossetti (*Reminiscences* 2:325). Also, this review allows Rossetti to once again position an artist aligned with the PRB-movement as the exemplar of true art, in contrast to typical Academy art. Rossetti's fine-grained description of the correspondence between Brown's Lear illustrations and the Shakespearean aesthetics of the Lear characters contrasts sharply with what Rossetti attributes to a typical young Academy painter hewing to the Academy standard.

Also, this review is noteworthy for the intertextuality of Rossetti's weaving of art and literature in the combined consideration of both measured against the dramatic intent of Shakespeare.

Mode: critical, poetic, educational.

Rhetoric/tone: definitive, evaluative.

Keywords: Brown, *Lear*, intertextuality: art/drama/lit

Standards of judgment: successful poetic, dramatic and aesthetic imagery.

References: Madox-Brown, *Lear*.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 October 9 *Academy*

Topic: The Royal Academy Album.

Citation: Rossetti, William M. "Fine Art." *Academy* (October 9, 1875): 179. Web. 21 Sept. 2011.

This review is noteworthy not only as the first full treatment of photography and the Royal Academy in Rossetti's critical writing, but also because he states explicitly who he believes has done the best exhibition artwork of the year, Academic or otherwise. He explains what should be the purpose of the album, which should be to photograph those art pieces in the Royal Academy exhibition that drew the most attention and critical acclaim. Rossetti explains what has detracted from the Fine Arts Publishing Company's ability to accomplish that goal: the Company's determination that "the countenance and goodwill of the Academy is to be courted." Consequently, Rossetti says that the Fine Arts Publishing Company has not succeeded in what should have been their ultimate goal.

The photos are of works displayed in the latest Royal Academy exhibition, and Rossetti faults the Fine Art Publishing Company for their selection of works included. The need to cultivate favor within the Royal Academy has resulted in a skewed selection of works weighted heavily toward full members of the Academy first, then associate members, without regard to the success of their works. After accounting for works that were logistically unsuited to be photographed, the overall result was nonetheless that several unworthy or inappropriate works were included in the album, at the inevitable and unjustifiable expense of several more successful exhibitors, including Sir John Everett Millais, George Frederick Watts, Moore, Sir Frederick Leighton, Poole, Hook and many other frequently reviewed artists whom Rossetti sees as having done the best work in the exhibition regardless of their status in reference to the Royal Academy. Several of the included works, according to

Rossetti, were “manifestly undeserving,” including “one of the most absolutely trivial; and valueless from Mr. Horsley’s cheap stock.”

Rossetti notes the problems associated with the resulting photos of all of the works, including “a well-known element of photographic falsification,” the transformation of color paintings into black and white compositions. Although he does not state an explicit value judgment regarding the effectiveness of photography in capturing artwork nor the legitimacy of photography as an art form, the overall impression Rossetti conveys is that photography is an as yet undeveloped tool for sharing art and further, the use in this case has been skewed by non-artistic constraints attributable to association with the Royal Academy.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Royal Academy Album, photographed artwork.

References: Philip H. Calderon, Sir Edward John Poynter, Sir John Everett Millais, George Frederick Watts, Sir Frederick Leighton, Hubert von Herkomer, Boehm, Gilbert, Horsley.

75 October 30 *Academy*

Topic: Dudley Gallery exhibition of 1875.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (October 10, 1875): 182. Web. 21 Sept. 2011.

Rossetti notes the alternating content of the gallery, with this year’s containing oils rather than watercolors. He finds the gallery ordinary and commonplace, but states that there are

clever, superior works among the group to be discovered by those with the endurance to look for them.

The majority of the review is concentrated on the works of James McNeil Whistler, whom Rossetti extols as "the leading exhibitor of the year." This is consistent with Rossetti's typical pattern of critical focusing on and elevating a non-Academician as a circumspect way to reinforce non-Academy aesthetic theory and to reinforce PRB principles.

The remainder of the review includes mostly praise for George Frederick Watts (one painting declared unsuccessful) and Hughes. Once again, Rossetti uses artists aligned more with aestheticism than with the Royal Academy to subtly devalue Royal Academy proscription.

It is notable that James McNeil Whistler and George Frederick Watts are part of Rossetti's inner circle of friends who frequented Cheyne Walk (*Reminiscences* 2:316, 336) and that Rossetti testified on James McNeil Whistler's behalf in his suit against Ruskin (Rossetti 373n).

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Dudley 1875, James McNeil Whistler, George Frederick Watts, Hughes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: James McNeil Whistler, George Frederick Watts, Hughes.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

75 November 6 *Academy*

Topic: The Dudley Gallery, second notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (November 6, 1875): 183. Web. 21 Sept. 2011.

The exhibition is not very interesting, according to Rossetti, so he states that he intends to merely discuss a few figure-pictures as they stand on the walls. Among the works and artists he discusses, he admonishes R. Macbeth as "a painter who could come right, if he chooses," in his painting technique. He also criticizes frequent exhibiter and PRB-aligned artist Charles Leslie for showing a poor, unmeaning, flimsy affair that, according to Rossetti, Charles Leslie must recognize but "possibly customers" would not. Rossetti faults Leslie, saying he has "much mistaken his vocation, and is frittering away his gifts . . . his paintings of this category are all, more or less, poor, unmeaning, flimsy affairs: the present one is mere vacuity in purpose and performance. This is a recurring Rossetti issue: art whose purpose is first to satisfy the fashionable criteria of an uninformed market at the expense of meaningful, true art.

Among landscape exhibitors, Rossetti notes Moore, Hemy and Goodwin as painters who know how to "put into their productions such a weight of perception and impression" to create authentic, powerful work. Rossetti praises the work of the Alma-Tademas, two members of his Cheyne Walk circle of associates are mentioned, then Rossetti turns to

animal-subjects with only brief mention of several works in passing, plus a mention of exceptional flower painting.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Dudley Gallery, second notice.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Wilkinson, Charles Leslie, Cowen, Moore, Goodwin, Hemy, Alma-Tadema.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 November 13 *Academy*

Topic: Charles Edouard Frere collection.

Citation: Rossetti, William M. "Pictures by Frere." *Academy* (November 13, 1875): 144. Web. 21 Sept. 2011.

Rossetti opens the notice with a comment regarding the insidious nature of critical over-praising of artwork. There is, Rossetti maintains, a difference between an art patron taking a liking to an artist on his or her own rather than based on inflated reviews of an artist. While Rossetti clearly thinks Charles Edouard Frere has done some excellent work, he uses nearly one third of this review to criticize the over-praising he says normally attends Frere's work based more on public perception rather than on sound aesthetic grounds. Rossetti implies that Frere has probably taken to painting for commercial success and thus has in recent years underperformed the benchmark of quality in his earlier years.

Rossetti speaks briefly of Frere's strengths, but equally of his weaknesses, and on various works collected and displayed at Waterloo Place by Agnew, many of which, according to Rossetti, are not technically even completed paintings but rather, sketches and studies.

Mode: critical.

Keywords: Charles Edouard Frere, Waterloo Place, collection, Agnew.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Agnew, Charles Edouard Frere.

75 November 27 *Academy*

Topic: Society of French Artists.

Citation: Rossetti, William M. "The International Exhibition 1875." *Academy* (November 27, 1875): 186. Web. 21 Sept. 2011.

Rossetti offers a Roybet as the most conspicuous work in the gallery and explains briefly why he feels the distinction is warranted. In Lhermitte [sic], Rossetti notes a "dangerous comparison" with the works of Legros, whom he suggests could be properly named as the *chef e'cole* in the line of figure painting.

James McNeil Whistler's chalk work is noted for its "slightness—a few things told, others that are only implied: a quality not to be confounded with heedlessness. Indeed, they are worthy of leisurely examination." Rossetti considered James McNeil Whistler one of his Cheyne Walk circle of friends.

The other figure-subjects are only briefly mentioned, as are landscapes and flower-painting.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Society of French Artists, figures, landscapes, flowers.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Roybet, Alphonse Legros, James McNeil Whistler, Fantin.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

75 December *Musical World*

Topic: Rossetti presents new evidence regarding Shelley's drowning.

Citation: Rossetti, William M. "The Death of Shelley." *The Musical World* (December 1875): 82. Web. 21 Sept. 2011.

At the request of Mr. Edward John Trelawny, Rossetti submits by letter to the *London Times* new evidence pertaining to Shelley's drowning. Rossetti explains that Trelawny's daughter has written a letter, which is also in the publication, describing the deathbed confession of a Spezia sailor who claims Shelley was murdered at sea during the commission of a robbery. Rossetti finds this credible and subsequently includes the incident in his own later articles and lectures on Shelley.

Mode: journalist.

Keywords: Shelley's death, murder, evidence, confession.

Standards of judgment: facts; report.

Rhetoric/tone: definitive.

References: Edward John Trelawny.

75 December 4 *Academy*

Topic: Rossetti reconstructs Shelley's drowning.

Citation: Rossetti, William M. "The Drowning of Shelley." *Academy* (December 4, 1875): 187. Web. 21 Sept. 2011.

Rossetti puts together multiple sources and reports regarding the drowning of Shelley in 1822. He cites his own letter that appeared in *The Times* that referred to a letter from Edward John Trelawny's daughter to Trelawny himself. That letter referred to a recently taken deathbed confession, which Rossetti deems credible, from a Spezia sailor who described the act of boarding Shelley's boat in a storm for the purpose of robbing Shelley. The Don Juan sank in the process and Shelley, a non-swimmer, drowned. Rossetti combines the reports from multiple sources, including Mary Shelley, Edward John Trelawny, Miss Trelawny, Leigh Hunt and Mr. Peacock.

Mode: historical.

Keywords: Shelley drowning, causes, sources, narrative.

Standards of judgment: collected facts, witness reports.

Rhetoric/tone: definitive, evaluative.

References: Mary Shelley, Edward John Trelawny, Hunt, Peacock.

75 December 4 *Academy*

Topic: Memorializing Houghton.

Citation: Rossetti, William M. "Alfred Boyd Houghton." *Academy* (December 4, 875): 187. Web. 21 Sept. 2011.

Rossetti describes the comparative achievement of Houghton, dead at 39 and in Rossetti's mind, an engraver as capable as John Gilbert.

Rossetti positions Houghton's work among that of his peers and credits him with having overcome the loss of sight in one eye and diminished ability in the other, which made discerning color difficult for him in his painting.

Color appears to be the only weakness in Houghton's performance, and Rossetti noted that towards the end of his life, he'd compensated for the deficit and could hold his own with any of his contemporaries.

Mode: memorial.

Rhetoric/tone: epideictic, evaluative.

Keywords: Houghton, early death, obituary, encomium.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Houghton, Gilchrist.

75 December 11 *Academy*

Topic: Exhibition of the Water Colour Institute, December 1875.

Citation: Rossetti, William M. "The Water-Colour Institute." *Academy* (December 11, 1875): 188. Web. 21 Sept. 2011.

This is an uncharacteristically positive review for Rossetti, but it becomes clear that the exceptional works he discusses conform to his pre-Raphaelite school norms when Rossetti mentions that the seemingly most accomplished work in the exhibition had "something of

Mr. Dante Rossetti," or perhaps a fusion of Sir Frederick Leighton, Sir Edward Burne-Jones and Solomon. He focuses the majority of the critique on four artists and their works, examining their design, intent and success as art works.

A smaller space is reserved for less accomplished works and a second notice is promised to discuss landscapes and other pieces.

Mode: critical.

Keywords: water-colour; achievement, aesthetic success.

Standards of judgment: PRB aesthetic standards.

Rhetoric/tone: evaluative.

References: Linton, Hubert von Herkomer, Small, Gow, Hine, Mrs. Coleman-Angell, Rosa Bonhaur.

Works Cited

75 December 25 *Academy*

Topic: British Artists and Water-Colour Institute exhibition; Society of British Artists exhibit review resumed.

Citation: Rossetti, William M. "British Artists and Water-Colour Institute: Landscapes & C." *Academy* (December 25, 1875): 657. Web. 21 Sept. 2011.

Rossetti combines the reviews of the remaining subjects not previously covered in other articles on these two exhibitions. He moves directly into his typical mode of descriptive critique, considering the artist's intent, scheme of execution, and relative accomplishment compared to other artwork, art standards, and in some cases, previous works by the same artist. This he does with a very small number of exhibitors and, with this essay being a sort of

catch-all conclusion to other reviews, the majority of the article is simply mention of artists and their exhibited works.

Regarding landscape water-colors, it is noteworthy that Rossetti mentions an inordinately high percentage of female painters, but without the early distinction in some critical essays regarding gender as a category or even distinguishing between gender-based standards.

In this essay, a trend that begins to appear in the 1870s essays is the inclusion of literary allusions as a comparator of expressive aesthetics. In this essay, Rossetti uses lines from Shelley and a reference to Blake as the descriptive imagery held up as a comparator to some of the work.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: landscapes, water-color, British artists; Society of British Artists.

Standards of judgment: PRB aesthetic standards.

References: Suffolk Street Gallery, Pall Mall gallery; Knight, Rosa Bonheur, Penstone, Blake, Shelley.

76 January 29 *Academy*

Topic: Obituary of Sir George Harvey.

Citation: Rossetti, William M. "Sir George Harvey." *Academy* (January 29, 1876): 195. Web. 21 Sept. 2011.

Rossetti summarizes the life and work of Sir George Henry, President of the Royal Academy of Scotland. Beyond the listing of Henry's major works, Rossetti likens his style to that of Scottish painter Sir David Wilkie.

Rossetti notes that Harvey was elected to the presidency over the presumed favorite, Sir J. Noel Paton, whom Rossetti suggests should now be elected to the post.

Mode: historical.

Rhetoric: definitive, epideictic.

Keywords: Harvey, Royal Scottish Academy, obituary, Paton.

Standards of judgment: historical accuracy.

References: Harvey, Sir David Wilkie, Herdman, Hutchinson, Paton.

76 February 5 *Academy*

Topic: The Dudley Gallery.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 5, 1876): 196. Web. 21 Sept. 2011.

“Few less remarkable exhibitions can have been held in this gallery,” notes Rossetti of this collection of 592 works by 350 painters, all of which he terms “alms for oblivion dispensed with ungrudging hands.”

Rossetti illustrates the poor quality of the exhibition with the example of what he finds mentionable, which is a Richard Dadd work of “not more than respectable mediocrity.” The exhibition, he says, is not necessarily “bad,” but nonetheless, there is little in it worth more than three or four minutes of observation, and nothing at all to inspire remembrance. He finds little dramatic interest in any of the subject matter throughout the exhibition.

Rossetti discusses Sir Edward John Poynter’s work, which he says falls short of his usual standard. He finds problems with Moore’s and Leslie’s works, mentioning the almost tiresome effect of their usual subject matter.

There are two verses cited to add a comparative image in describing a painting by Philip H. Calderon, whom Rossetti says "was not well advised to paint and who was ill-advised to exhibit," but adds Rossetti pointedly, "Academicianship has its duties as well as its rights."

Mode: critical.

Rhetoric/tone: evaluative, polemical.

Keywords: Dudley Gallery, mediocre, tiresome exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Sir Edward John Poynter, Moore, Charles Leslie, Richard Dadd.

76 February 12 *Academy*

Topic: Dudley gallery, second notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 12, 1876): 197. Web. 21 Sept. 2011.

Although the collection is "multitudinous," in Rossetti's words, nonetheless, "not one is especially distinguished above all the others by importance at once of scale, of subject, and of artistic merit."

Rossetti proposes to "run rapidly through the general mass," yet opens with a concentration on the "Moores:" Henry, Harvey and William—the first of whom is a regularly featured painter in Rossetti's art critiques. Henry Moore, says Rossetti, is as "a matter of course, one of the best exhibitors."

The follow-on review section is of a cursory, for Rossetti, nature, leaning more toward mention than analysis with few comparisons or explanations of artistic intent and effect. Kate

Goodwin is singled out for a landscape the captures "true sentiment," but the remainder of the review is largely simply mentions of works and painters.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Dudley Gallery, landscapes, merit.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Henry Moore, Kate Goodwin.

76 February 26 *Academy*

Topic: The Pinwell Exhibition.

Citation: Rossetti, William M. "The Pinwell Exhibition." *Academy* (February 26, 1876): 201. Web. 21 Sept. 2011.

Rossetti equivocates, starting his assessment with praise for the late George John Pinwell as a "highly gifted designer, a delicate and inventive painter, and a man of individual genius," but concluding that when a viewer looks at the whole collection of Pinwell's work, it's really hard to say the whole reflects the attributes of the artist, or that the collected exhibition of solely his works advances the reputation of the painters. Rather, as a solitary exhibitor, the collection underscores his shortcomings.

Rossetti points out the shortcomings in Pinwell's style and technique, but does not discuss specific examples in the exhibition. He mentions a few biographical details from the exhibit's catalogue, concluding with favorable remarks attesting to the high esteem Pinwell's friends held for him.

Mode: critical.

Rhetoric/tone: evaluative, definitive.

Keywords: Pinwell, Exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Pinwell, Heatherly.

76 March 11 *Academy*

Topic: Blake at the Burlington Club.

Citation: Rossetti, William M. "Blake at the Burlington Club." *Academy* (March 11, 1876): 201. Web. 21 Sept. 2011.

Rossetti states the importance of the collection of Blake artwork displayed at the Burlington Club. He praises Blake's creative abilities in both verse and in art. He credits Blake with superior powers of imagination and invention, also noting that there may be found in his work an equal measure of defects, which Rossetti says we need not "here concern ourselves." Rather, he advises, we should take Blake in the context of his own broad talents and set the flaws aside.

Rossetti remarks that the catalogue is not yet finished for the exhibition, which detracts from the viewers' ability to fully comprehend the artist's intent and the meaning of his work. In a letter to Swinburne, Rossetti states it was William Bell-Scott "and his accomplice" that failed to finish the catalogue in time for the exhibition, but that the club secretary said the catalogue would be ready before the exhibit closed (*Letters* 337). In February of 1878, Rossetti credits Bell-Scott with completion of the etchings for release as a book.

Regardless, says Rossetti, anyone with a modicum of knowledge about Blake will "find an infinity of interesting matter for their contemplation."

He discusses various works in different media (e.g., water-colour, pencil, oil, etchings) plus their effectiveness as imagery conveying feeling. He closes with a brief biography of Blake's life, including Swinburne's volume of Blake which added to the work done by Gilchrist.

Bell-Scott, it should be noted, was considered to be one of Rossetti's circle of Cheyne Walk associates (*Reminiscences* 2:327).

Mode: critical.

Keywords: Blake, exhibition, Burlington Club.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Swedenborg, John Thomas Linnell, Gilchrist, Swinburne.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

76 March 25 *Academy*

Topic: Benjamin Robert Haydon: Correspondence and Table-Talk.

Citation: Rossetti, William M. "Fine Art." *Academy* (March 25, 1876): 203. Web. 21 Sept. 2011.

Only in the closing portion of the review, Rossetti addresses the memoir qualitatively, pronouncing "on the whole highly creditable to the writing gifts of Mr. Frederic Wordsworth

Haydon—a godson of the poet." The majority of the review, however, traces the life of Benjamin Robert Haydon with no directly indicated correlation to the memoir. Mostly, Rossetti criticizes Benjamin Haydon specifically, presenting historical waypoints in the artist's life as they played out, usually with equal measures of ill-humor and bad behavior on the part of Haydon. In fact, says Rossetti, "he was barely qualified to figure as a proficient student; and to the end of his life he was never an excellent artist."

The larger subtext in what is for Rossetti an atypically long review of this sort is the question of British society's willingness to recognize and patronize native art as a matter of cultural capital rather than fashionability. British society, Rossetti complains, rejected the higher aspirations of this less than successful but nonetheless correctly, validly and sincerely dedicated artist because "they did not want that class of art, while they did patronize the flimsiest of portrait-painting, or the meagrest toys of fashion or shards of domesticity."

Rossetti defends Haydon in his disputes with the Royal Academy, saying that Hayden was more right in those disputes than the Academy, upholding high art where the Academy failed to strongly do so.

Rossetti notes a recurring theme regarding the unknowing public—and in this case, international community—buying fashionable works of questionable quality for the purpose of attaining fashionable credit.

Rossetti situates Haydon within the genre and his relative achievement in painting. He finds particular historical value in the correspondence included in the memoir, but he points out the gross inaccuracy of some Italian translations.

Mode: Critical, historical, polemical.

Keywords: Haydon, Keats, Wordsworth,

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Haydon, Wordsworth, Keats.

76 March *Macmillan's Magazine*

Topic: Bell's poetry; British poetry since Byron.

Citation: Rossetti, William M. "William Bell-Scott and Modern British Poetry." *MacMillan's Magazine* (March 1876): 418. Web. 21 Sept. 1876.

Near the close of this essay, Rossetti reveals his purpose in writing: "Here I must end this rather scrambling attempt to indicate what phases British poetry has been passing through since the death of Byron; and how one poet worthy of honour, Mr. William Bell-Scott, has comported himself as successor, colleague, and predecessor, of various others eminent in the same sort."

This matches closely what he wrote to Swinburne a year earlier, describing his intentions for the article:

. . . I am now occupied in writing (for *MacMillan's Magazine*) an article on Scotus's poems, which I mean to make a kind of rapid resume of British poetry of the last half-century—since the death of Byron—so as to exhibit in some degree Soctus's relation to the poets who preceded and those who have succeeded him. Shall have to pick my steps a little when I come to speak of you, Gabriel, Christina, etc., but I must do what I can (*Letters* 326).

Scott, a frequent visitor at Cheyne Walk, was included in Rossetti's inner circle of literary and aesthetic associates(*Reminiscences* 2:327) Rossetti first introduces Scott's newly published volume of poetry, *Poems by William Bell Scott: Ballads, Studies from Nature,*

Sonnets, &c.: Illustrated by 17 Etchings by the Author and L. Alma-Tadema then he sets the time period as the post-Byronic period of poetry.

This benchmark becomes Rossetti's basis of comparison between other poets in relation to Byron, and Scott's effectiveness as a poet (largely comparable) is also compared to Byron. Rossetti explains the devices and components of Scott's poetry and thus good poetry in general. Rossetti explains the motivating force of religious thought as it pertains to true and authentic poetic expression. Also, Rossetti describes Shelleyean poetic attributes, many of which are shared by Scott.

Though not an explicit connection between art and poetry, eventually Rossetti's discussion of Scott's poetry overlaps with some minor consideration of some of his painting. Sourcing, motivation and aesthetics are the same, allowing the reader to make the connection of universality between the expressive media. There is a quick survey of other poets but with the exception of a few female poets, most hardly receive attention beyond a mention of their name and some works.

Readers are considered and it is significant to note Rossetti pinpointing the "limit to the power of readers" as a factor that diminishes the motivation of poets to extend themselves. There is an echo of Matthew Arnold's "The Function of Criticism at The Present Time" in Rossetti's comment that W. Bell Scott has an affinity to Bailey because "the minds of both reach out by natural and irrepressible tendency to the highest things in the world of thought and contemplation."

Rossetti presents a whirlwind survey of contemporary British poets and their comparative achievement, concluding with the statement that Dante Rossetti led all of the mentioned poets as the first to achieve the success that their collective work represents. One of

Rossetti's overarching conclusions is that poetry successfully executed is the intellectual resolution of problems through the perfection of contemplation.

There is a brief mention of the spasmodic movement, then a listing of American and British poets of note.

Also, Rossetti reports to Bell in a letter dated 31 May 1876 that he us unhappy with *Macmillan's* editor George Grove's stipulation that he had "the right of remonstrance" over the manuscript, which to Rossetti felt like "schoolmastering *me* on a subject of which perhaps I know as much as he does . . ." (324). Rossetti expresses his resentment that Grove doesn't "schoolmaster" other contributors to *Macmillan's*, but he also assures W. Bell Scott that he will handle the matter with Grove in such a way that will not cause any "calling-off" on Groves' part.

Mode: critical.

Standards of judgment: The essentials of effective poetry.

Rhetoric: Definitive, evaluative.

References: Blake, Crabbe, Rogers, Wordsworth, Southey, Landor, Walter Scott, Coleridge, Moore Campbell, Schiller, Goethe, Charles Lamb, Leigh Hunt, Thomas Hood, W.B. Scott, *Tait's Edinburgh Magazine*, Mrs. Hemans, Miss Landon, Charles Wells, Swinburne, *Fortnightly Review*, Sir Henry Taylor, Tennyson, Philip James Bailey, Mr. Horne, Miss Barrett, Beddoes, Mr. George Gilfillan, Mr. Dobell, Professor Aytoun, Dante Rossetti, Christina Rossetti, Edgar Allen Poe, Longfellow, Emerson, Lowell, Whitman, Joaquin Miller.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 April 1 *Academy*

Topic: Review of the French gallery.

Citation: Rossetti, William M. "The French Gallery." *Academy* (April 1, 1876): 204. Web. 21 Sept. 2011.

Rossetti proclaims this year's French exhibition to be laudable and vastly improved over the "mediocre" exhibition of the previous year. This pattern of good year/bad year Rossetti says repeats annually with this exhibition. He starts with the French paintings and promises at the close of the review to consider "the pictures belonging to schools other than the French" in a future notice.

Rossetti faults the awarding of a medal to a work by Adan, thereby calling into question the valuation underwriting the judging: "*The Last Day of the Sale*, by L.E. Aldan, which obtained a medal; a picture with a good deal of small character and smaller incident neatly individualized and combined, but on the whole rather poor otherwise; one hardly knows whether to count it as pretty or ugly, silly or clever."

He reviews two pictures he said were the leading pictures of last year's exhibition, and also one that he says is tolerable despite the strict adherence to the ruling school of art (the French Salon of 1875"), but only as a matter of "willing homage to the genius of the painter, and the aim towards which he has been working."

Several French works are reviewed with only minor discovery of flaws and largely favorable critique.

Mode: critical.

Keywords: French Exhibition 1876, laudable art.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Gerome, De Neuville, Breton, Rosa Bonheur, Vibert, Chevillard, Charnay.

76 April 1 *Academy*

Topic: Review of Hake's "New Symbols" poetry collection.

Citation: Rossetti, William M. "New Symbols." *Academy* (April 1, 1876): 204. Web. 21 Sept. 2011.

Rossetti reviews Thomas Gordon Hake's volume of twelve poems of a metaphoric or, as he terms it, "allegoric" design. He implies that this form of poetry is innovative, or at least, outside of the mainstream poetic transaction of meaning transfer and image creation for several reasons.

First, Rossetti suggests an authority for image and meaning residing within the reader, rather than within the poet. This contrasts with his normal statements regarding painting, which include the recommendation that catalogues accompany exhibitions, written largely by the exhibitors, so that viewers can discover the true or intended (as if they were one and the same) meaning of the art work.

On the other hand, despite suggesting that "to different minds different things will be imparted," Rossetti offers an extrapolation of symbols and imagery for each of the twelve

poems, explaining the "allegory" and metaphor as it occurs to him. He offers an explanation of the poetic design after his analysis, which that "the first meaning lies on the surface, and counts for much even at last, but which advisedly and essentially lead on the mind to larger reaches of thought, and multiplex analogies."

Rossetti states that the work is an "unalloyed success," and that Dr. Hake is entitled to "a high place among our living poets," although the qualification in that statement in some ways might diminish the praise. "The essence of his genius," says Rossetti, "is in contemplation."

This review also reflects some of Rossetti's own ideas regarding imagination and poetic invention, most of which is consonant with similar theories he held regarding both factors in art.

Hake was in Rossetti's inner circle of friends and Hake's son was employed by Dante Rossetti as his personal assistant for several years before parting ways under less than amicable circumstances. Also, Rossetti expressed gratitude to Hake for attending Dante Rossetti as physician through his final days (*Reminiscences* 2:335-337).

Mode: critical.

Keywords: Hake, "New Symbols," poetic imagery, metaphor.

Standards of judgment: Poetic theory, effective imagery.

Rhetoric/tone: evaluative, definitive.

References: Hake.

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 April 8 *Academy*

Topic: Society of British Artists exhibition.

Citation: Rossetti, William M. "The Society of British Artists." *Academy* (April 8, 1876): 205. Web. 21 Sept. 2011.

Rossetti expresses optimism regarding this exhibition compared with others, due in part to the seeming influence of many in the Society upon those in their number who typically hang work of poor quality, thus dragging down the entire exhibition. If nothing else, Rossetti suggests, the poor artwork should be hung inconspicuously rather than prominently, as has been past practice for this exhibition.

He also lauds the "outside" painters who are intent on creating good work and not pursuing Academy membership at the expense of the best artwork they can produce, a tacit but clear reference to Dante Gabriel Rossetti.

Some critical discussion of a small number of paintings follows the typical Rossetti pattern of description of the work, the design intended, the action in image and the meaning of the work.

He makes comparisons to demonstrate relative merit, once suggesting that a particular painting recalled the style of Sir John Everett Millais.

The best work in the exhibition is the landscapes, says Rossetti, but having discussed them briefly, he promises a further critical review of other paintings in a separate article.

Mode: critical.

Keywords: Society of British Artists, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Barr, Clark, Clint, Gadsby, Goodwin, Sir John Everett Millais.

76 April 8 *Academy*

Topic: Refute Hayden's Casanova translation.

Citation: Rossetti, William M. "Haydon's Correspondence." *Academy* (April 8, 1876): 205. Web. 21 Sept. 2011.

Rossetti refutes a letter from Hayden regarding Rossetti's criticism of his Casanova translation. He painstakingly points out the passages and translations he finds problematic, summarizing that one particular bit of Hayden's translation was "absolute gibberish."

Rossetti suggests that perhaps the transcriber or the printer of the text Hayden referred to had made errors that skewed Haydon's translation.

But, he says, Haydon agrees with Rossetti regarding the authority of Tom Taylor's volumes, a reference Rossetti claims in his review of Haydon.

Mode: critical.

Rhetoric: definitive.

Keywords: inaccurate translation, Haydon's translation, Rossetti's review of Haydon.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Haydon, Casanova, Taylor.

76 April 15 *Academy*

Topic: Rossetti corrects W.B. Scott's Blake catalogue.

Citation: Rossetti, William M. "The Blake Catalog." *Academy* (April 15, 1875): 109. Web. 21 Sept. 2011.

Rossetti commends W. Bell Scott for creating a catalogue for Blake's work as Rossetti had in his review of the collection urged. But, he says, it would be the "tribute of rectification" for him now to correct several errors in the catalogue. In a letter to Swinburne, Rossetti states it was Bell-Scott "and his accomplice" that failed to finish the catalogue in time for the exhibition, but that the club secretary said the catalogue would be ready before the exhibit closed (*Letters* 337). The resulting catalog here discussed was in need of clarification, in Rossetti's opinion, hence this notice.

Rossetti disputes Scott's references to Blake and Swedenborg. He also points out several incorrectly stated dates in Scott's commentary, as well as an error in the signature of Blake's work with "inv" rather than "imv."

W. Bell Scott also apparently had several works cited with titles that disagreed with Rossetti's recording of them at the exhibition.

Rossetti notes that two works share meaning with Blake's *A Vision of the Last Judgment*, but in an indirect way: "Each of the pictures was found to correspond in certain leading details with the Vision, now one of them more, and now the other; but neither corresponds throughout."

Bell-Scott, it should be noted, was considered to be one of Rossetti's circle of Cheyne Walk associates (*Reminiscences* 2:327).

Mode: critical.

Rhetoric/tone: rebuttal.

Keywords: Bell-Scott, Blake catalog, Swedenborg, dates.

Standards of judgment: Facts, firsthand knowledge.

References: Bell-Scott, Blake, Swedenborg.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

---. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

76 April 15 *Athenaeum*

Topic: WMR replies to George Frederick Watts' letter.

Citation: Rossetti, William M. "'Festus and Recent Poetry." *Athenaeum* (April 15, 1876): 533. Web. 21 September 2011.

Rossetti replies to Watt's letter published in *The Athenaeum* on April 1st with three points. First, Rossetti claims that the number of editions of "Festus" does not prove current readership, but ultimately, he now realizes that more editions have been issued than he was previously aware of. He states that he's glad to know "Festus" is being read widely, since it's a poem he "sincerely admire."

Second, Rossetti clarifies that he'd already stated in *Macmillan's Magazine* that Bailey had influenced Dobell, and finally, he admits that George Frederick Watts was correct in saying Rossetti had cited the wrong publication date for "Festus." Rossetti said he based his earlier citation on the dedication date, which was in fact six years before the publication of the poem.

George Frederick Watts was among Rossetti's Cheyne Walk circle of associates; the pair had a lifelong association on literary matters as well as in Watts' efforts to care for Swinburne (336).

Mode: critical.

Rhetoric: definitive, rebuttal.

Keywords: George Frederick Watts, “Festus,” Bailey, Dobell.

Standards of judgment: Dates, editions.

References: George Frederick Watts, “Festus,” Bailey, Dobell.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 April 22 *Academy*

Topic: The French Gallery, second notice.

Citation: Rossetti, William M. "The French Gallery." *Academy* (April 22, 1876): 207. Web. 21 Sept. 2011.

In this second notice, Rossetti reviews “schools other than French,” starting with the Italian. He discusses a powerful painting by Y. Gonzalez Vincente Palmaroli that he says emulate the force of Fortuny: “Bizarre subject matter, arbitrary arrangement, frivolous artificiality combined with obtrusive realism . . .” which ultimately Rossetti judges to be “newfangled modishness,” suitable mostly for “fashionable people with full pocketbooks and empty heads.”

In a review of Goupil’s Gallery on June 10, Rossetti corrects his mis-identification of Palmaroli as Italian, stating that he is in fact Spanish.

He reviews briefly several works from "the northern schools" of Germany and Norway, and closes with the names and works of several exhibitors that he says sound more British than French: despite the label of the exhibition, Rossetti identifies three exhibitors who are "presumably English—Crofts, Braith and Bridgeman."

Mode: critical.

Rhetoric: evaluative.

Keywords: French Gallery, "other schools."

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Y. Gonzalez Vincente Palmaroli, Fortuny, Bridgeman, Crofts, Braith.

76 April 29 *Academy*

Topic: Society of British Artists, second notice.

Citation: Rossetti, William M. "The Society of British Authors." *Academy* (April 29, 1876): 208. Web. 21 Sept. 2011.

Rossetti proposes to "dispose of the remaining works" not covered in his first notice "with expedition." Those remaining works include "Figure-Pieces," "Animals/Still Lifes," "Water-Colours," and "Sculpture."

He very briefly notes works, but makes a notable literary allusion to Tennyson twice, comparing paintings of a subject similar to a Tennyson work, partly for comparison, partly to explain the intended imagery and effect.

He cites Prinsep's quotation of a Tennyson pair of couplets in the catalogue, demonstrating an interchange of poetic and visual imagery in the textual accompaniment Rossetti advocates in order to impart true, intended meaning to gallery viewers.

The critical commentary is very brief, mostly simply descriptive and mention of titles and painters' names.

Mode: critical.

Rhetoric: evaluative, definitive.

Keywords: Society of British Artists, second notice, figure pieces, landscapes, animals, water-colours.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Miss Walker, Charles Leslie, Scott, Barnes.

76 May 6 *Academy*

Topic: King Street Galleries.

Citation: Rossetti, William M. "The King Street Galleries." *Academy* (May 6, 1876): 209. Web. 21 Sept. 2011.

Rossetti cites this as more of a dealer show, or a speculator's market rather than a true art show and in fact, he believes the works displayed are at the artists' own risk, and most of them at level typical of such dealer's stock.

He briefly notes works that he feels deserve mention, included Pinwell and Davis. The remainder of the article is simply mentions of names of works and artists on display, most of which he finds to be of little merit.

Mode: critical, journalistic.

Keywords: King Street, British and Foreign pictures.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Pinwell, Marsden ("director"), Gues.

76 May 13 *Academy*

Topic: Royal Academy Exhibition, second notice.

Citation: Rossetti, William M. "The Royal Academy." *Academy* (May 13, 1876): 465. Web. 21 Sept. 2011.

Rossetti continues with Miscellaneous Figure Subjects, proclaiming Wallis's work to be the best in the exhibition, and he offers descriptive commentary, then comparative evaluation of the work to the artist's body of work and occasionally, to the body of work comprising the genre.

Several names that recur in Rossetti reviews are discussed in this exhibition with brief descriptive and comparative comments. The description is more extensive elaborate than what normally comprises a Rossetti review, and the pattern here is notice, explanation, fault-finding, as most of the subjects he finds either flawed or sub-par.

This type and level of commentary covers the oriental Subjects as well. Rossetti concludes with a section of mentions of names and works with no discussion.

Mode: critical, journalistic.

Rhetoric/tone: evaluative.

Keywords: Royal Academy exhibition, Figure Subjects, oriental works.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Wallis, John Pettie, Crowe, Potts, Morris, Philip H. Calderon.

76 May 20 *Academy*

Topic: Water-Colour Society.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (May 20, 1876): 494. Web. 21 Sept. 2011.

Although Rossetti claims that the exhibition has "little matter of salient interest," there is nonetheless "an ordinary stock of agreeable mediocrity," of which he will take but brief notice. Thomas Carlyle is mentioned in that Allingham doesn't capture the explicit image set forth in the Thomas Carlyle quote.

Rossetti faults Gilbert's addition of unneeded characters to a scene derived from Tennyson, citing that flaw as a recurrence of a similar flaw marring Gilbert's previously displayed "Joan of Arc."

He finds that Mrs. Allingham has the most agreeable work, one that will be appreciated by "the most cultivated" observers. Rossetti lists several works with only briefly descriptive terms, then tapers his critique to simple mentions of artists and works on display.

Mode: critical.

Rhetoric/tone: evaluative, definitive.

Keywords: watercolors.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Mrs. Allingham, MacBeth, Sir John Gilbert, Tennyson, Thomas Carlyle.

76 May 27 *Academy*

Topic: The Royal Academy exhibition, third notice.

Citation: Rossetti, William M. "The Royal Academy." *Academy* (May 27, 1876): 517. Web. 21 Sept. 2011.

Rossetti cites the near impossibility of the critic's task in such a large exhibition. He counts forty-six domestic painters, forty-one portrait painters, and forty-five landscapists. Prominent among the works he considers the best are the familiar names Hubert von Herkomer, Macbeth, Sir John Everett Millais, Philip H. Calderon and Prinsep.

Rossetti examines the work of Small extensively, considering both quantitative and qualitative comments that comprise the largest single focus of the review. Sir John Everett Millais claims the second longest, then Havers, Ward, Philip H. Calderon, Yeames, and Chalmers.

Rossetti notes a fault in Sir John Everett Millais's "getting Better," an uncommon public notice for Rossetti. He states that the figure's head is "knocked off" rather than "rightly painted," one of the few examples of direct criticism of Sir John Everett Millais that has appeared in a Rossetti critique.

He notes that one of Mrs. Ward's paintings, though "we cannot call it a good picture," nonetheless has merit because it is "an intelligently told story, and a painted sermon."

Rossetti classifies portraits into "three broad classes," power; delicacy of design, and "works of general rather than special ability or efficiency." Foremost among the works singled out for praise are those of Sir John Everett Millais and Symons; Millais is also singled out for praise as a landscapist, as is Henry Moore. Rossetti concludes the notice with a section of brief mentions.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Royal Academy, figures, portraits, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Herkemer, Macbeth, Sir John Everett Millais, Philip H. Calderon, Prinsep, Havers, Yeames, Chalmers, Ward.

76 June 3 *Academy*

Topic: Royal Academy Exhibition, fourth notice.

Citation: Rossetti, William M. "The Royal Academy." *Academy* (June 3, 1876): 213. Web. 21 Sept. 2011.

Rossetti proceeds with little detail and only minor comments and mentions of the "Animal Pictures, then moves to "Water-Colours," commenting more extensively on Mrs. Stillman's portrait work, referencing it to a Boccaccio couplet and questioning part of the strategy. He mentions that the water-colour display is small but interesting, moves to "Crayons" and mentions only Mr. Frederick Sandys, a Cheyne Walk stalwart (320), then on to "Etchings and Engravings," making a wide range of mentions but little critique.

Within the "Sculpture," Rossetti finds what he terms the highlight of the exhibition in the work of Alfred Stevens, which he says belongs in the collection of the year's best Academy art with that of Sir John Everett Millais, Sir Frederick Leighton and Sir Edward John Poynter. He spends the remainder of the notice and the bulk of this essay discussing the sculpture.

Mode: critical.

Rhetoric/tone: evaluative, definitive.

Keywords: RA Exhibition, Animals, etchings, watercolors, sculpture.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Stillman, Frederick Sandys, Stevens, Sir John Everett Millais, Sir Frederick Leighton, Sir Edward John Poynter.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 June 17 *Academy*

Topic: The Black-and-White Exhibition.

Citation: Rossetti, William M. "The Black and White Exhibition." *Academy* (June 17, 1876): 215. Web. 21 Sept. 2011.

Rossetti states that the exhibition contains 603 specimens and that he hasn't had time to view most of them, so he will only comment briefly on certain works. He proposes to divide the artwork into two categories, one for drawings, the other for pictures produced by other means such as engraving and etching.

While Rossetti sees a lot of work showing good skill and execution, he faults the exhibition for not having more complete studies ready for execution for painting. Also, he states that there is an overabundance of small works—"fatiguingly" so.

Rossetti comments on several works and artists, noting with special satisfaction a work by H.H. Gilchrist, son of the Blake biographer, who painted from a Spenser couple and Blake, says Rossetti, would have liked both the painting and the couplet and would have found both to be within his typical range of thinking, although the painting looked more like Richard Dadd than Blake. This latter criticism is mentioned by Rossetti in his analysis of Blake, whose paintings were sometimes mistaken for works by Dadd.

After extensive notes on the first category that are mostly mentions and listings, Rossetti comments on fewer of the second category, but with more detail. He concludes with more titles in mere listing, explaining that the review is incomplete.

Alphonse Legros, one of the Cheyne Walk regulars, is reviewed as "a manly performance, simple with all the simplicity of art and knowledge" (322).

Mode: critical.

Keywords: Black-and-White, etching, engraving.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Alphonse Legros, Hubert von Herkomer, Macbeth, Blake, Richard Dadd, Tissot, Moeller.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 June 17 *Academy*

Topic: The Mignot Collection.

Citation: Rossetti, William M. "The Mignot Collection." *Academy* (June 17, 1876): 215. Web. 21 Sept. 2011.

This essay is mostly a memorial with a little art criticism and biographical data. Rossetti describes the exhibition honoring American landscape artist Louis Remy Mignot who died suddenly at 39. He mentions the qualities that make Mignot's work remarkable, although he

qualifies his praise with the addendum that certainly, further experience would have improved Mignot's paintings.

Rossetti analyzes a few works, starting with the most striking, then comments on a few others. He briefly recounts the artist's history and schooling, then states that the exhibition carefully assembled by the artist's widow will confirm and extend the artist's reputation.

Mode: critical, memorial.

Rhetoric/tone: definitive, epideictic.

Keywords: Mignot, exhibition.

Standards of judgment: Artistic accomplishment, relative merit.

References: Schelfhout, Louis Remy Mignot.

76 June 4 *Academy*

Topic: George Landseer's Indian Views and Sketches.

Citation: Rossetti, William M. "Indian Views and Sketches." *Academy* (June 4, 1876): 216. Web. 21 Sept. 2011.

Rossetti ridicules the catalogue's inflated title, but says that there is much of interest in the collection of George Landseer work assembled at 148 New Bond Street. He relates the "Sir Edwin Landseer" family connection (George, son of the famous engraver Thomas Landseer, plus Sir Edwin Landseer of oil-pictures), then a brief history of their experiences in India that resulted in the collected art being placed on display in the present exhibit.

"The most prominent excellence," according to Rossetti, "of his views is their fine sense of space, manifested without artifice or straining for effect, but equally pleasurable," and free

of some of the artificial affectations of color and style Rossetti sees in other artists' views of India.

He describes some of the subjects and how they produce an exotic atmosphere for the entire collection, but there is little analysis of specifics works or techniques. Rossetti is careful to distinguish this exhibition from the one associated with the Prince of Wales' travels to India currently on display at another Bond Street gallery. He describes this latter exhibition in general terms only.

Mode: critical.

Keywords: Indian Views, Landseer, Prince of Wales.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: George Landseer; the Prince of Wales; Taylor.

76 June 29 *Academy*

Topic: Memorial of Sir George Harvey.

Citation: Rossetti, William M. "Sir George Harvey." *Academy* (June 29, 1876): 195. Web. 21 Sept. 2011.

Rossetti shares the news of the death of Sir George Harvey, President of the Royal Scottish Academy. He praises specific works, and also the noteworthy ability Harvey had to express subjects in the manner, "so well appreciated by a Scotsman, of a pulpit orator."

Rossetti reminds readers that Sir J. Noel Paton had been the presumed to be the one to fill the presidential vacancy when the voting academicians chose Harvey instead. Rossetti feels that the election of Paton would now be the best thing for the Academy to do.

Mode: journalistic.

Keywords: Sir George Harvey, Royal Scottish Academy, obituary.

Standards of judgment: historical fact.

Rhetoric/tone: epideictic, deliberative.

References: Harvey, Hutchinson, Herdman, Paton.

76 June 10 *Academy*

Topic: Goupil's Gallery.

Citation: Rossetti, William M. "Messrs. Goupil's Gallery." *Academy* (June 10, 1876): 214. Web. 21 Sept. 2011.

Rossetti offers social commentary which explains the rising popularity of the continental school gaining popularity: "Theirs is art made for an epoch of *nouveaue riches*, keen capable people laden with money, willing to have taste, but not certain as yet whether they actually *have* a taste or not; Russian countesses, Americans who do Europe, French Imperialists who have no backstairs now to climb, picture-dealers who don't mind what they spend in commissions, and who dictate or subserve the last fashion that pays."

Nonetheless, Rossetti observes that there is a large amount of talent among the painters of this continental school which he suggests is driven by the innovative work of Fortuny and that of Y. Gonzalez Vincente Palmaroli, whom he notes is from Spain, not Italy, as he wrote in the French Gallery review (4-22-1876).

Rossetti's Cheyne Walk associate Alma-Tadema receives mention (323).

He describes some of the works, explaining the color scheme and the scheme of imagery and effect, then states he will not "go minutely" through the others. Rather, he lists and

mentions various works and painters, closing with a mention of the value of a catalogue that includes the added value of photo-engravings of certain works.

Mode: Critical

Rhetoric/tone: Evaluative, polemic.

Keywords: art for money rather than art.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Fortuny, Y. Gonzalez Vincente Palmaroli, Alma-Tadema, Gerome.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 June 10 *Academy*

Topic: Clarify comments regarding the date of Keats's death.

Citation: Rossetti, William M. "The Date of Keats's Death." *Academy* (June 10, 1876): 2537. Web. 21 Sept. 2011.

Rossetti clarifies that Frederick Watts was correct on the date of Keats's death. Rossetti had been misled by the confusion between Shelley and Mrs. Shelley: he had given the date vaguely but correctly, but she'd passed it along to Rossetti incorrectly. So Rossetti "concedes all honours" to Watts on this issue.

George Frederick Watts was one of Rossetti's inner circle of associates who frequented the Rossetti home on Cheyne Walk (*Reminiscences* 2:336).

Mode: journalist.

Keywords: Keats's death, dates, Mrs. Shelley.

Standards of judgment: facts.

Rhetoric/tone: definitive.

References: Keats, George Frederick Watts, Foreman, Shelley, Mrs. Shelley.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 July 1 *Academy*

Topic: Black-and-White Exhibition, second notice.

Citation: Rossetti, William M. "The Black and White Exhibition." *Academy* (July 1, 1876): 217. Web. 21 Sept. 2011.

Rossetti promises to conclude his critique of the exhibition "without pausing much upon individual works," but the first thing he does is discuss Richmond's "Hercules" in detail, including the design, intent, execution, effect, and comparative merit. Also, Rossetti's close associate from his Cheyne Walk home, Alphonse Legros, is credited with a fine drawing.

That's followed with a more brief, less detailed critique of multiple works, followed by a denser section of mostly just mention of names and works. This comprises his consideration of Drawings and Etchings from the exhibition.

Mode: critical.

Keywords: drawings, etchings, Black-and-White Exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Richmond, Alphonse Legros.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 July 22 *Academy*

Topic: Introduce Oppermann's biography of sculptor Ernst Reitschel.

Citation: Rossetti, William M. "The International Exhibition." *Academy* (July 22, 1876): 164. Web. 21 Sept. 2011.

Rossetti introduces the Reitschel biography, explains its origins, writer and subject, then traces the narrative of Reitschel's life through his early years, to his years of training, and then to his major works, summarizing events, noting dates and significant occurrences in the sculptor's life.

While Reitschel is not familiar to most Britons, but the praise in the book, "panegyric notwithstanding," is very close to the truth, according to Rossetti.

It's noteworthy that the majority of this notice is a summary of Reitschel's life with very little commentary on the writing itself.

Mode: journalistic.

Keywords: Rietschel, Oppermann.

Standards of judgment: accuracy, translation.

Rhetoric/tone: definitive.

References: Rietschel, Oppermann.

76 October 28 *The Examiner*

Topic: WMR refutes Forman's critique of Rossetti's Shelley edition.

Citation: Rossetti, William M. "Mr. W. M. Rossetti and Shelley." *The Examiner* 1214 (October 28, 1876): 1214. Web. 21 September 2011.

Rossetti firmly refutes the accusations by Foreman published in *The Examiner* regarding his editing of Shelley. Foreman stated that Rossetti "without compunction" amended Shelley's text. Rossetti denies this accusation and offers his own rationale for the few changes he made.

Rossetti had in fact carefully considered and debated all of the editing of the poems beforehand, with both Dante Rossetti and Algernon Swinburne (*Letters* 321), weighing each change carefully. Dante Rossetti believed William didn't make all of the changes required (*Reminiscences* 2:361), as did William Bell Scott, one of the Rossetti brother's inner circle of friends who frequented their Cheyne Walk home (*Reminiscences* 2:327). William Rossetti disagreed with Swinburne who advocated less change, citing the poet's well-known laxity in the areas of handwriting and proofreading. Rossetti pointed out to Swinburne later that Swinburne's published article critiquing Rossetti's editing process was incorrect, but in that Swinburne was himself an accomplished poet, Rossetti allowed that Swinburne had the greater right to judge Rossetti's edits (*Letters* 326).

Looking back on the editing controversy, Rossetti states "My own conviction was, and still is, that an editor is entitled, and even required, to correct absolute blunders, provided always that he plainly notifies every correction which he thus makes" (*Reminiscences* 2:360).

Nonetheless, the Editor of *The Examiner* has the final word on this controversy, reinforcing Forman's view that Rossetti amended the text of Shelley more than was prudent or called for. Rossetti, however, reviews Forman's edition of Shelley a year later, finding

multiple inaccuracies and while not directly criticizing Forman's editing, Rossetti explains the differences between his philosophy of editing and Forman's.

Mode: rebuttal.

Rhetoric/tone: rebuttal, polemical.

Keywords: WMR's Shelley, *The Examiner*, Shelley; Forman.

Standards of judgment: WMR's editorial standards.

References: Foreman, Shelley, Rossetti.

Notable/Quotable: "extremely incorrect."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

76 November 11 *Academy*

Topic: The French Gallery.

Citation: Rossetti, William M. "The French Gallery." *Academy* (November 11, 1876): 582. Web. 21 Sept. 2011.

Rossetti reminds readers that the French Gallery exhibitions with "curious regularity" alternate between good and bad exhibitions each year and unfortunately, this year "is the turn for the poor exhibition." Rossetti notes one excellent picture, one unremarkable picture, and the rest a decreasing continuum of quality bottoming out at the "decidedly stupid." The "excellent" picture was done by Meissonier and remarkable one by Gierymski.

Rossetti examines in detail the design and function of Gierymski's *Merchant of Venice*, finding defects in the storytelling and the creation of imagery in the viewers' minds.

Rossetti chides Mr. Long for having had commercial success which has seemingly locked him into fashionable, saleable execution rather than authentic art: Mr. Long, no doubt, must have had a dead set made at him by picture dealers and patrons ever since the tumult of success achieved by his *Babylonian Marriage Market* in 1875, and all the dead stock and lame ducks of his studio have become articles of commerce."

Rossetti notes that one painting that should never have been exhibited "bears a date no less remote than 1831."

Mode: critical.

Rhetoric/tone: evaluative; polemical.

Keywords: French Gallery, poor quality.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Meissonier, Gierymski, Burgess, Mrs. Anderson, Burgess, Long, Harding.

76 November 18 *Academy*

Topic: Pictures in the Haymarket.

Citation: Rossetti, William M. "Pictures in the Haymarket." *Academy* (November 18, 1876): 507. Web. 21 Sept. 2011.

Rossetti notes The Haymarket as a relatively small exhibition (about 170 works) presented by two leading picture-dealers, Tooth and McLean. Mr. Goodall accounts for fifty-eight works and Rossetti asserts their status as "deservedly prized sketches." There are brief descriptions and comments in this fairly short notice, and PRB-movement stalwarts like Sir

John Everett Millais, John Pettie, Linnel, Charles Edouard Frere, Coleman and George Arthur Fripp garner the most description and praise from Rossetti.

Mode: critical.

Keywords: Haymarket, exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Tooth (picture-dealer), McLean, Goodall, Coleman, Sir John Everett Millais, George Arthur Fripp, Ellis.

76 November 25 *Academy*

Topic: Mr. Deschamps' Gallery, second notice.

Citation: Rossetti, William M. "Mr. Deschamp's Gallery." *Academy* (November 25, 1876): 528. Web. 21 Sept. 2011.

Rossetti proposes to "dispose of" figure-pieces and landscapes," in that order. He begins with Alma-Tadema, describing the work in general terms with minor comments. Mrs. Alma-Tadema and two sisters are mentioned in a later portion of the essay. Most of the works are described as they appear with only an occasional evaluative comment. PRB-school artists, including Alma-Tadema, Hubert von Herkomer, John Pettie, Macbeth and Moore receive the most mention.

It is notable that the Alma-Tademas were considered by Rossetti's to be in his inner circle of Cheyne Walk associates.

Mode: critical.

Keywords: Deschamp's Gallery, figure-pieces, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Alma-Tadema, Hubert von Herkomer, John Pettie, MacBeth, Moore.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 December 2 *Academy*

Topic: Society of British Artists, second notice.

Citation: Rossetti, William M. "The Society of British Artists." *Academy* (December 2, 1876): 230. Web. 21 Sept. 2011.

This is a comparatively brief notice with little analysis in which Rossetti proposes to conclude his review of the exhibition, focusing on figure-pictures, landscapes, still-life and watercolors—although in the last category, he mentions only two paintings.

Rossetti mentions how the countenance of Thomas Carlyle is conjured by one image: "Miss C.J. Weeks, *Fourscore Years and Ten*, a head of an aged gentleman (far less aged-looking, however, than his years might suggest), of a somewhat Thomas Carlylean cast of countenance."

Most of the remainder of the review is mere mention with very little follow-on discussion or analysis.

Mode: critical.

Rhetoric/tone: evaluative.

Keywords: Society of British Artists, figure pictures, landscapes, watercolors, still-lifes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Thomas Carlyle, Cloud, Walker, Carr, Weeks.

76 December 16 *Academy*

Topic: The Water-Colour Society.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (December 16, 1876): 241. Web. 21 Sept. 2011.

Rossetti gives the exhibition modest praise, finding much that appeals to the eye, yet nothing that "reaches a high level of satisfaction after a more deliberate inspection." But, he continues, "There is a good deal to like and not much to denounce."

Most of the review description is in a positive mode ("elevated style and fine-handed draughtmanship") but there is little in depth discussion and critique. Rather, there is mainly mention of names and listing of works with minor comments on effectiveness and value.

Despite the lack of discussion or detail, the "mentions" are dominated by familiar PRB-movement names: Watson, Hunt, Gilbert, George Arthur Fripp, and Goodwin.

Rossetti states that the review "does not carry us so much as half through the exhibition" and promises to return to it in a second notice.

Mode: critical.

Keywords: Water-Colour Society, positive review, brief.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Hunt, Goodwin, White, Sir John Gilbert, George Arthur Fripp, Watson.

76 December 23 *Academy*

Topic: The Water-Colour Society, second notice.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (December 23, 1876): 242. Web. 21 Sept. 2011.

Rossetti cites five painters, then goes through brief analysis of their figure paintings. He singles out Mrs. Allingham as "one of the comparatively few female artists who can execute with perfection whatever she chooses to undertake in painting." Familiar PRB-movement names dominate, including Shields, Duncan, Watson, Moore, Hunt, and Alma-Tadema, whom Rossetti considered one of his inner circle of Cheyne Walk associates (323).

He dismisses the rest of the landscapes, saying "we need hardly dwell on the rest," finding very few standouts, and those he had already discussed in the first notice. He mentions the absence of Hunt and Boyce, stating that they leave a gap "which none of their colleagues can exactly fill in."

Mode: critical.

Keywords: Water-colour society, single figures, landscapes, watercolors.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Mrs. Allingham, Alma-Tadema, Holman Hunt, Boyce.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

77 January 6 *Academy*

Topic: The Watercolor Institute.

Citation: Rossetti, William M. "The Water-Colour Institute." *Academy* (January 6, 1877): 17. Web. 21 Sept. 2011.

Rossetti positions the exhibition among the many going on at the time, saying it has "no production of singular pre-eminence" to "divide it from the herd," as well as a fairly low average of achievement artistically. But at the same time, he finds some acceptable, appropriate work associated with names that often fill his reviews favorably: Linton, Hubert von Herkomer, Gregory and Gilbert.

He discusses the foundational shortcomings in Linton's work, offering a view of Rossetti's conception of how image and effect should interrelate. Using Linton composition as an example, Rossetti states, "for the purposes of art . . . we ought to be able to form some opinion, from the aspect and action of the personages, as to why they are brought into such immediate contact, and we find in Mr. Linton's picture nothing to account for this—no intellectual or dramatic connecting link."

Besides examining Linton's design, execution and effect, he compares Linton's old and new works. He does the same but on a more limited scale with Hubert von Herkomer and Gregory, then examines "Figure-Pieces" as a category in lesser detail.

He compliments Gregory, noting "the merit here is in the strong, decisive, forthright drawing of all things, from a handsome face to a showy window-curtain, and in general force of execution and of chiaroscuro."

There is a dense section of "mentions" with little discussion, comprising mostly the landscapes.

Mode: critical.

Keywords: water-colour, technique, design, execution.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: critical.

References: Linton, Hubert von Herkomer, Gregory, Gilbert; Dore.

77 January 20 *Academy*

Topic: WMR reviews Castelar's "Byron and other Sketches."

Citation: Rossetti, William M. "The Life of Lord Byron, and Other Sketches." *Academy* (January 20, 1877): 47. Web. 21 Sept. 2011.

Rossetti points out that this book, translated from Spanish by Mrs. Arthur Arnold, "is the sort of book which an Englishman, a compatriot of the poet commemorated, could not and would not have written and will not read." Nonetheless, Rossetti finds Castelar's very non-English approach to Byron to be uniquely illuminating, being stripped of "national and temporary peculiarities." He finds Castelar's lofty allusions to Greek god status overdone, yet he finds interesting the foreigner's appraisal of Bryon in terms and consideration independent of shared nationality as would be produced by an Englishman.

Rossetti finds many mistakes in the facts as related by Castellar, many of them both elementary and egregious. Rossetti makes it clear that the translation was sound, but there's no way for the translator to make it "read tolerably English." He points out further errors of fact and history with Castelar's sketches of Hugo, Shelley, Dumas and others.

Rossetti notes that Castelar's reference to Shelley is "of a rather naive kind."

Mode: critical.

Keywords: Castelar, Byron and sketches.

Standards of judgment: English standards of writing and history.

Rhetoric/tone: evaluative.

References: Castelar, Arnold, Byron, Shelley, Hugo.

77 February 10 *Academy*

Topic: Dudley Gallery, first notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 10, 1877): 304. Web. 21 Sept. 2011.

In this exhibition there is, according to Rossetti, a good deal to commend, but not much to praise. He singles out Mrs. Stillman for praise, citing her effective transmission of feeling through imagery. There is discussion of composition, design and effect.

Rossetti points out that Sir Edward John Poynter is much "more certain and mature" than the female artists. He examines Poynter's and in turn, Scott's work in similar terms of design and effect. The remaining figure-subjects he groups into a large concluding section of mentions only and reserves the landscapes, which he says as usual comprise the larger proportion of the exhibition, for a second notice.

Mode: critical.

Keywords: Dudley, figures, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Stillman, Sir Edward John Poynter, Scott.

77 February 24 *Academy*

Topic: Dudley Gallery, second notice.

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (February 24, 1877): 170. Web. 21 Sept. 2011.

Rossetti states that the "more important" works have already been discussed in his first notice, and therefore that "we shall not dwell in any great detail on the remaining works." He discusses Figure-Subjects with only brief comments and no real critical analysis beyond brief observations.

To conclude Figure-Subjects, Rossetti mentions dozens of paintings, then turns to landscapes with a similarly dense listing of mentions with only occasional, brief comment. He concludes with mentions only of names and works for the remainder and for Animals-Flowers as well.

Mode: critical.

Keywords: Dudley, figures, landscapes, animals, flowers.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Moore, Martineau, Clifford.

77 March 17 *Academy*

Topic: Suffolk Street Gallery.

Citation: Rossetti, William M. "Fine Art." *Academy* (March 17, 1877): 235. Web. 21 Sept. 2011.

Rossetti warns that there are 863 works in the exhibition, so there's little chance of him exhausting all that could be said about them, but most of them, he says, are mediocre

anyway. He gives preference to the best artists, including Wylie and Meyer and to the latter, he attributes an almost "photographic air of sudden, spontaneous truth." Most of the commentary is brief remarks concerning technique or devices, their relative success or failure, but no long, complete discussions of theme, scheme, execution, and effect. Rossetti concludes with an extensive listing of "mentions" of artist names and works.

Mode: critical.

Keywords: Suffolk Street, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Wylie, Miss Meyer.

77 March 24 *Academy*

Topic: Suffolk Street Gallery Landscapes, Animals.

Citation: Rossetti, William M. "The Suffolk Street Gallery." *Academy* (March 24, 1877): 257. Web. 21 Sept. 2011.

Rossetti pronounces the exhibition to have many landscapes, but none of them exceptional. He focuses on five exhibitors, analyzing what they attempt and how they fall short. The discussion extends to basic description of the landscape, then one or two comments regarding whatever component Rossetti noted and how that component was effective or, more likely, fell short of both expectations and Rossetti's notion of excellence. In many cases, he adds a comparative note of relative merit in comparison to a standard, to another artist's work, or to other work by the same artist.

There is a hanging complaint ("unjustly and ignorantly dealt") stating that hanging a particular art piece "out of sight" did not do justice to the artist or the work.

There is a brief section on Animal Pictures with only general comments and mentions.

Water-colours are proclaimed to be more than thirty-percent of the total works in the exhibition (311 watercolors) but account for a much smaller percentage of the critical review. The works are treated with brief mentions of names and qualitative comments only. The review closes with an extensive listing of names.

Mode: critical.

Keywords: Suffolk Street Gallery, landscapes, water-colours, animals.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Knight, Meyer, Lawson, Percy, Woolmer.

77 April 7 *Academy*

Topic: The Continental Exhibition.

Citation: Rossetti, William M. "The Continental Exhibition." *Academy* (April 7, 1877): 304. Web. 21 Sept. 2011.

Though the name "French Gallery" still clings to the Pall Mall location, over half of the paintings, according to Rossetti, are by other than French artists. Nonetheless, Rossetti finds "plenty to enjoy" and some to admire, making the task of the critic easier.

Rossetti remarks on the "Fortuny School," commenting on the strengths and the innovations in color and portrayal, but ultimately concluding that it "must always be distasteful to eyes which have been trained into a different standard of pictorial art."

Rossetti offers both qualitative and quantitative commentary regarding the paintings' schemes and execution as well as general effect for most of the reviewed works, with a small paragraph of simple mentions at the end.

Mode: critical.

Keywords: Continental, Fortuny school.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, polemical.

References: Breton, Fortuny, Domingo, Knaus, Gerome.

77 April 21 *Academy*

Topic: Continental Exhibition, second notice.

Citation: Rossetti, William M. "The Continental Exhibition." *Academy* (April 21, 1877): 304. Web. 21 Sept. 2011.

Rossetti proposes to finish off the commentary in this exhibition quickly of necessity, as "others are opening in all directions." He critiques a French work as "a repulsively ugly specimen, clever though it undoubtedly is, of that art, now much in vogue," whose purpose Rossetti says is to caricature the Catholic clergy.

Rossetti provides both qualitative and quantitative critique of several French, Spanish and German works, examining the painters' schemes, execution and effect.

A major flaw Rossetti notes is the style that mutes expression on faces and even settings or scenery in favor of a uniform polish that Rossetti finds unmeaning: "When one looks from face to face, one finds them all fatally mask-like, uniform, and unmeaning, and the figures are but little better than the faces. The whole thing is toned down to a pale, husky

vaporousness of meaning, which may look 'ideal' to some spectators, but they must be rather guileless folk."

Mode: critical.

Keywords: Continental, French, Spanish, German.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, polemical.

References: Duez, Y. Gonzalez Vincente Palmaroli.

77 April 28 *Academy*

Topic: Messrs. Goupil's Gallery.

Citation: Rossetti, William M. "Messrs. Goupil's Gallery." *Academy* (April 28, 1877): 374. Web. 21 Sept. 2011.

Rossetti introduces the gallery in fairly neutral terms, stating that the Goupil's as "speculators" are unsurpassed in bringing foreign pictures "of an attractive kind" to the London public. He cites a work by Fortuny as the most interesting of all, but notes with dismay that the school is flawed, even though it grows in popularity regardless. Further, he notes that since the gallery plan calls for frequent changes in the way of additions and substitutions, no catalogue will be compiled and issued.

There are brief mentions of names such as Gerome and Goupil, but no real critique of individual works, which are numerous, "ingenious, skillful, picturesque or passable."

Mode: critical.

Rhetoric: evaluative, definitive.

Keywords: Goupil, foreign pictures, Fortuny.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Fortuny, Gerome, Goupil.

77 May 5 *Academy*

Topic: The Grosvenor Gallery.

Citation: Rossetti, William M. "The Grosvenor Gallery." *Academy* (May 5, 1877): 342. Web. 21 Sept. 2011.

Rossetti opens the review with an uncharacteristically long and detailed description of the physical layout, décor and arrangement of the gallery, including a complaint about the hanging policy. He praises the director of the gallery, and notes the talk of the gallery among "fashionable circles."

Rossetti states that the "most marked feature" of the 200 paintings on display would be the work of Sir Edward Burne-Jones, John R. S. Stanhope, and "our very best painters," Sir John Everett Millais, George Frederick Watts, Holman Hunt, Sir Edward John Poynter, Sir Frederick Leighton, " and some foreigners" including Alma-Tadema, Alphonse Legros, and James McNeil Whistler. These later names plus George Frederick Watts and Holman Hunt were all artists from Rossetti's inner circle of Cheyne Walk associates.

He spends the largest portion of the review discussing the work of Sir Edward Burne-Jones in both qualitative and quantitative terms, including scheme, devices, intent and effect. Then there are large groupings of artists, their works and artists, mentioned with brief comment about some aspect of the artwork.

He concludes his listing and analysis of the East Room, promising a future notice focuses on the West Room paintings.

Mode: critical.

Keywords: Grosvenor, gallery, exhibition.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Sir Edward Burne-Jones, Sir Frederick Leighton, John R. S. Stanhope, Sir John Everett Millais, George Frederick Watts, Alma-Tadema, Alphonse Legros, James McNeil Whistler.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

77 May 12 *Academy*

Topic: Royal Academy Exhibition (first notice).

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 12, 1877): 420. Web. 21 Sept. 2011.

Rossetti suggests that in comparison to past Royal Academy exhibitions, if one were to choose between “good” and “indifferent” as descriptors, the more accurate term would be indifferent. He states that the exhibition achieves some moderate success, judged by standards of authentic poetic expression executed on canvas.

There is a discussion of the injustices that plague the Royal Academy system of hanging pictures in exhibitions, a recurring Rossetti focus and criticism that usually concludes with a call for a more reasonable system of selection and determination of wall position at Royal Academy exhibitions.

There is also mention of catalogues and their value for viewers of exhibitions. Rossetti offers commentary on specific works, many of which are produced by familiar members of the Pre-Raphaelite school: Sir John Everett Millais's work is considered "a very singular and special centerpiece." Alma-Tadema, a familiar name among Rossetti's Cheyne Walk circle of regular associates is also singled out in the same way as Sir John Everett Millais: not only for the work displayed in the present exhibition, but for consistently executing the aesthetic principles Rossetti considers to be important (*Reminiscences* 2:323).

Mode: critical.

Keywords: Royal Academy exhibition 1877, analysis, exposition.

Standards of judgment: relative merit, comparative achievement, authenticity, quality.

Rhetoric/tone: evaluative.

References: Morgan, Sir John Everett Millais, Moody, Long, Bromley, Alma-Tadema, Philip H. Calderon, Pickering, Charles Leslie.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

77 May 19 *Academy*

Topic: Part 2 WMR review of Royal Academy exhibition of May 1877.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 19, 1877): 443. Web. 21 Sept. 2011.

This essay is the second part of Rossetti's analysis of the Royal exhibition of May, 1877. He ranges from art piece to art piece with mostly quantitative observations, but with

occasional comments observing qualitative aspects of artist technical points and effect. Since several PRB figures exhibit successfully in this Royal Academy exhibition, there is less overall negativity in Rossetti's review, although he is vehement near the conclusion regarding the artistic "treason" that is destroying appreciation of the Japanese art of painting.

Rossetti raises a distinction between "reading a picture" rather than "recurring to it as a pleasure of sight," implying that the latter approach is the more valuable. He also notes a "theatrical picturesqueness" in John Pettie's work, and the painterlike propriety" of Sir Frederick Leighton's work. He states that Sir John Everett Millais and Sir Frederick Leighton are the "prime distinction in the Royal Academy of 1877."

The review is rich with typical WMR patterned criticism: description, theme, execution, success and relative, comparative merit in many individual works.

Mode: critic

Keywords: RA exhibition, achievement, relative merit.

Standards of judgment: RA standards vs. PRB enlightened standards; authenticity.,

Rhetoric/tone: evaluative, definitive.

References: Sir Edward John Poynter, Poole, Gilbert, John Pettie, Napier, Sir Frederick Leighton, Sir John Everett Millais, Alfred Hunt, Albert Moore.

77 June 2 *Academy*

Topic: Royal Academy Exhibition, third notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (June 2, 1877): 495. Web. 21 Sept. 2011.

Rossetti launches immediately into qualitative and quantitative discussion Sir Edward John Sir Edward John Poynter's work, with a direct criticism of the Academy and Academicians and the tendency to claim as their "diploma work" a painting that is neither "strenuously wrought" or the artist's best work. Later, Rossetti remarks on the best path a new artist can take, emulating the work of George Frederick Watts, Sir Frederick Leighton and Sir Edward Burne-Jones. George Frederick Watts, Alma-Tadema and Sir Edward Burne-Jones, it should be noted, were considered by Rossetti to be in his circle of Cheyne Walk associates.

Rossetti suggests that a young painter's best course "is to start from principle of strict and direct representation, confident in his own style," rather than following more traditional Academy proscription.

Rossetti provides qualitative and quantitative commentary on various works, evaluating motives, schemes, execution and effect. He concludes with an extensive listing of names and works with little commentary.

Mode: critical.

Keywords: Royal Academy exhibition, artwork.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: George Frederick Watts, Sir Frederick Leighton, Sir Edward Burne-Jones, Alma-Tadema, Yeames, Goodwin, Moore.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

77 June 9 *Academy*

Topic: Picture Exhibitions of Miss Thompson, M. Pichio.

Citation: Rossetti, William M. "Picture Exhibitions—Miss Thompson, M. Pichio." *Academy* (June 9, 1877): 521. Web. 21 Sept. 2011.

Rossetti combines exhibitions of two artists into one review. First, Miss Thompson's exhibition at The Fine Arts Society gallery is noted as exceptional not only because of its quality, but also because she as a woman nonetheless paints mostly military scenes which according to Rossetti, is unlikely for any painter not associated directly with the military, and especially so for a woman. He discusses her work in terms of description and some analysis, pronouncing the entire exhibition to be a success.

Rossetti then describes Pichio's exhibition at the London Stereoscopic Company, focusing primarily on the work titled "The Triumph of Order," which Rossetti says was banned from consideration by the French Salon due to the politically volatile subject matter. He mentions a few other works by Pichio, and adds that Victor Hugo termed Pichio's "Triumph" a "Sublime Horror."

Mode: critical.

Keywords: Miss Thompson, M. Pichio.

Standards of judgment: Pre-Raphaelite artistic standards.

Rhetoric/tone: evaluative, definitive.

References: Thompson, Pichio, Hugo.

77 June 16 *Academy*

Topic: Royal Academy Exhibition, fourth notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (June 16, 1877): 539. Web. 21 Sept. 2011.

Rossetti pronounces Sir Frederick Leighton's sculpture to be the best of the exhibition and further, he finds it noteworthy that the sculpture was done by a painter. Rossetti discusses the statue and how it was planned, executed and the way in which it expresses the sculptor's intent.

Rossetti discusses a sculpture by Aimé-Jules Dalou in a similar manner, adding a side note regarding Rossetti's appraisal of Marie Antoinette's character. He also discusses Thomas Woolner's exhibited statuary, then proceeds to Water-Colours. In that section, he uses a comparison to Poe contrasted with Coleridge to illustrate a point about painting. There is a further section of essentially mentions only of water-colour artists and their works without critical discussion.

Mode: critical.

Keywords: Royal Academy Exhibition, sculpture, water-colours, Coleridge, Poe.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Sir Frederick Leighton, Thomas Woolner, Aimé-Jules Dalou, Stillman, Samuel Coleridge, Edgar Allen Poe.

77 July 21 *Academy*

Topic: Catalogue of Water-Colour Paintings at South Kensington.

Citation: Rossetti, William M. "Fine Art." *Academy* (July 21, 1877): 72. Web. 21 Sept. 2011.

Rossetti remarks on the size and the scope of the catalogue, noting that the introduction alone comprises 67 pages. The individual works included as plates totals nearly 600, and Rossetti says it is fitting that since the Kensington Museum has matured, a complete catalogue is appropriate and necessary.

Rossetti sketches the information in the introduction which extends not only to the water-color methodology, but also to its history and development through its inception all the way to modern times. He points out newer terminology ("water-colour painting"), but implies that he retains the old (traditional "water-colour drawing") and names key figures in the development of the form.

There is a caustic criticism pointed at the Academy, referring to "the cloven foot of the henchmen of the Royal Academy" in the controversial quarrels of landscapist John Martin and the Academy.

Rossetti concludes with information on the publication and those involved, then points out that there are an understandable number of errors in so detailed a book. He never pronounces an overall qualitative appraisal of the volume.

Mode: critical.

Keywords: catalogue, Kensington, Royal Academy henchmen.

Standards of judgment: Effective, concise, accurate writing.

Rhetoric/tone: evaluative, definitive.

References: Martin, Redgrave, Turner, Holman Hunt.

77 September 15 *Academy*

Topic: Douglas's "Burns."

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (September 15, 1877): 263. Web. 21 Sept. 2011.

Generally, Rossetti finds this collection to be a creditable job of collecting and editing on the part of William Scott Douglas, whom Rossetti acknowledges as "the very best man living for the editing of Burns. He also describes the appearance of the volume, citing its "very handsome externals," also citing the appropriateness of the dedication of the volume to Thomas Carlyle.

Rossetti marks this volume as the first full collection of all of Burns's work, including seven never before published items.

He mentions William Scott Bell's Burns collection in progress, wondering where it has gone as Rossetti has not heard any news of it in years. Rossetti carries on an active and lifelong correspondence with Bell (*Letters* 11, 12, 22, 25, 29, 32, 36, 45, 49, 51, 58, 62, 72, 76, 81, 91, 97, 100, 110, 114, 117, 120, 124, 128, 135, 174, 199, 267, 288, 290, 291, 292, 294, 295, 324, 415, 420, 463). Rossetti specified Bell as one of his inner circle of Cheyne Walk associates.

Rossetti makes an interesting point about the merits of footnotes compared to glossaries. He says that most Scotts, whom he believes would be the primary readers of the collection, would not require notes on every page; further, adding them consistently throughout the collection will result in much repetition, whereas a glossary would be a reference available as many or as few times as required without adding to the individual page

each time a word requiring explanation appeared. As he says, with footnotes, “Probably one word gets repeated twenty to thirty times in the course of the volume.”

Rossetti also notes the frustration of the verses not having published line numbers, particularly so when the footnotes refer to line numbers. He concludes, nonetheless, that the volume is an excellent collection and worthy of the attention of scholars and readers of Burns.

Mode: critical.

Keywords: Burns, Douglas, editor, Thomas Carlyle, glossary vs. notes.

Standards of judgment: Clearness, completeness, good editing.

Rhetoric/tone: definitive, evaluative.

References: Douglas, Thomas Carlyle, Burns, Bell-Scott.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

---. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

77 October 13 *Academy*

Topic: Forman’s Shelley collection.

Citation: Rossetti, William M. "The Poetical Works of Percy Byshhe Shelley." *Academy* (October 13, 1877): 284. Web. 21 Sept. 2011.

Rossetti prefaces his review with a recap of the controversy over his previously published collection of Shelley’s work that had been critically opposed in *The Examiner* by Henry

Buxton Forman, the editor of the volume Rossetti proposes to review. Rossetti rebutted that criticism in a letter to *The Examiner* on October 28, 1876.

Rossetti prefaces his review with two preconditions. First, Forman's "Shelley" is "an excellent one," not too expensive, handsomely "done up." Second, Rossetti proposes to "say little about himself" or anything not directly associated with Forman's work.

He then sketches the philosophical differences between his perception of the editor's task and Forman's understanding. This leads into the topic of an editor's role in correcting "palpable errors," and which to correct and to what extent—essentially the crux of Forman's critical opposition to Rossetti's "Shelley" in Forman's review in October of 1876 (see *The Examiner*, October 10, 1876).

The discretion of the editor extends to the full range of textual anomalies from inaccuracies and printing errors to spelling mistakes and improper word choices. Rossetti tries to demonstrate what a fine distinction there is between discrepancies based in well-known facts (e.g., Shelley was a notoriously bad speller) and possible misuse or mis-choosing of terms. Rossetti accuses Forman of overdoing the emendations and, further, for doing so inconsistently as well as excessively.

Rossetti provides detailed examples and sections of texts, comparing the original to Forman's edited versions, explaining what he feels is the loss or twisting of Shelley's meaning wrought by Forman's editing.

Rossetti describes the very favorable addition of manuscript reproductions of Shelley's work, as well as portraiture including pictures of Shelley, his birthplace, his home and his tomb, which was designed by W.B. Bell. Rossetti notes that Sir Percy Shelley accepted

Forman's dedication, but Rossetti terms the graphics surrounding the dedication to be "rather tastelessly showy, and meagerly symbolic."

Mode: critical.

Keywords: Forman's Shelley edition.

Standards of judgment: Authenticity, accuracy and correct editing.

Rhetoric/tone: evaluative, polemical.

References: Forman, Shelley, Rossetti, Scott-Bell.

77 November 3 *Academy*

Topic: British and Foreign Artists.

Citation: Rossetti, William M. "The French Gallery." *Academy* (November 3, 1877): 436. Web. 21 Sept. 2011.

Rossetti tells readers that the exhibition is not very large nor of unusual interest, save the leading work in the British section, Wilkie's oil painting, "Chelsea Pensioners reading the Gazette announcing the News of the Battle of Waterloo." He believes Wilkie's excellence has transformed a commonplace scene familiar to most due to its previous exposure as an etching into a remarkable painting that is among the best in the collection. He discusses Burnet's companion piece, plus the strengths and defects of Maigman's "L'Attenat d'Anagni."

There is an interesting discussion of Gabriel Max's painting of a Jewish scene, which Rossetti suggests should aspire to the highly-gifted poetic stanza from Shelley's "Hellas" creating a similar image in words.

Rossetti considers several Spanish pictures with brief comment, then suggests "we need not say much of the remaining foreign pictures," concluding with British pictures, mentioning Valentine, Gilbert, John Thomas Linnell and more.

Mode: critical.

Keywords: British and foreign art.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Wilkie, Burnet, Maigman, Max, Shelley, Gilbert, John Thomas Linnell.

77 November 24 *Academy*

Topic: Society of British Artists, Pictures and Sketches.

Citation: Rossetti, William M. "The Society of British Artists." *Academy* (November 24, 1877): 495. Web. 21 Sept. 2011.

This review gives an indication of Rossetti's perspective regarding the function of art societies and the problems associated with membership. Rossetti mentions that the present exhibition is the last to be held at that Suffolk Street location, and he suggests that when the Society moves their exhibition to the Conduit Street location, he hopes that some of the weaker members of the society who have been "rather damaging from an artistic point of view" will be left behind. The next year, Rossetti reports no improvement in the Society's exhibition in their new location.

He chides the organization for taking as members artists who are not on a level that reflects favorably on the Society as a whole. The honorary members (he cites Gilbert and Sir Frederick Leighton) count for little in practice and Rossetti states that there is no shortage of

artists of high caliber not already in associations that could replace those whose work reflects poorly on the entire group.

With those prefacing remarks, Rossetti pronounces the present exhibition to be no better than previous ones held in the gallery, with the highlight of the exhibition being the work of Miss Meyer. Rossetti considers her work in descriptive terms, explaining the visual appearance and the physical impact, then comments on the technical issues in the paintings.

He cites several above average (for this exhibition) works, then proceeds to a dense section of names and works with no commentary.

Mode: critical.

Keywords: Society of British Artists, Pictures and Sketches.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, polemical, deliberative.

References: Sir Frederick Leighton, Meyer, Woolmer, John Pettie.

77 December 1 *Academy*

Topic: The Dudley Gallery.

Citation: Rossetti, William M. "The continental Exhibition." *Academy* (December 1, 1877): 304. Web. 21 Sept. 2011.

Rossetti states that in considering the eleventh of this series, it is clear that the works exhibited there are and likely will be from artists who "as a class mean little, but what they mean is put before us from a reasonably artistic point of view." He says there are seven works that stand out for him, a sculpture, five figure paintings and one landscape.

He discusses each in brief comments regarding composition, technique and effect. Hemy warrants an association with Rossetti's Cheyne Walk associate Sir Edward Burne-Jones and discussion on the same level. The notice closes with an extensive section of mentions.

Mode: critical.

Keywords: Dudley gallery, sculpture, landscape, figures.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative, definitive.

References: Aimé-Jules Dalou, Alma-Tadema, Sir Edward Burne-Jones, John Pettie, Pickering, Goodwin.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

1877 December 8 *Academy*

Topic: Water-Color Society.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (December 8, 1877): 537. Web. 21 Sept. 2011.

Rossetti states that despite lacking any works of a "rare calibre," the exhibition is nonetheless one he looked through "with more than ordinary liking." He disputes the exhibition's official description as "sketches and studies" because he finds the collection filled mostly with completed works to at least the same proportions as the summer exhibition.

He calls the figure-subjects by Marsh and Rossetti's Cheyne Walk associate Alma-Tadema the best in the collection, discussing them briefly. He discusses Macbeth extensively, suggesting he would do better if he used more than one female head, saying it would improve Macbeth's portraiture to employ two or three different models instead of just the one he typically uses.

There is mention and brief discussion of Gilbert and Watson, then an extensive "mention" section of artists' names and their associated work with little or no discussion.

Mode: critical.

Keywords: Water-Colour Society, figures, landscapes.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Andrews, Alma-Tadema, Marsh, Millet, Macbeth, Gilbert, Watson.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

77 December 15 *Academy*

Topic: The Water-Colour Institute.

Citation: Rossetti, William M. "The Water-Colour Institute." *Academy* (December 15, 1877): 560. Web. 21 Sept. 2011.

This exhibition calls for, in Rossetti's qualified terms, "moderate—decidedly moderate—approval." He discusses Gregory and Hubert von Herkomer in terms of design, execution and

effect, finding both to be moderately successful, then adds that Small should be included in the same category.

Rossetti credits Walter Wilson with depicting a humorous scene without succumbing to the "itch to be 'funny.'"

Gregory, Hubert von Herkomer and Small are noted as the "leading contributors."

Rossetti terms Linton to be "not so conspicuous as usual," discussing his work in both qualitative and quantitative terms. The remainder of the notice is extensive "mentions" without critical evaluation or discussion.

Mode: critical.

Keywords: water-colour institute.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Gregory, Hubert von Herkomer, Small, Linton.

77 December 29 *Academy*

Topic: The Water Colour Society, second notice.

Citation: Rossetti, William M. "The Water-Colour Society." *Academy* (December 29, 1877): 603. Web. 21 Sept. 2011.

Rossetti cites thirty-three items that caught his attention in the exhibition, rating them "something more than ordinary." Andrews captured Rossetti's attention with a landscape illustrating a descriptive catalogue passage, discussing it in qualitative and quantitative terms, more extensively than any other work in this notice. Moore, Goodwin, George Arthur Fripp,

Holman Hunt and Allingham also receive comment but without complete discussion of design, execution and effect.

Rossetti quotes from the catalogue description of Andrew's landscape, then explains how Andrews successfully fulfilled the promise of the description.

Rossetti discusses Palmer's landscape of Keats's burial place, noting the divergence in imagery from the actual burial place but nonetheless capturing the sentiment, illustrating the value Rossetti places on the latter.

There follows a section of brief mentions.

Mode: critical.

Keywords: Water-Colour Society, second notice.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Andrews, Moore, Goodwin, George Arthur Fripp, Holman Hunt, Allingham, Palmer, Keats.

78 January 5 *Academy*

Topic: The death of Courbet.

Citation: Rossetti, William M. "Gustave Courbet." *Academy* (January 5, 1878): 16. Web. 21 Sept. 2011.

Rossetti memorializes French painter Gustave Courbet who died in exile after imprisonment in France for political reasons, even though Rossetti claims the act for which he was tried and convicted was "more to get rid of an obnoxious piece of bad art than from any political motive." Courbet's expatriation, a result of his inability to pay for the

replacement ordered by the French court, shortened the artist's life due to "endless mortification and worry," according to Rossetti.

Rossetti provides a brief biographical sketch of the artist's life and training, as well as some of his early works and his most masterly successes.

Mode: historical, epideictic.

Keywords: Courbet.

Standards of judgment: facts, history.

Rhetoric/tone: epideictic.

References: Steuben, Hesse, Courbet.

78 January 19 *Academy*

Topic: Rossetti reviews Smith's Shelley biography *Shelley: a Critical Biography*, by George Barrett Smith; Edinburgh, Douglas: 1877.

Citation: Rossetti, William M. "Shelley: A Critical Biography." *Academy* (January 19, 1878): 48. Web. 21 Sept. 2011.

Rossetti posits that Shelley has grown in the estimation of readers and critics to the extent that now every aspect of his life and work should be carefully analyzed so that a substructure adequate to the appropriate fame Shelley deserves can be built, then his "fame can be raised to its fore-destined height." In this regard, Rossetti welcomes all inquiries into Shelley's life, including Smith's.

Rossetti considers the pros and cons of Smith's technique of illustration rather than narrative, which Rossetti says relegates biography to an adjunct role. Nonetheless, since many other different approaches have already been attempted in the study of Shelley,

Rossetti welcomes a new lens and a new critic with the hope of attaining new insight into Shelley.

Rossetti recounts some of the other approaches to Shelley biography that had been done, comparing them loosely to Smith's method. Among the largest faults Rossetti finds in Smith's approach is the fact that Smith relates historical events in Shelley's life in a manner that conflicts with the recollection of those who witnessed the events and in the case of Edward John Trelawny, who participated in them and wrote accounts of them well before Smith's biography of Shelley.

Rossetti explains three levels of inaccuracy in Smith approach to Shelley's biography. First, Smith cites things which may be true, but for which he submits no evidence; second, he presents things that are new but decidedly suspect; and finally, Smith offers accounts that are clearly erroneous. Rossetti refutes all three errors with historical facts that dispute Smith's accounts.

He also faults Smith for configuring Shelley within his own theistic confines, refusing to "allow that Shelley was what he steadily proclaimed himself, an atheist." Rossetti closes with a contradiction of Smith's conception of Shelley's view of humanity, mentioning along the way what he notes as Smith's failure "as a writer of good English."

Mode: critical.

Keywords: Shelley biography, Smith.

Standards of judgment: Facts, history.

Rhetoric/tone: evaluative.

References: Smith, Shelley, Edward John Trelawny, Byron.

78 February *University Magazine*

Topic: Shelley.

Citation: Rossetti, William M. "Shelley's Life and Writings." *University Magazine* (February 1878.): 138. Web. 21 Sept. 2011.

This is part one of a two part essay series delivered at Birmingham and at Newcastle-on-Tyne, to "audiences not expected to be particularly conversant beforehand with Shelleyan subject-matter."

Rossetti describes this lecture series as his first real attempt at a public lecture, one which he was concerned about, wondering if his voice and his resolve would be adequate to the task:

"I had more than once been asked to [lecture] in earlier years; but had always declined, chiefly because I felt quite uncertain whether I possessed two of the most requisite qualifications—voice and self confidence. I decided to accept, and see whether I could do the thing or not" (*Reminiscences* 2:482).

The lectures were edited by his "valued acquaintance" Keningale Cook, and for Rossetti they proved without a doubt that he could lecture in front of an audience without fear of losing either his voice or his nerve (*Reminiscences* 2:483).

Part one situates Rossetti personally as an admirer of Shelley. He proposes to first discuss Shelley and his life, and then in the second lecture, concentrate on Shelley's work. The first lecture traces Shelley in a historical narrative of his early life, including family relations that Rossetti feels were formative in Shelley's developing sense of political awareness as well as in the formation of Shelley's confrontational, contentious approach to social and political issues.

As the historical narrative approaches Shelley's adult years, Rossetti offers firsthand references such as letters, documents and personal interviews to substantiate and reinforce his depiction of Shelley. A poignant example is his description of Shelley's engagement and marriage to Harriet Westbrook, substantiated with personal interviews and letters that confirm Rossetti's conception of the poet's manner of thinking and acting on ethical and moral imperatives. This example tempers the later account of the breakup of that marriage and the onset of Shelley's subsequent relationships.

Subsequent interviews and firsthand accounts include Lord Byron, plus some of Shelley's associates during the latter years of his life, particularly the account of Shelley's final day explained by Captain Edward John Trelawny. Rossetti gives a final account of Shelley's death, supported by a deathbed confession only recently uncovered, plus Rossetti debunks a commonly told story regarding events at and after Shelley's cremation.

Shelley's poetic works are mentioned only in the historical context of their occurrence but without critical comment, which Rossetti promises to produce in the second lecture.

Mode: historical; informative, correcting inaccurate accounts, offering historical context and firsthand reports, new historical data.

Rhetoric: definitive.

Keywords: ". . . above the level of mere scrutiny;""biography," Shelley's "genius;" "literary exposition and analysis," chronology, events, facts.

Standards of judgment: historical fact, driving motivation and situations, background, historical context, overall effect, intellectual achievement.

Writing technique/tone: definitive, evaluative; factual, expressive, descriptive, deliberate, deferential, laudatory.

References: Thomas Jefferson Hogg, Dr. Griffith, Oxford University Master, Miss Grove (Shelley's cousin), Harriet Westbrook, Miss Hitchener, Mrs. Fenning, Daniel Hill, Robert Southey, Thomas Love Peacock, Mary Wollstoncraft, Hellen Shelley, Mr. Westbrook, Lord Eldon, Captain Roberts,

Notable/Quotable: ". . . that mob of country gentlemen who lord it over in their own demesnes, rule their families by force of habit and stolidity, vote in Parliament with their party, and sleep the long sleep in the family vault;" "He was a believer in the perfectibility of human nature . . ." "He had a most brilliant imagination, but a total want of worldly wisdom;" "As to real flesh and blood, you know that I do not deal in those articles: you might as well go to a gin-shop for a leg of mutton as expect anything human or earthly from me;" "Trelawny snatched [Shelley's heart] from the furnace, burning his hand severely."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

78 February 23 *Academy*

Topic: Blake's *Jerusalem*, Bell's Etchings from Blake.

Citation: Rossetti, William M. "William Blake." *Academy* (February 23, 1878): 174. Web. 21 Sept. 2011.

Rossetti considers two new Blake-related publications that he says prove that "the fame of Blake continues to extend and solidify."

The first is the facsimile edition of Jerusalem, "done by some photographic process which necessarily ensures absolute reproduction of the engravings and engraved text."

Rossetti describes the poem in forensic terms, including Blake's explanation for its origin, the mode of poetry, the public's early reaction and the poet's appraisal that *Jerusalem* was "the grandest poem that this world contains."

Rossetti explains Blake's composition and the process that resulted in the poem, allowing that no one could truly understand the process, except perhaps for Swinburne.

This edition is a valuable asset for the reading public, Rossetti says, because the original edition is very difficult to obtain in its original form, which the facsimile does justice to while providing access anew for readers and book buyers, even though the facsimile process does causes a little blurring of some images. Rossetti adds that an index would be a helpful addition to the new volume, but overall pronounces it to be a success.

Rossetti says Bell-Scott's motivation for the volume of Blake-inspired etchings was "to give typical examples of the beautiful inventions of Blake." Rossetti pronounces the collection to be up to Bell-Scott's usual high artistic standard, and praises the fact that he included a few paragraphs of descriptive text with the etchings to lead the viewer to a greater understanding of Blake's intent. In 1876, Rossetti noted with dismay that W. Bell-Scott had not finished his etchings from Blake's work in time for the Blake exhibition of that year. Bell-Scott was one of Rossetti's oldest friendships and was considered among his inner circle of Cheyne Walk associates (*Reminiscences* 2:327)

Rossetti notes that some of the photographic processes for reproducing the etching in book form degrade the illustrations in minor ways, and that the Milton subjects, based on water-colours by Aspland, are inferior to those done by Strange, even though Aspland's illustrations were included in the Blake Exhibition of 1876 and Strange's were not.

Mode: critical.

Keywords: Blake, *Jerusalem*, Bell-Scott, Etchings from Blake.

Standards of judgment: effective publication design, authenticity.

Rhetoric/tone: evaluative, definitive.

References: Blake, Bell-Scott, Aspland, Strange.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 March 9 *Academy*

Topic: Dudley Gallery March 1878.

Citation: Rossetti, William M. "The Exhibition." *Academy* (March 9, 1878): 219. Web. 21 Sept. 2011.

Very brief comments point out that the present exhibition is substandard compared with previous Dudley exhibitions and that there is little of interest or lasting value in this collection.

Rossetti focuses on his usual gallery elements: first an overall impression of the collection (not favorable in this case), then general qualitative comments regarding the overall achievement of aesthetic authenticity (low in this case); a reference for gallery visitors to prepare themselves for the experience, mentioning what is done well, then general comments from work to work in the exhibition.

Mode: critical.

Rhetoric: evaluative.

Keywords: critique, evaluation, comparison.

Standards of judgment: artistic value, authenticity, sincerity, truth to aesthetics.

Writing technique/tone: evaluative, expository.

References: Miss Edith Martineau, Mr. Crane, Mr. Waterlow, Mr. Guinness, Mr. Allingham, Miss Constance Philpott, Frederick Walker, Mr. Poynter, Mr. Herbert Marshall, Mr. Coleman, Mr. G. McCulloch, Mr. Joseph Knight, Miss Catherine Sparks.

Notable/Quotable: "Nothing to wear,"—or at any rate next to nothing—might be the verdict on the present exhibition . . ." ". . . and nothing that one can wear in the memory or the feeling as a permanent possession;" "a little more crispness of handling were to be desired . . ."

78 March 23 *Academy*

Topic: The Dudley Gallery (second notice).

Citation: Rossetti, William M. "The Dudley Gallery." *Academy* (March 23, 1878): 266. Web. 21 Sept. 2011.

This is the second notice regarding the Dudley Gallery exhibition of 1878, dealing "briefly" with items that space limitations in the original review precluded from mention. He states that the artists Severn, Cabianca, Jackson, Penstone, Stillman, and Greenaway "claim to be spoken of with consideration.

Rossetti faults the hanging policy that Mrs. Stillman's noteworthy painting in an unobservable position such that "the details can hardly be apprehended."

Rossetti maintains the pattern of discussion of works that attain the highest level of aesthetic function in the collection that he overall finds to be with little merit. Others attain

mere mention, mostly negative, and there is a complaint about the hanging policy of the exhibition, a favorite issue of Rossetti.

Rossetti finds a few landscapes of "superior quality," and one portrait he cites as "on the way to a masterpiece."

Mode: critical.

Rhetoric: evaluative.

Keywords: Dudley gallery, critique, appraisal.

Standards of judgment: aesthetic value, comparative achievement, authenticity.

Writing technique/tone: concise, evaluative.

References: Messrs. Cabianca, Arthur Severn, Jackson, Penstone, Mrs. Stillman, Sir Edward Burne-Jones, Mr. Clifford, Miss Bertha Johnson, Messers. McFadden, Arthur Burchett, Letherbrow, T.J. Watson.

Notable/Quotable: ". . . the details can hardly be appreciated, at the height at which the work is hung;" "it has neither intellectual core nor physical backbone."

78 March *University Magazine*

Topic: Shelley lecture.

Citation: Rossetti, William M. "Shelley's Life and Writings." *University Magazine* (February 1878.): 262. Web. 21 Sept. 2011.

The second of two lectures on Shelley, this one focuses mostly on Shelley's poetics with historical commentary only as required to clarify events or circumstances surrounding specific works.

Rossetti describes this lecture series as his first real attempt at a public lecture, one which he was concerned about, wondering if his voice and his resolve would be adequate to the task:

"I had more than once been asked to [lecture] in earlier years; but had always declined, chiefly because I felt quite uncertain whether I possessed two of the most requisite qualifications—voice and self confidence. I decided to accept, and see whether I could do the thing or not" (Reminiscences 2:482).

The lectures were edited by his "valued acquaintance" Keningale Cook, and for Rossetti they proved without a doubt that he could lecture in front of an audience without fear of losing either his voice or his nerve (*Reminiscences* 2:483).

The lecture series proposes to "assist us to form a right judgment of him, his relation to his own future generations, of his claim to our tribute of love and admiration," and to explain the ideas on which the poetry is based. Midway through the lecture, Rossetti summarizes his purpose this way:

I will sum up what I can express about Shelley's writings by saying that he imported into poetry, to an unexampled degree, modern ideas—or perhaps we should rather call them the ideas of the future—uniting them with a marvelous potency to the forms of beauty in great past literature and nature.

The essay as a whole follows a pattern of exposition supported by details (often historical documents, sometimes first-person narrative of conversations), then discussion of Shelley's process and motivations as they relate to various works during his writing years. There is an interesting segment of Rossetti's lecture explaining a paradigmatic connection between an

Arab text ("Revolt of Islam") which may have contributed to Shelley's formative notions of pantheism and atheism, as well as some of his ideas about social, religious and political reform. There's also mention of what Rossetti terms "a new creation of poetry," and that is a new feminist character. Rossetti also compares Shelley with Bryon, W. Bell-Scott and Keats.

Rossetti notes what he considers Shelley's character defects, most of which he attributes to the author's young age. But even the proposed defects are ultimately to Shelley's credit in Rossetti's estimation, because they result in admirably motivated if less than effective outcomes.

In the latter portion of the lecture, Rossetti offers historical facts in the form of interviews, letters and documents that in part debunk accounts of Shelley's life, work and death proposed by other commentators, including Hogg. The lecture closes with a broad analysis of Shelley's aspirations, his accomplishments and speculation regarding his position among the major poets of British literature.

Mode: historical, informative, correcting inaccurate accounts, offering historical context and firsthand reports, new historical data.

Keywords: exposition, analysis, context, accuracy, historical events and documents, "damnatory eloquence," "bugbears of the juvenile enthusiast," "lyrical intensity at its acme."

Standards of judgment: factual analysis, historical records, firsthand accounts.

Writing technique/tone: definitive, evaluative, laudatory.

References: Miss Mathilde Blind, Thomas Jefferson Hogg, Captain Trelawny, Mrs. Hogg, Lieutenant Williams, Miss Clairmont, Mary Shelley, Mary Godwin, Mr. Peacock, Leigh Hunt, Wordsworth, Coleridge, Scott, Byron, Keats, "Revolt of Islam,"

Notable/Quotable: ". . . believing in the power of mind to rectify everything, if only the mind were set absolutely free, released from all coercive ideas in religion and social regulation;" ". . . the solitariness of a great mind becomes its own punishment;" ". . . renewed endeavor, protest, and persistency, against all the evil that is done under the sun, and more particularly against the tyranny of ideas;" ". . . his great dominant idea, the Perfectibility of Human Nature . . ." ". . . that love of the universal which he evermore longed to realize and concentre in some love of the individual;" ". . . changing the brightness and beauty of childhood and youth into the dimness and defacement of old age . . ."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

78 April 6 *Academy*

Topic: Society of British Artists.

Citation: Rossetti, William M. "Pictures From the Academy and the Grosvenor." *Academy* (April 6, 1878): 310. Web. 21 Sept. 2011.

Rossetti had made an appeal to the Society in his last review of their final Suffolk gallery exhibition (78.11.24) to start anew in the Conduit Street location with a better exhibition that reflects a more creditable membership. In this his first visit to the new gallery, Rossetti's hopes are not realized as the exhibition is "deplorable" and in his estimation, worse than the poorly done exhibitions in the old gallery. Those that are "good" he finds to be few, those that are "intolerable" he counts as many. He mentions Sir Frederick Leighton and Gilbert as

members of the former; he then cites several pictures and artists that are included in the latter.

Rossetti turns to the Grosvenor and Royal Academy pictures and finds little recommend in the way of quality. He mentions favorably the work of Alma-Tadema and few other artists, extending commentary to brief descriptions and observations of the effects of various works. In one case, he calls a painting by Mesdag a "rather Whistlerish" work.

Rossetti marks the "extraordinary" debut of Robert Barrett Browning, son of the poet, who has been studying painting in Antwerp. Rossetti describes the work qualitatively and overall, pronounces it to be good.

It is noteworthy that Alma-Tadema and James McNeil Whistler were considered among Rossetti's inner circle of Cheyne Walk associates.

Mode: critical

Keywords: Society of British Artists, Browning, Conduit.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Alma-Tadema, Robert Browning, James McNeil Whistler.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

76 April 8 *Academy*

Topic: WMR refutes Hayden's letter.

Citation: Rossetti, William M. "Haydon's Correspondence." *Academy* (April 8, 1878): 336. Web. 21 Sept. 2011.

Rossetti summarizes the dispute, stating that the letters of Casanova "are fearfully and inexcusably misprinted," while Haydon maintains that they are "literally transcribed from the originals." Rossetti goes through the translation in question line by line, concluding that the translation is "absolute gibberish."

He attributes the fault to two possibilities: first, that the transcriber knew nothing about Italian, or second, that the printer misprinted the transcription. He also refutes Hayden's reference to Taylor, claiming that he (Rossetti) was familiar with Taylor for most of his life.

Mode: critical.

Keywords: Hayden, Casanova translation, rebuttal.

Standards of judgment: Knowledge of Italian.

Rhetoric/tone: rebuttal.

References: Taylor, Hayden.

78 April 20 *Academy*

Topic: Water-Colour Institute.

Citation: Rossetti, William M. "The Water-Colour Institute." *Academy* (April 20, 1878): 353. Web. 21 Sept. 2011.

Rossetti first notes that the wall background scheme for the exhibition is "depressingly flimsy," although there is "a moderate proportion of sound and approvable work," ranking the exhibition in his estimation to be "not much below the average."

He lists the primary strength of the exhibition as related to the works of Wolf, Linton, Gow and Aumoner. He reviews the work of each, but mostly in narrative comments illustrating the work for readers rather than analytic discussion of means, scheme, execution and effect.

In Linton's work, Rossetti notes the success of narration in the dramatic picture which, through Linton's execution, tells a story. Linton was listed among Rossetti's Cheyne Walk associates (*Reminiscences* 2:326).

The review concludes with a dense section of mentions of artists and works with little or no critical commentary.

Mode: critical.

Keywords: Water-Colour Institute, landscapes, figure subjects.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Wolf, William Linton, Gow, Aumoner, Green.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 May 11 *Academy*

Topic: Royal Academy Exhibition May 1878.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 11, 1878): 314. Web. 21 Sept. 2011.

This is a withering review of the "uninteresting" Royal Exhibition, which Rossetti cites as the worst in years (see "Notable/Quotable" below). In this essay, Rossetti groups some paintings into categories such as "Sacred Paintings" and "Historic and Poetic Subjects," a grouping technique that has to this date not appeared in any of his Academy reviews beyond the more simple mention of "portraits," "landscapes," and "watercolors" or other similarly wide and generic terms.

Rossetti refers to a work by Sir John Everett Millais as the only painting that redeems the group of "Historical and Poetic Subjects," but otherwise seems to find the entire exhibition to be lacking in quality.

Rossetti cites "the rather large number of clever and well-executed works by artists of secondary professional rank" as the "most satisfactory feature" of the exhibition, thereby degrading the work of the more prominent, first-rate artists in the exhibition.

He also corrects a typographical error that inadvertently changed the meaning of his appraisal of Andrew Gow's watercolor in a previous exhibition. The review is longer than his usual and as such allows Rossetti to elaborate on many works, explaining in his standard fashion exactly how particular works function or more typically in this review, why they fall short of his notions of aesthetic authenticity and poetic expression.

Mode: critical.

Rhetoric: evaluative.

Keywords: "uninteresting," poor quality, expressive failure, substandard.

Standards of judgment: aesthetic authenticity, poetic expression.

Writing technique/tone: critical, disappointed, corrective.

References: Mr. Armitage, Sir John Everett Millais, Mr. Wynfield, Mr. Goodall, Mr. Yeames, Mr. Sir Frederick Leighton, Mr. Philip H. Calderon, Sir John Gilbert, Mr. Gow, Sir Edward John Poynter,

Notable/Quotable: "It would be difficult to name an academy exhibition of recent years containing less to engage and fix the attention than that which opened to the public on Monday last;" "All here is done with great refinement; and the simplicity, though not without its spice of artifice, remains within the limits of gracious arts;" ". . . it does not explain itself well and, when explained, does not furnish much material for a picture."

78 May 18 *Academy*

Topic: Grosvenor Gallery Exhibition May 1878.

Citation: Rossetti, William M. "The Exhibition." *Academy* (May 18, 1878): 315. Web. 21 Sept. 2011.

This review is uncharacteristically positive, opening with high praise for several Pre-Raphaelite Brotherhood painters and their associates, including Sir John Everett Millais, Sir Frederick Leighton, John R. S. Stanhope, Sir Edward John Poynter, and Cheyne Walk associates Alma-Tadema, George Frederick Watts, William Morris, Sir Edward Burne-Jones, Alphonse Legros, James McNeil Whistler, and more.

Rossetti contrasts the high level of the Grosvenor Exhibition with the deficiency of the Royal Academy, finding the latter by comparison a "haphazard miscellaneous company," and praising the former as "far more serious and satisfying."

The essay contains a noteworthy explanation of what Rossetti considers the four essential "constituents" of pictorial art, including "Imaginative naiveté," "Sentiment as a guise of self-absorption," "Amorousness as the general keynote," and "Splendour of colour."

Rossetti examines several specific works by the above-named artists and more, done in his typical pattern of playing out the artist's scene and intention, examining how the artist carried out their scheme, then judging how well the work accomplished the goals and fulfilled the four constituents.

He reserved comment on the exhibitions figure-subjects, landscapes and water-colors for "another article."

Rhetoric: evaluative, definitive.

Mode: critic, evaluator, advocate (for PRB principles and specific school-following artists), historian, journalist.

Keywords: the four essential constituents of pictorial art, value, effectiveness, authenticity.

Standards of judgment: aesthetic norms of the PRB, past accomplishment by specific artists and movements.

Writing technique/tone: laudatory.

References: Sir John Everett Millais, Lawson, Alphonse Legros, Gregory, James McNeil Whistler, Alma-Tadema, Tissot, Spencer, John R. S. Stanhope, Sir Frederick Leighton, Boughton, Armstrong, Crane, James McNeil Whistler, Albert Moore, Sir Edward John Poynter, Boehm, Lady Waterford, William Morris, Sir Edward Burne-Jones, George Frederick Watts.

Notable/Quotable: (see above)

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 May 25 *Academy*

Topic: Royal Academy Exhibition May 1878 (second notice).

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (May 25, 1878): 316. Web. 21 Sept. 2011.

Rossetti finds some uncommonly favorable words and appraisals regarding some works in this exhibition, although the favorable remarks pertain mostly to painters with whom he shares similar artistic views and whose names recur in Rossetti's critical work: Charles Leslie, Hughes, Hubert von Herkomer, John Pettie, William Powell, Walker and Rossetti's Cheyne Walk associate, Alma-Tadema (*Reminiscences* 2:323).

This "Second Notice" covers "Domestic and Miscellaneous Figure Subjects" and Rossetti states that there is not enough space in this essay to deal with such as large volume of works, so he selects eleven artists for his most detailed remarks, then mentions as many others as possible without critique.

Mode: critical.

Rhetoric: evaluative.

Keywords: quality, comparison, aesthetic accomplishment.

Standards of judgment: aesthetic authenticity, poetic expression, vividness, color, execution.

Writing technique/tone: catalogue-like, journalistic, critical.

References: Messrs. Leslie, Orchardson, Goodall, Hughes, Hubert von Herkomer, John Pettie, Long, Alma-Tadema, William Powell Frith, Walker, Holl.

Notable/Quotable: "Mr. Pettie has adhered to the trying rule, 'Be bold, be bold;' nor do we think he has in this instance laid himself open to the censure implied in the final caveat, "be not too bold;" "A prosaic but natural and straightforward invention of incident and *ensemble*; nothing farfetched, nothing terrific, nothing aristocratic . . . a story that reads like a book, and from which one derives the trite self-consistent moral of a narrative for the schoolroom."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 June 1 *Academy*

Topic: The Grosvenor Gallery, second notice.

Citation: Rossetti, William M. "The Grosvenor Gallery." *Academy* (June 1, 1878): 494. Web. 21 Sept. 2011.

Rossetti continues his critical review of the gallery with landscapes, naming a Lawson work as one of the largest and the best in the exhibition. He states that few British landscapes in recent years could compare to Lawson's, except perhaps that of Anthony, whom Rossetti regrets to find is not exhibiting in this gallery.

Rossetti's descriptions of the foremost landscapes in the gallery, produced by Lawson, James McNeil Whistler and Armstrong are limited to illustrative description pertaining to the

scene painted with little or no commentary on the painters' plans, methods, execution and effect.

He continues with the figure-pieces which he only introduced in previous notices, reinforcing the value of the gallery catalogue in helping the gallery-goer to understand the artists' intentions in each work. Blackburn is rated foremost, with Rossetti finding "rich oracular fumes of Sir Edward Burne-Jones" in his pictures.

Rossetti discusses Albert Moore's animal picture "Birds" even in the figure-pictures section, citing its high quality. Boughton and Sir Frederick Leighton get similar descriptive mention with illustrative remarks but little in the way of appraisal.

Rossetti discusses Doyle's water-color work in comparison to others and almost as an afterthought, he adds that "other good exhibitors include Sir John Everett Millais, Crane, Sir Edward John Poynter, Howard, Jopling and Simms.

An interesting observation accompanies Rossetti's mention of sculpture, citing only the work of Princess Louise, qualifying any critical appraisal with the limitation "the work of a lady and a princess is assessed from a point of view rather different from that which applies to a professional sculptor."

Two of Rossetti's Cheyne Walk associates receive praise: Alma-Tadema and James McNeil Whistler.

Mode: critical.

Keywords: Grosvenor, princess, landscapes, figures, sculpture.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Princess Louise, Sir John Everett Millais, Sir Edward John Poynter, Lawson, Anthony, James McNeil Whistler, Armstrong, Sir Edward Burne-Jones, Moore.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 June 8 *Academy*

Topic: the sale of Shelley items.

Citation: Rossetti, William M. "A Shelley Sale." *Academy* (June 8, 1878): 509. Web. 21 Sept. 2011.

Rossetti announces and reviews the items of Shelley memorabilia he says will take place on May 28th, a week before the article is published. He specifies several items from the sale catalogue, which includes letters, books, personal items, artwork and other artifacts. Rossetti gives a historical account of many items, explaining for instance Shelley's reference to "the Minotaur," or telling readers that Shelley referred to Queen Caroline as "the Green Bag," and noting the origin of the name of Shelley's boat, which Shelley didn't choose nor approve, but which was affixed to the craft nonetheless.

Rossetti gives a historical sketch of Shelley's personal relationships as those connections relate to the items for sale. He details several items from Shelley's personal library for sale, and mentions an essay prize sponsored to commemorate Shelley's life and work, recently awarded, and Rossetti closes with some lines from the winning essay.

Mode: historical, journalistic.

Keywords: Shelley artifacts, sale.

Standards of judgment: historical fact.

Rhetoric/tone: definitive.

References: Shelley, Edward John Trelawny, Godwin, Clairmont.

78 June 8 *Academy*

Topic: Royal Academy Exhibition, third notice.

Citation: Rossetti, William M. "The Royal Academy Exhibition." *Academy* (June 8, 1878): 318. Web. 21 Sept. 2011.

Rossetti goes directly into the landscape paintings, finding a large number of "presentable" landscapes, but "few that produce a marked impression." Foremost among them is Sir John Everett Millais, according to Rossetti. His analysis of Millais's work is heavily descriptive, but only mildly analytical, describing the subject and the portrayal, complementing the effect but with little qualitative estimation. The same pattern follows with the work of Graham and Moore, with an added element of comparative achievement between the two. For "the mass of landscape-painters, Rossetti says, a few words will suffice. He describes a dozen more paintings, then gives a dense listing names and landscapes.

Millais leads Rossetti's list of the best portraits, with his "Earl of Shaftsbury" being "one of Mr. Millas's finest portraits." Rossetti describes the work and its effect in detail, then considers Millais's Langtry portrait to one of the same subject by Sir Edward John Poynter. Rossetti then lists many other works and painters with no critical commentary.

Rossetti enthuses about the animal subjects, particularly those of Riviere and Marks, citing an Omar Khayyam verse that is exemplified by Marks' exhibited works..

Mode: critical.

Keywords: Royal Academy, third notice.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: evaluative.

References: Sir John Everett Millais, Sir Edward John Poynter, Brett, Graham, Riviere, Marks.

78 June 15 *Academy*

Topic: Edward John Trelawny's "Records of Shelley and the Author."

Citation: Rossetti, William M. "Records of Shelley, Byron, and the Author." *Academy* (June 15, 1878): 319. Web. 21 Sept. 2011.

Rossetti terms the work "anecdotal biography" and says that in this category, there is no equal to this book. He positions the accounts relative to those of Shelley official biographer Hogg ("semi-grotesque delineations") and those of Shelley's widow ("highly important and interesting"). The difference, Rossetti says, is that Edward John Trelawny's Shelley "lives before us."

The book is focused on Shelley mainly and Byron only "to a minor degree." There are letters to and from Shelley included in Trelawny's volume, as well as first-person accounts given to Trelawny by Shelley, his associates, as well as by Lord Byron. Trelawny is sympathetic, Rossetti relates, to Mary Goodwin and to Harriet, as Shelley's entanglements played out.

Rossetti had a close personal relationship with Edward John Trelawny, claiming a special position of trust based on their mutual admiration for Shelley and Rossetti claims that toward

the end of Trelawny's life, there was no visitor to whom Trelawny looked forward more than that of William Rossetti (*Reminiscences* 2:372-375).

Rossetti says there are credible accounts of Byron relics in Edward John Trelawny's account, plus many illustrations that Rossetti finds creditable. He discusses matters of errata but largely, finds Trelawny's account to be informative, accurate and a compelling read.

Mode: critical.

Keywords: Shelley, Byron, Edward John Trelawny.

Standards of judgment: accuracy, effective writing, readability, range.

Rhetoric/tone: evaluative.

References: Edward John Trelawny, Shelley, Byron, Hogg, Mrs. Shelley.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

78 June 22 *Academy*

Topic: Book Review.

Citation: Rossetti, William M. "Prose and Verse, Humorous, Satirical, and Sentimental, by Thomas Moore; with Suppressed Passages from the Memoirs of Lord Byron". *Academy* (June 22, 1878): 550. Web. 21 September 2011.

Rossetti reviews the book, stating at the outset that most ordinary Brits would not be interested in the book's subject matter and content and furthermore, the author couldn't possibly stake his reputation on such material, much of which should be "advisedly

consigned to oblivion." The book, he says, would only be interesting to those who have a preconceived interest in satire.

Rossetti criticizes the lack of supporting passages despite the book's title, plus other technical problems, but nonetheless agrees that from a historical or archival standpoint, the book is worthwhile.

Rossetti finds Moore's interpretations to be inaccurately biased based on Rossetti's own firsthand knowledge of Edward John Trelawny and Byron, plus his secondary knowledge of Shelley, rendering questionable the value of Moore's observations regarding Byron and Shelley.

Rhetoric: evaluative, definitive.

Mode: Critical.

Keywords: literary enquirers, historical and literary value, accuracy.

Standards of judgment: historical and contextual accuracy.

Writing technique/tone: explanatory, deductive, narrative.

References: Moore, Lord Byron, Leigh Hunt, Shelley, Miss Pigot, Edward John Trelawny.

Notable/Quotable: "It is a volume of scraps and leavings, productions on which the writer could not possibly have staked his reputation—the great majority of which, indeed, he would to all appearance have advisedly consigned to oblivion;" "One can hardly imagine a more stupid apology, or a confession of demerit at once more complete and coxcombically unconscious."

78 September 7 *Athenaeum*

Topic: Correcting line from Dante's "Inferno" published August 17, 1878 in *The Athenaeum*.

Citation: Rossetti, William M. "Inferno." *Athenaeum* (September 7, 1878): 305. Web. 21 September 2011.

Rossetti offers readers a translation of Dante that bridges the gap the Bodleian and Chigli manuscripts.

Mode: critical.

Rhetoric: definitive.

Keywords: translation, correction.

Standards of judgment: expertise in Italian

Writing technique/tone: concise, brief.

References: Bodleian and Chigli manuscripts.

81 January *Magazine of Art*

Topic: The Pre-Raphaelite Brotherhood as recalled by WMR.

Citation: Rossetti, William M. "The Pre-Raphaelite Brotherhood." *Magazine of Art* 4 (January 1881): 434. Web. 21 Sept. 2011.

This retrospective, written over three decades after the founding of the Pre-Raphaelite Brotherhood, is a first person account of the early days, key figures and founding principles of the art movement which, according to Rossetti, reformed British art and aesthetics. Rossetti gives a biographical sketch of the formation of an artists' group that eventually became the Pre-Raphaelite Brotherhood (PRB), starting in 1848. He describes each member and what they were doing at the time, including their background in art. He includes

qualitative comments on each artist and their specialty, including himself. There are insider views of the relationship between the artists and the contributions each made to the PRB as a whole and the aesthetic vector they espoused.

He traces the early years of unduly harsh criticism of the PRB, then of constructive and largely positive notice by Ruskin.

Rossetti summarizes the art principles they "agreed in liking" which became the governing principles of the movement, as well as those they disliked and eventually reformed in the broad movement of British art. He specifies that there were only seven members of the PRB movement, including the five founding artists, then two more added later: Frederick George Stephens to replace James Collinson, and William Michael Rossetti himself.

He singles out his brother Dante as one of the first artists to be "no less a poet and a painter." He admits to "some juvenility" in the behavior of the early Pre-Raphaelites in their earliest days. He also attributes his association with the movement and the favor he received among them to the fact that he was Dante Rossetti's brother.

Mode: historical.

Rhetoric: definitive.

Keywords: PRB foundation, key PRB members; historical account, first person narrative.

Standards of judgment: historical accuracy, first-person witness.

Writing technique/tone: narrative, historical, educational.

References: Holman Hunt, Rossetti, Sir John Everett Millais, Thomas Woolner, Collinson, George Stephens, Tennyson, Ruskin, Angus Reach.

Notable/Quotable: “My readers will not need to be informed that there was some juvenility;” “. . . they imported into the movement its chief spice of bitterness and antagonism;” “I was a government clerk; and it may well be surmised that, if I had not been Dante Rossetti’s brother, and had not hence been regarded with personal favour by the other Pre-Raphaelites, I should have found no place in their councils.”

80 May 29 *Athenaeum*

Topic: memorializing the death of Seymour Kirkup.

Citation: Rossetti, William M. "Mr. Seymour Kirkup." *Athenaeum* (May 29, 1880): 696. Web. 21 September 2011.

Rossetti writes an obituary for Seymour Kirkup, a “capital and diligent correspondent” and expert in “Dantesque literature.”

Rossetti had a personal relationship with the elder poet stemming from Rossetti’s stays in Italy which included frequent long discussions of literature (*Reminiscences* 2:350).

Kirkup was instrumental in the introduction of Rossetti to Edward John Trelawny, an introduction predicated upon all three of their shared appreciation of Shelley (*Reminiscences* 2:367). Kirkup bequeathed Shelley’s sofa to Edward John Trelawny, who gave it to Rossetti (*Reminiscences* 2:375).

Mode: historical.

Rhetoric: epideictic.

Keywords: obituary, memorial.

Standards of judgment: encomium.

Writing technique/tone: direct, laudatory, memorial.

References: Giotto, Gabriel Rossetti, Hayden, Lord Vernon."

Notable/Quotable: "a recognized authority on questions of Dantesque literature; "learned, kindly, and communicative old gentleman."

80 November *Macmillan's Magazine*

Topic: Refuting Harry Quilter's accusation.

Citation: Rossetti, William M. "Note." *MacMillan's Magazine* (November 1880): 80. Web. 21 Sept. 1876.

Macmillan's magazine publishes Rossetti's refutation of Harry Quilter's critique of Rossetti's implied bias toward Swinburne and Quilter's alleged criticism of his brother Dante's poetry, above Quilter's rebuttal.

Although Rossetti has his say, Quilter gets the last word, somewhat rebutting Rossetti's criticism. Rossetti also addresses Quilter's criticism and what Rossetti feels is Quilter's telling silence in November 13th, 1880 The Athenaeum.

Quilter had a long and discordant relationship with the pre-Raphaelite-influenced painters due to Quilter's inconsistent critical reviews of the group, starting with Sir Edward Burne-Jones (*Letters* fn 386).

Mode: Polemic, critical.

Rhetoric: rebuttal.

Keywords: rebuttal, refutation, critique, disagreement.

Standards of judgment: historical fact.

References: Mr. Quilter, Mr. Swinburne, Mr. Dante Rossetti.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

80 November 13 *Athenaeum*

Topic: Dispute with Quilter.

Citation: Rossetti, William M. "The Personalities of Criticism." *Athenaeum* (November 1880): 642. Web. 21 September 2011.

Rossetti extends his comments originally published above Quilter's in *Macmillan's Magazine* (November 1880; annotated here as "80 November *Macmillan's*"). Rossetti explains the controversy to readers, including a chronology of the exchanges. He specifies that he received one letter regarding Mr. Quilter's remark ("not from Mr. Quilter himself") that seems to support Rossetti's side of the disagreement. Essentially, Rossetti accuses Quilter of defending himself only with silence.

Quilter seemingly has the last word on the dispute in the November 1880 Macmillan's, which may explain why Rossetti took the issue up in *The Athenaeum*.

Quilter had a long and discordant relationship with the pre-Raphaelite-influenced painters due to Quilter's inconsistent critical reviews of the group, starting with Sir Edward Burne-Jones (*Letters* fn 386).

Mode: Polemic, critical.

Rhetoric: rebuttal.

Keywords: dispute, correction, challenging.

Standards of judgment: facts as Rossetti sees them.

Writing technique/tone: terse, uncompromising, direct.

References: Harry Quilter, *Macmillan's Magazine*, Dante Rossetti, Algernon Swinburne.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

81 May 7 *Athenaeum*

Topic: Poem for Rossetti's daughter turning five years old.

Citation: Rossetti, William M. "Miscellanea." *Athenaeum* (May 7, 1881): 623. Web. 21 September 2011.

A very brief, touching verse from father [William Rossetti] to beloved daughter.

Mode: poet, miscellaneous.

Keywords: poem, memorial.

81 June *Art Journal*

Topic: Madox-Brown's frescoes in Manchester.

Citation: Rossetti, William M. "Mr. Madox-Brown's Frescoes in Manchester." *Art Journal* (June 1881): 185. Web. 21 Sept. 2011.

Rossetti introduces the topic by saying that such fresco work is rare in contemporary England. He introduces Madox-Brown and his work, then discusses the work as he does with gallery reviews, playing out for the reader the intent of the story told by the artwork, examining technique, effectiveness, achievement and sometimes, comparative merit.

Besides being the mentor whom Rossetti credits with starting his career as an art critic at *The Critic* in the 1850s (*Reminiscences* 1:41), Madox-Brown was Rossetti's father-in-law and one of his Cheyne Walk circle of associates. In fact, Rossetti relates that the fresco project and Madox-Brown's appointment as one of the two artists was largely attributable to the association of Shields and Dante Rossetti, which led to Shields collaborating on the project and championing Madox-Brown's inclusion in the project (*Reminiscences* 2:325).

Rossetti makes the point that the fresco project encompasses "genuine historical art—national, and more particularly local." Codell maintains that Madox-Brown's Manchester frescoes transcend mere decoration or illustration and actually, as Rossetti maintains, play a role in the inscription of Manchester's publically held historical narrative (Codell 324).

Such an endeavor associated with publically-funded local historical art" is as it should be" and shows "an amount of public spirit and of intelligence in Art matters." He reinforces his frequent call for support of national artists by relating the process of artist selection by the Manchester municipal committee: "After a great deal of debate, and uncertainty, in the course of which there was at one time considerable danger that the nationally humiliating expedient would be resorted to of handing over the task to a brace of Belgian artists of very ordinary qualifications, a highly approvable choice of two British painters was made."

Rossetti mentions in passing "Alderman Thomas" who "was more particularly zealous and judicious in this matter," which corresponds to the strife he described in a letter to Lucy Rossetti as Madox-Brown "jarring with the Manchester people" over the preliminary drawings for the scenes to be painted (*Letters* 554).

There is a noteworthy discussion of the technical elements of fresco creation that demonstrates Rossetti's knowledge of the medium. He writes of the problems presented by

fresco painting, a topic he discussed in a letter to Lucy Rossetti that related Madox-Brown's frustration with the paint flaking off of the whitewash, then having to be repaired, a tedious, time-consuming and repetitive process that frustrated Madox-Brown (*Letters* fn 547).

Mode: critic, historian.

Rhetoric: definitive.

Keywords: frescos, Manchester Town Hall, commissioned work.

Standards of judgment: aesthetic value and achievement, authenticity, poetic power.

Writing technique/tone: critical, expository, explanatory.

References: Alderman Thompson, Frederick James Shields.

Notable/Quotable: "genuine historical art, "to show an amount of public spirit and intelligence in Art matters;" "a free-spirited pictorial naturalism," "a most conspicuous piece of lifelike historical invention and potent truth, reconciled with pictorial unity and harmony."

Works Cited

Codell, Julie F. "Ford Madox-Brown, Thomas Carlyle, Macaulay, Bakhtin: The Pratfalls and Penultimates of History." *Art History* 21.September (1998): 324-66. Print.

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 1. New York: AMS, 1970. Print.

--. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

--. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

82 April 29 *Athenaeum*

Topic: D.G. Rossetti's pictures.

Citation: Rossetti, William M. "Mr. D.G. Rossetti's Pictures." *Athenaeum* (April 29, 1882): 546. Web. 21 September 2011.

Rossetti clarifies some information cited in a previous issue of *The Athenaeum* referring to his plans to produce an exhibit of D.G. Rossetti's paintings. Rossetti clarifies that he had previously contemplated producing such an exhibit but since that time, the Royal Academy decided to include a selection D.G. Rossetti's paintings in their next old masters exhibit and so William Rossetti had abandoned his plans in favor of the Royal Academy's announced exhibition at Burlington House.

In a letter to Lucy Rossetti dated April 27, 1882, Rossetti says he wrote the notice to *Athenaeum* in order to "leave the field clear for the R.A." to proceed with their own exhibit (*Letters* 339).

Mode: journalistic, critical.

Rhetoric: definitive.

Keywords: correction, update.

Standards of judgment: facts, changes, alternatives.

Writing technique/tone: brief, concise, corrective.

References: Royal Academy, Dante Rossetti, Burlington House.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

82 May 6 *Athenaeum*

Topic: Chaucer's "Eclympasteyre" clarification.

Citation: Rossetti, William M. "Miscellanea." *Athenaeum* (May 6, 1882): 568 Web. 21 September 2011.

Rossetti submits his theory on the possible consolidation of two French terms into the single title of the Chaucerian term, and the subsequent affect of the term on the Chaucer text.

Mode: corrective, critic, historian.

Rhetoric: definitive.

Keywords: theory, meaning, translation, combination, language derivative.

Standards of judgment: Expertise in French.

Writing technique/tone: inductive, hypothetical.

References: Chaucer text, French.

82 July 15 *Athenaeum*

Topic: Edward John Trelawny journal part 1: May 1869-February, 1871.

Citation: Rossetti, William M. "Talks with Trelawny." *Athenaeum* (July 15, 1882): 78. Web. 21 September 2011.

This is the first of three *Athenaeum* articles presenting dated journal entries kept by Rossetti regarding his contact with Edward John Trelawny, beginning in May of 1869 and in this article, continuing through February 1871. The entries are detailed as to conversations, people present and discussed, particularly Byron and Shelley; the scope of the entries ranges from general topics to specific details including dates, times and direct quotes.

Rossetti acknowledges Seymour Kirkup for his introduction to Trelawny, an introduction predicated upon all three of their shared appreciation of Shelley (*Reminiscences* 2:367).

Kirkup bequeathed Shelley's sofa, described in this series, to Trelawny, who gave it to Rossetti (*Reminiscences* 2:375).

Rossetti said of his association with Trelawny, "On all grounds I was anxious to get the benefit of Trelawny's knowledge of Shelley, the man and the poet, and felt proud of coming into relation with a person so interesting in himself, so closely associated with Shelley and a Byron, and so imbued with immortal memories . . ." (*Reminiscences* 2:371). The admiration was returned, Rossetti said, related by Mrs. Call (Trelawny's daughter) who said "her father often spoke to her, about me, as so valued by him: in fact, he said I was the only entirely reliable man about facts he had ever met" (*Reminiscences* 2:370).

Rossetti explains that their shared appreciation of Shelley led to their friendship and thus Rossetti's very effective historical account of Trelawny's firsthand knowledge of Shelley in the three journal-like articles in this series. See also part two and part three.

This particular entry contains vivid descriptions of Shelley's immolated remains, physical parts of which Trelawny shared with Rossetti.

Mode: historian, journalist.

Rhetoric: definitive.

Keywords: Edward John Trelawny journal, historical account.

Standards of judgment: historical records, first-person recollections.

Writing technique/tone: dated journal; brief.

References: Edward John Trelawny, Byron, Shelley, Mrs. Shelley, Miss. Clairmont, Miss Curran, Miss Hogg, Lady Blessington, Mr. and Mrs. Williams, Mr. Fletcher.

Notable/Quotable: ". . . the details are drily and baldly recorded . . . "

82 July 29 *Athenaeum*

Topic: Part two of Rossetti's "Talks with Trelawny" series.

Citation: Rossetti, William M. "Miscellanea." *Athenaeum* (July 29, 1882): 144. Web. 21 September 2011.

Part II of Rossetti's journal of his talks with Edward John Trelawny begins on February 13, 1872 and ends on April 22 1873. Details of Trelawny's history in general and Shelley's in particular, including Edward John Trelawny giving Rossetti a piece of Shelley's skull recovered from the funeral pyre.

Rossetti relates Trelawny's increasing desire to bring papers, artifacts and letters related to Shelley into the public realm. Full description of Shelley's funeral pyre and the preservation of bodily artifacts. Rossetti meets Mrs. Hogg; Trelawny on McCarthy's Shelley, Trelawny sits to Sir John Everett Millais; Byron and Napoleon.

See also part one and part three of the series.

Mode: historical.

Keywords: Edward John Trelawny journal, Byron, Shelley; history.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: definitive.

References: Mrs. Goodwin, Charles Napier, Leigh, Emilia Vivanito, Captain Roberts, Miss Hogg, Medwin, Edward John Trelawny, Denis MacCarthy, Shelley.

82 August 5 *Athenaeum*

Topic: Edward John Trelawny talks journal from April 29, 1873 to August 13, 1881.

Citation: Rossetti, William M. "Talks with Trelawny." *Athenaeum* (August 5, 1882): 176. Web. 21 September 2011.

This essay covers the final third of Rossetti's collection of journal entries related to his conversations with Edward John Trelawny, concluding with the notice of Trelawny's death. The two discuss more artifacts and letters related to Shelley and Byron, Swinburne and Blake are discussed; Rossetti buys the Shelley sofa from Trelawny, has it refurbished and restored to the condition it was in when Shelley used it—then Rossetti discovers that the sofa is too large for his home. Trelawny's decline and death are annotated in succeeding entries.

See also part one and part two of this series.

Mode: historian, journalist.

Rhetoric: definitive.

Keywords: Edward John Trelawny journal, historical account.

Standards of judgment: historical records, first-person recollections.

Writing technique/tone: dated journal; brief.

References: Swinburne, Edward John Trelawny, Blake, Byron, Shelley, Col. De Bathe, Miss Curran, Harriet Shelley.

83 January 20 *Athenaeum*

Topic: correction regarding DGR work in Royal Academy exhibition catalogue.

Citation: Rossetti, William M. "Found." *Athenaeum* (January 20, 1883): 95. Web. 21 September 2011.

Rossetti corrects an error published in the Royal Academy exhibition guide that attributes the inspiration for Dante Rossetti's work "Found" to the wrong literary source.

Rossetti explains that the catalogue, as well as many individuals, assumed that the scene painted by Dante Rossetti was inspired by Bell-Scott's "Mary Anne," but in reality, William Rossetti says the painting is still unfinished, was started in 1853 and not 1882 as the catalogue states, and that the scene springs from Dante Rossetti's imagination, not Bell-Scott's "Mary Anne."

He says that readers would be rewarded by reading the poem of his "old friend Mr. Scott," whom he lists as one of his Cheyne Walk associates, but Rossetti challenges any reader of the poem to cite the line from "Mary Anne" that inspired the painting.

Mode: historian, critic.

Rhetoric: rebuttal, definitive.

Keywords: correction, erroneous Royal Academy exhibition catalogue entry.

Standards of judgment: fact, historical accuracy.

Writing technique/tone: concise, brief.

References: D.G. Rossetti, W.B. Scott.

Notable/Quotable: "This is a mistake . . ."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

83 March 10 *Athenaeum*

Topic: Clarify a copyright question regarding Autotype Company.

Citation: Rossetti, William M. "Art Copyright." *Athenaeum* (March 10, 1883): 319. Web. 21 September 2011.

Rossetti clarifies the facts upon which Mr. Tibbs based a copyright claim regarding the Autotype Company. Rossetti stipulates his position.

Prior to this letter, there had been multiple controversies involving copyrights to various Dante Rossetti works in the wake of his death and the ensuing rush by many to open exhibitions and publish books on Dante Rossetti. For example, William Rossetti threatened legal action regarding a Dante Rossetti unpublished poem (*Letters* 436) reportedly included in one particular memoir, resulting in the last-minute excision from the book.

Mode: critical.

Rhetoric: definitive.

Keywords: correction, clarification, Autotype Company.

Standards of judgment: historical accuracy, first-person reference.

Writing technique/tone: brief, explanatory.

References: Mr. Tibbs, Autotype Company, Mr. Rowley.

Works Cited

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

84 May *Art Journal*

Topic: D.G. Rossetti and his works, part 1 of 3.

Citation: Rossetti, William M. "Notes on Rossetti and His Works." *Art Journal* (May 1884): 148. Web. 21 Sept. 2011.

Rossetti says the task of explaining the artist falls to him, Dante Rossetti's brother, which he plans to do work-by-work "in these present articles." The three-part series narrates Dante

Rossetti's significant art works year by year, adding the historical and often personal context of each. This first article begins with Dante Rossetti's birth in 1828, although the first section is titled "1846-47."

After a brief biographical sketch of Dante Rossetti's childhood, the pattern of discourse includes chronologically arranged narrative regarding milestone event and art work as they occurred and in the context Rossetti feels the reader needs in order to understand and appreciate the artist. Details include pictorial subjects, locations, events and even the amount Dante Rossetti received for certain paintings. In the section labeled "April of 1855," Rossetti covers Dante Rossetti's introduction to members of the group that would eventually become the Pre-Raphaelite Brotherhood (originally to be called "The Cytographic Society"), and describes their undertaking of the paintings in the Oxford Union.

Rossetti quotes Sir John Everett Millais and Holman Hunt on one of Dante Rossetti's early works, circulated among the PRB in the 1850s. In 1853, Rossetti notes, that both Ruskin and Dante Rossetti mentored Elizabeth Siddall, although William Rossetti states that Dante Rossetti did not meet Ruskin until much later.

See also parts two and three.

Mode: historian, critic.

Rhetoric: definitive.

Keywords: Dante Rossetti's work, dates, locations, events.

Standards of judgment: historical fact, first-person accounts.

Writing technique/tone: direct, deductive, authoritative.

References: Dante Rossetti, Sir John Everett Millais, Keats, Holman Hunt, Hancock, James Collinson, J.A.R. Munro, Thomas Woolner, John Ruskin, Michael Scott, Sir Edward Burne-Jones, Morris, Miss Siddal, Algernon Swinburne.

Notable/Quotable: "Some of these are water colours; most of them are pen and ink or in pencil, executed with great simplicity and often with much naivete of though and method, but also with exceptional refinement and frequently with poetical and genuinely intuitive feel."

84 June *Art Journal*

Topic: D.G. Rossetti and his works, part 2.

Citation: Rossetti, William M. "Notes on Rossetti and His Works." *Art Journal* (June 1884): 165. Web. 21 Sept. 2011.

This second essay in the three part series begins in 1855 and concludes in 1868. Like the first part, this part covers events and artwork in the historical context of D.G. Rossetti's life as remembered by William Rossetti. Discussion of DGR's interaction with friends and associates is added to the historical mix; family events and relationships are also discussed. Lewis Carroll is described taking a family photo of the Rossettis. Rossetti debunks the notion that his brother "always painted the same female head." Also, he notes that Dante Rossetti "never in his life produced an etching." Discussion of conventions pertaining to Rossetti's subjects and methods continue through this chronological narrative.

Connection to William Bell-Scott is made, cited as one of DGR's longest standing friendship, which is underscored by Scott's inclusion in William Rossetti's Cheyne Walk associates; the rise of the PRB, Rossetti's independence regarding organized exhibitions.

See also parts one and three.

Mode: historian, critic.

Rhetoric: definitive.

Keywords: Dante Rossetti's work, dates, locations, events.

Standards of judgment: historical fact, first-person accounts.

Writing technique/tone: direct, deductive, authoritative, retrospective.

References: Lewis Carroll, Tennyson, Kenyon, Scott, Miss Siddall, Leyland, William Bell-Scott.

Notable/Quotable: "He had an uneasy hankering after his old work; constantly unwilling that it should remain just as it stood, and convinced that some change or other would better it . . "

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

84 July *Art Journal*

Topic: Notes on Rossetti and his works, third and final article.

Citation: Rossetti, William M. "Notes on Rossetti and His Works." *Art Journal* (July 1884): 204. Web. 21 Sept. 2011.

William Rossetti details Dante Rossetti's work from 1870 through Dante Rossetti's death in 1882. Various historical and contextual details along with explanatory remarks regarding both Dante Rossetti's various painting projects, techniques, completed works, achievement and some information regarding the current locations of his finished works.

Noted by William Rossetti is the size of the painting Dante created for Valpy and the subsequent resolution of the commission; Swinburne credited with the verse in "Veronica Veronese;" Dante Gabriel Rossetti is cited as indifferent to music—but nonetheless aware of the connection between visual and aural aesthetics: "Obviously, this conception of the abstract work of art does not refer to music alone, but to *all* art, and the painter's mind must have run to the art of painting most especially. It is a little remarkable that Rossetti should have used the art of music as the vehicle for expressing this conception—or theory of conception, as it might with equal truth be called, remarkable, because Rossetti was more indifferent to the beautiful art of music . . ."

See also parts one and two.

Mode: historian, critic.

Rhetoric: definitive.

Keywords: Dante Rossetti's work, dates, locations, events.

Standards of judgment: historical fact, first-person accounts.

Writing technique/tone: direct, deductive, authoritative, retrospective.

References: Graham, Valpy, Caine, Dante Gabriel Rossetti, Stillman, Hipkins, Madox-Brown, Shields, Leyland, Turner, Gilchrist, Murray,

Notable/Quotable: "a certain rather despotic resolve which was not a little characteristic of him."

86 February 13 *Athenaeum*

Topic: Shelley Society meeting information.

Citation: Rossetti, William M. "The Shelley Society." *Athenaeum* (February 13, 1886): 232. Web. 21 September 2011.

Rossetti clarifies new dates for the meetings of The Shelley Society. Also included is a pitch for new members (current membership: "a hundred members, more or less," although by May he claims 400; (*Letters* 491)). He announces discussion topics and the meeting site, University College, although there are meeting sites around the country, according to Rossetti.

Rossetti recalls in his latter memoir that the Shelley Society was conceived by Frederick James Furnivall who was primary organizer (*Reminiscences* 2:390), and although Rossetti records in his diary that "Swinburne and Furnival are like oil and water" (*Letters* 479), Rossetti prevailed in securing a vice-president position for Swinburne nonetheless.

The call for members resulted in a mixed response, with some applicants being refused (e.g. John Addington Symonds (*Letters* 482)), and some withdrawing their application for membership (e.g., Henry Taylor (*Letters* 480fn) over the controversy associated with the Society's plans to produce *Cenci* on stage. Also, the setting of the Hellas chorus to music later that year was considered "a manifest failure, and indeed a fiasco" (*Reminiscences* 2:391). Ultimately, the Society endured the ten years originally planned and was finally disbanded in 1902 (*Reminiscences* 2:392).

Mode: correspondent, journalist.

Keywords: Shelley Society, meeting information, members, membership.

Standards of judgment: fact.

Writing technique/tone: concise notice.

References: Shelley, Hogg, Professor Dowden, Revs. Stopford Brooke and W.A. Harrison, Dr. Furnivall, Blind, Axon, Bertran, Dobell,, Sarazan, W. Bell Scott, Sweet, Tagetmeir, Verrail, Wise, Sir Percy, Lady Shelley.

Notable/Quotable: "Subscribing members are wanted . . ."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

Rossetti, William Michael. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

86 April *Hobby Horse*

Topic: Ford Madox-Brown Profiled, art principles examined.

Citation: Rossetti, William M. "Ford Madox-Brown." *Hobby Horse* 2 (April 1886): 48. Web. 21 Sept. 2011.

Madox-Brown is the focal point of Rossetti's journalistic, educational essay examining the artistic principles that produce the most authentic, sincere are. Madox-Brown is the exemplar, and Rossetti uses him to compare his work and achievements to the work of more mainstream Royal Academy adherents, with the comparison demonstrating a higher level of aesthetic achievement owing to the former. Hogarth is discussed in a similar vein, but Madox-Brown surpasses him and the rest of the contemporary field in the achievement of "commanding dramatic presentation" through his art. Rossetti detects a "touch of Thomas Carlyle" in Madox-Brown's work.

Rossetti was asked to provide a few remarks to preface the autotype presentation of Madox-Brown's "Entombment" by the editor of *Hobby Horse*, and this article is the result. Rossetti points readers towards Madox-Brown's ongoing work on the Manchester frescoes, which he reviewed previously for *The Art Journal*, as a measure of his success and as worthy of viewing.

Rossetti expressed concern to the editors of *Hobby Horse* regarding "the discredit that might attach to such a transaction owing to the family-connexion," but relented in favor of his father-in-law's wishes. Rossetti mentions that the publication is "exceedingly handsome in paper, type and general get-up," but nonetheless pronounced it, "to much (for my taste) of aestheticopurist cliqueism, and the title of the magazine seems to me singularly absurd" (*Letters* fn 486).

Mode: Critical.

Rhetoric: definitive.

Keywords: romantic portrayal, invention, presentation, imagery, narrative.

Standards of judgment: PRB aesthetic principles.

Writing technique/tone: evaluative, definitive.

References: Madox-Brown, Hogarth, Shakespeare, Thomas Carlyle.

Notable/Quotable: ". . . a passionate, dramatic, and impressive general treatment;" "original without being wiredrawn;" "How can I demonstrate to the eye the sum and substance of the exhibited and implied facts? How can I best tell my story?"

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.*. Vol. 2. New York: Charles Scribner, 1906. Print.

---. *Selected Letters of William Michael Rossetti.* Ed. Roger Peattie. University Park: Pennsylvania State UP, 1990. Print.

89 January *Magazine of Art*

Topic: Three-part series about the portraits made of Dante Rossetti.

Citation: Rossetti, William M. "The Portraits of Dante Gabriel Rossetti." *Magazine of Art* (January 1889): 21. Web. 21 Sept. 2011.

This essay is the first of three parts. Rossetti considers several portraits of his then-deceased brother "Gabriel Charles Dante Rossetti," in William Rossetti's words. Rossetti's criticism is mostly quantitative, considering matters of historical and factual background, but there is a subtle yet distinct subtext of brotherly admiration, respect and tribute in much of the qualitative discussion.

His stated purpose is "to give some account of the portraits in question, taking them as near as may be in order." As a result, Rossetti produces a chronology not only of the historical context of the portraits, but also of his brother's and his own earliest years and subsequent events up to and even after Dante Gabriel Rossetti's death. His firsthand familiarity with his brother allows him to explain the portraits in their intent and execution, as well as in the accuracy of their portrayal. That in turn allows Rossetti to speak of Dante Gabriel's actually personality and character as it existed during his lifetime, including how he thought and acted, what endeavors he felt were important, and how he interacted with others, plus his important focus on art—and art on him as well.

William Rossetti's narrative of the elder Rossetti's brother's life events includes anecdotal glimpses into the daily lives of key Pre-Raphaelite figures. For example, Rossetti

relates the story of Dante Rossetti's one-time roommate Holman Hunt acting out of his sensitivity to noise while attempting to paint. Now and then, Rossetti relates, an Irish servant of the household would "at odd moments" sit down at a piano in the back room and play. Hunt, easily startled, would then "dart into the back room" and threaten to "rap on the walls with his mahlstick" until the disturbance subsided.

Also in Rossetti's chronology of portraits there is a listing of many of the addresses in London and at the coast where Dante Rossetti spent most of his productive years, as well as a few locations and anecdotes from their shared childhood.

Noteworthy, too, is the opportunity presented by Rossetti's frequent posing as certain characters for other painters. For example, Dante Rossetti having posed as the "Fool" in Madox-Brown's "Lear and Cordelia" allows William Rossetti to underscore the strength of the elder Rossetti brother's personal ethos: the purpose of the taciturn Fool in the painting is to provide an ironic element of uncharacteristic gravity, something William says Dante's Rossetti's noble visage and real-life reputation readily imparted to the composition. By contrast, Rossetti posing as the Chaucer figure in "Chaucer Reading the Legend of Custace at the Court of Edward III" required that Madox-Brown "not paint him with portrait-like exactness as that would have allowed a few intimates to aver 'that is Rossetti,' and would not have enabled anyone to say 'That is Chaucer."

Since Dante Rossetti was a central and founding figure in the Pre-Raphaelite Brotherhood, it is only natural that other key figures of the movement populate William Rossetti's chronology of Dante's portraits and virtually, many key events of his life. Beyond that, though, there is a consistent reinforcement of the artistic values of the movement that extends beyond the consideration of the portraits described and their location.

The first installment of this three part series concludes with a discussion of the portrait commissioned and produced of Dante Rossetti only hours after his death. There follows a discussion of his peaceful, at ease appearance as a backdrop for reflections on his robust, often troubled life. See also part two and part three.

Many of those mentioned (see below) were members of Rossetti's circle of Cheyne Walk associates.

Mode: informative, historical, memorial, explanatory, biographical.

Rhetoric: definitive.

Keywords: "give some account," memorial, encomium, tribute, chronology, portraits.

Standards of judgment: historical fact, impression, artistic accomplishment.

Writing technique/tone: deliberate, sometimes wistful, respectful, explanatory, memorializing.

References: George Frederick Watts, F.R. Leyland, Filippo Pistrucci, Benedetto Pistrucci, Maria Francesca, Christina Rossetti, Filippo Maenza, Mr. Eyre Crowe, William Bell-Scott, John Hancock, Thomas Woolner, Cleveland Street, Fitzroy Square, Cheyne Walk, J. Lennox Hannay, Sir John Everett Millais, Gower Street, Mrs. Hueffer, Walter Howell Deverell, Miss Siddal, W.B. Scott, James Collinson, Holman Hunt, Frederick J. Shields, John P. Seddon, Cobb, Theodore George Frederick Watts, Hall Caine, Dr. Harris, Mrs. Abrey, Brucciani, Henry Teffry Dunn, Lewis Carroll, the Stereoscopic Company.

Notable/Quotable: "to give some account of the portraits in question, taking them as near as may be in order;" "Neither in his visage nor in his bearing—nor, I may at once say, in his character—was there the least jot of sentimentalism, a quality which has been freely imputed to him by such persons only as knew him not at all;" ". . . he looked like a

remarkable and interesting man, of whom one would willingly know more;" "Rossetti here looks gaunt and uncouth, a hobbledehoy with no girth of chest or shoulder, with blubber lips and almost a quadroon type of face."

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

89 January *Magazine of Art*

Topic: Part II of the Portraits of Dante Rossetti.

Citation: Rossetti, William M. "The Portraits of Dante Gabriel Rossetti." *Magazine of Art* (January 1889): 57. Web. 21 Sept. 2011.

This article, the second of three, annotates various portraits starting with the year 1853 and extends to some works of 1882. Noteworthy is the contextual sketch of the early pre-Raphaelites sketching each other to sent to Thomas Woolner recently departed to Australia, as well as the first of many photographs, many taken by Cheyne Walk associate C.L. Dodgson whom Rossetti refers to as "the author of *Alice in Wonderland*" and Lewis Carroll (*Reminiscences* 2:328). Noted also is a photo of Dante Rossetti with Ruskin; many photos are cited as deposited with the London Stereoscopic Company.

Each picture, photo or sitting is explained by William Rossetti in detail.

See also part one and part three of this series.

Mode: historical

Keywords: DGR portraits and photos, Cheyne Walk, Lewis carroll.

Standards of judgment: Pre-Raphaelite aesthetic standards.

Rhetoric/tone: definitive.

References: Carroll, London Stereoscopic Company, Christina Rossetti, Downey, Hunt, Sir John Everett Millais, George Stephens, Thomas Woolner, Anthony, Frederick Sandys, Miss Elizabeth Sidall, Madox-Brown, W.B. Scott, John Ruskin.

Works Cited

Rossetti, William Michael. *Some Reminiscences of William Michael Rossetti.* Vol. 2. New York: Charles Scribner, 1906. Print.

89 January *Magazine of Art*

Topic: Part three of three parts, William Rossetti narrating the portraits made of Dante Rossetti.

Citation: Rossetti, William M. "The Portraits of Dante Gabriel Rossetti." *Magazine of Art* (January 1889): 138. Web. 21 Sept. 2011.

This third and final installment of the series covers portraits of Dante Rossetti from 1972 to his death in 1882.

Rossetti begins this article with discussion a photo by appearing in Caine's volume on Dante Rossetti. He speaks of the photo with equanimity but characteristically, does not reflect the strife between himself and Caine, with the latter telling William, "Of all the men of our inner circle, you (though his brother) played the most inconspicuous part of all, so far as I could see," a claim which Rossetti said he answered with moderate firmness (*Letters* fn328). This exchange came in the course of William Rossetti's insistence that Caine had no legal right to publish Dante Rossetti's "Dennis Shand," and the threat of legal action by William Rossetti resulted in the poem's excision from the book (*Letters* fn328).

Family portraits done by a variety of familiar inner-circle Cheyne Walk associates (a list which doesn't include Caine, despite his claim) are discussed, as well as some more photography. Dante Rossetti's deathbed portrait by Shields is noted and the circumstances discussed.

See also part one and part two.

Mode: critical, historical.

Rhetoric: definitive.

Keywords: Dante Rossetti, Lewis Carroll, photos, Madox-Brown, deathbed picture.

Standards of judgment: Pre-Raphaelite aesthetic standards.

References: Lewis Carroll, Madox-Brown, Shields, Lyell, Browning, Swinburne, W.B. Scott, George Frederick Watts, Caine, Dunn, Holman Hunt.

90 May *The Review of Reviews*

Topic: Rossetti's comments for Moore article on Browning.

Citation: Rossetti, William M. "Reminiscences of Robert Browning." *The Review of Reviews* 1.5 (May1890): 403. Web. 21 Sept. 2011.

Rossetti comments on Browning's vision anomaly: one eye nearsighted, one farsighted. Moore weaves that into a metaphor for Browning's artistically typical duality of vision that is apparent in his poetry.

Mode: historian.

Rhetoric: definitive.

Keywords: Browning reminiscence, duality, artistic vision.

Standards of judgment: first-person remembrance.

Writing technique/tone: none—Rossetti is quoted.

References: Browning.

90 January *Magazine of Art*

Topic: Part one of Rossetti's commentary regarding portraits of Browning.

Citation: Rossetti, William M. "Portraits of Robert Browning." *Magazine of Art* (January 1890): 181. Web. 21 Sept. 2011.

Rossetti proposes a study in three parts: first, commentary regarding what he personally knew of Browning through firsthand contact, and second, qualitative and quantitative analysis of the pictures themselves. That, he promises, will provide the reader with "symmetry and comprehensiveness" in both areas.

Rossetti explains the origin of his relationship to Browning in the early 1850s (through Browning's acquaintance with Dante Gabriel Rossetti) and the early years of exchanged visits and concurrent events, including meetings with Tennyson with readings by both poets. The intent seems to be to put the reader in close contact with the life of Browning as it unfolded through Rossetti's firsthand contact.

Events like the encounter that resulted in readings by both Tennyson and Browning allow Rossetti to put Browning into relief by comparison with Tennyson in the physical quality of his voice, diction and elocution. Tennyson was likely familiar to readers and would thereby offer some basis of comparison for the differences Rossetti points out.

The specific comments on individual portraits are correlated with observations about Browning's personality and character, and Rossetti's estimation of the consistency between the artistic portrayal and the actual traits of the poet as Rossetti knew him.

See also part two and part three.

Mode: exposition, education, recognition and praise.

Rhetoric: evaluative, definitive.

Keywords: accurate likeness in physical characteristics as well as character.

Standards of judgment: historical accuracy, consistency.

Writing technique/tone: Expository, explanatory, educational, historical.

References: Mr. Story, Landor, Ferdinand Hiller, Mr. Barlow, George Patton, A.R.A, Frederick Sir Frederick Leighton, Gordigiani, Field Talford, Mr. Gosse, Hamo Thornycroft, the Royal Academy, 19 Warwick Crescent, George Frederick Watts.

90 January *Magazine of Art*

Topic: Browning portrait series, part 2.

Citation: Rossetti, William M. "Portraits of Robert Browning, II." *Magazine of Art* (January 1890): 246. Web. Sept. 2011.

The second of three, this essay goes directly into specific portraiture of Browning with qualitative commentary regarding the likeness to the poet in both physical and personality traits. There is also some commentary on the artists themselves which sometimes presents an opportunity for Rossetti to comment or compliment an artist. For example, the article begins with consideration of an engraved head of browning created by Rossetti's Pre-Raphaelite Brother George Frederick Watts. After considering the true likeness of the bust, Rossetti lauds George Frederick Watts as "one of our most thoughtful and discerning masters." Several other Pre-Raphaelite artists (see "References" below) are also mentioned and their

works praised in qualitative terms not limited to their Browning portraiture but rather, highlighting the contributions of the Pre-Raphaelite to British art.

The portraiture considered is arranged by Rossetti in chronological order, allowing him to remark on Browning's appearance as well as his circumstances at the time the artwork was produced. Rossetti offers personal commentary to support his description of Browning's physical appearance and circumstances, as well as extended metaphors to flesh out characteristics and impressions. For instance, Rossetti mentions Browning's vision problems (see "Notable/Quotable" below), then extends that discussion as a metaphor encompassing Browning's work as a poet (he can at once see short and long distances and consider both, writing both into his work).

Rossetti uses a typical *fin de' siècle* scientific analogy to describe Browning in terms of a scientist and his state-of-the-art instruments in order to make new discoveries.

Rossetti's inclusion of a photograph of Browning done by Mrs. Cameron into his discussion of the portraits of Browning is noteworthy. Although in the three essays on the topic of portraiture of Browning photography is mentioned as are several photographs from which portraits were in part derived, this is the only photo thus far considered as a portrait in its own right. There are two other photographs considered in the third and final essay.

See also part one and part three.

Mode: descriptive, interpretive, educational, analytic.

Rhetoric: definitive.

Keywords: "truthfully realised," "superior skill," "recollection," "personality,"

Standards of judgment: true likeness, fidelity in physical and character representation, valid illustration in images and words.

Writing technique/tone: descriptive, analytic, explanatory.

References: George Frederick Watts, Sir Frederick Sir Frederick Leighton, Dante Gabriel Rossetti, Gordigiani, Mr. Fisher, Mr. Thomas Woolner, Mr. Barrett Browning, Mrs. Cameron, Mr. Frederick Sandys, Felix Moscheles, Mr. Gustave Natorp, M.F. Laird, M.Alphonse Legros,

Notable/Quotable: "This discrepancy of physical vision always appeared to me a singular parallel or emblem of the duality of mental vision which is so apparent in Browning's poems," "A Galileo points his telescope at the solar system, a Browning supplements his telescope, adjusted to 'the man in the moon,' by a magnifying glass for the hop-skip-and-jump of some atomy in the herbage at his foot;" "Browning is a man eminently qualified to 'give as good as he gets . . . "

91 March 28 *Athenaeum*

Topic: WMR discovers reference to Blake in book edited by Galt.

Citation: Rossetti, William M. "William Blake." *Athenaeum* (March 28, 1891): 407. Web. 21 September 2011.

Rossetti shares his discovery of a passage in "Diary of illustrative of the Times of George the Fourth" that mentions "painter-poet and mystic William Blake" that Rossetti says "escaped the attention of his chief biographer," Alexander Gilchrest.

Speaking qualitatively of Blake, Rossetti observes that Blake was "one of those persons who follow art for its own sweet sake, and derive their happiness from its pursuit."

Rossetti quotes the passage referring to Blake, then concludes that it is clear that Lady Charlotte Bury and Lady Caroline Lamb were acquainted with Blake when he lived in London at age 62.

Mode: historian.

Keywords: newly discovered passage referring to Blake; sole record.

Standards of judgment: historical account.

Rhetoric: definitive.

References: Blake, Alexander Gilchrest, John Galt, Lady Charlotte Bury, Lady Caroline Lamb.

92 December 24 *Academy*

Topic: Defending Dante Gabriel Rossetti against inaccurate claims attributed to Scott.

Citation: Rossetti, William M. Untitled item. *Academy* (December 24, 1892): 304. Web. 21 Sept. 2011.

Rossetti says that while several claims attributed to W. Bell Scott and about him are inaccurate, he's inclined to say nothing in response. But the claims concerning Dante Gabriel Rossetti must be rebutted, he tells the editor of *Academy*.

The claims are in regard to Dante Rossetti's financial status, as well as an alleged isolation from friends, and William Michael Rossetti denies both claims and refutes them with personal recollections and observations to the contrary.

Despite claiming he felt no need to do so, Rossetti nonetheless refutes Scott's description of his state of mind in regard to his brother Dante nonetheless. Rossetti quotes from *The Germ* to support his assertions.

Mode: critical, polemical.

Rhetoric: rebuttal.

Keywords: false claims, rebuttal, fact, recollection.

Standards of judgment: facts, personal recollections, documents.

Writing technique/tone: rebuttal, definition; insistent, uncompromising.

References: William Sharp, Prof. Minto, William Bell-Scott, Dante Gabriel Rossetti, Mr. Brown.

Notable/Quotable: "I have here pointed out some of the misstatements . . ."

95 August *Athenaeum*

Topic: Quashing rumors of a new Christina Rossetti edition; announce CR gift book compiled by Olivia Rossetti.

Citation: Rossetti, William M. "Miss Rossetti's Works." *Athenaeum* (August 1895): 161. Web. 21 September 2011.

Rossetti corrects an early *Athenaeum* announcement of July 27th, stating that there are no plans at the time for publication of a new Christina Rossetti collection, but, he announces, there will be a volume of her unpublished work forthcoming from WMR in the future. Also, there will be a birthday book prepared by Olivia Rossetti, published by *MacMillans* like the upcoming WMR volume, "probably by the forthcoming autumn."

Mode: journalistic

Rhetoric: definitive

Keywords: Correction, announcement.

Standards of judgment: actual plans.

Rhetoric/tone: definitive.

References: Christina Rossetti, Olivia Rossetti, *MacMillan's* magazine.

95 November 16 *Athenaeum*

Topic: correct an error in a London paper regarding DGR's "Hand and Soul."

Citation: Rossetti, William M. "Hand and Soul." *Athenaeum* (November 16, 1895): 681. Web. 21 September 2011.

Rossetti corrects a report published in a London paper that claimed editors had overlooked "Hand and Soul" in the collection of Dante Rossetti's work scheduled for upcoming publication. Rossetti says he is the editor referred to and that the report is incorrect; the story will appear in that edition and further, the story had been published previously in *The Germ* as well as in *The Fortnightly Review*.

Mode: historian, correspondent

Rhetoric: rebuttal, definitive.

Keywords: correction, inclusion, new DGR edition.

Standards of judgment: facts, first-person knowledge.

Writing technique/tone: rebuttal, definitive, concise.

References: Dante Gabriel Rossetti, "The Germ," Kelmscott Press, Ellis & Elvey, *Fortnightly Review*.

96 May *Art Journal*

Topic: the Leathart Pre-Raphaelite collection.

Citation: Rossetti, William M. "A Pre-Raphaelite Collection." *Art Journal* (May 1896): 131. Web. 21 September 2011.

Rossetti surveys the collection of recently deceased art collector James Leathart, who had amassed one of the largest collections of Pre-Raphaelite art that remained at the time in one location.

Rossetti gives quantitative assessments of the various art pieces, commenting on the artists from his firsthand viewpoint. The tone is consistently advocative of the pre-Raphaelite movement and the recurring theme is of vindication of the artists and the movement after having ultimately proven it's worth and benefit to British art.

Rossetti's considers the many paintings in chronological order and notes the popular and critical response to Pre-Raphaelitism in effect at the time of each work's origin. Early in the movement, the reception of the works and the artists is conflicted, sometimes hostile. But toward the end of the century, both the influence of the movement and the public and critical reception are mostly positive and constructive according to Rossetti. But as in many of Rossetti's early critical essays, he finds the "amateur art collectors" to be uninformed and not fully appreciative of the Pre-Raphaelite movement's contribution to British art.

Mode: descriptive, informative, critical, and analytical.

Rhetoric: definitive, evaluative.

Keywords: "pre-Raphaelite sympathies," "surprisingly forceful cartoon,"

Standards of judgment: aesthetic value, recognition among artists, confirmation of Pre-Raphaelite criteria.

Writing technique/tone: descriptive, validating, confirmatory, instructive, historical narrative.

References: Mr. James Leathart, Sir John Everett Millais, Holman Hunt, Madox-Brown, Dante Rossetti, Plint, John Miller, William Graham, Leyland, W.A. Turner, Craven, Mrs. Combe, Sir Edward Burne-Jones, Arthur Hughes, Mr. Inghbold, Lord Leighton, Mr. Albert Moore, G.T. Chapman, Sir J. Noel Patton, Simeon Solomon.

98 December 10 *Athenaeum*

Topic: explain WMR mistake in a *Pall Mall Magazine* article.

Citation: Rossetti, William M. "Dante Rossetti's Fragments." *Athenaeum* (December 10, 1898): 830. Web. 21 September 2011.

William Rossetti explains how he came to mistakenly include previously published verses by Dante Rossetti in an article entitled "Some scraps of verse and prose by Dante Gabriel Rossetti," which was intended to contain only unpublished fragments. He volunteers to repay whatever amount the *Pall Mall Magazine* might name.

Mode: critic, historian.

Rhetoric: definitive.

Keywords: correction, error.

Standards of judgment: first-person knowledge.

Writing technique/tone: definitive, apologetic.

References: Dante Rossetti, *Pall Mall Magazine*.

Notable/Quotable: "I fail to understand how I made such a mistake."

1900 January *Magazine of Art*

Topic: WMR engages Marillier's account of Dante Rossetti.

Citation: Rossetti, William M. "Mr. Marillier's Record of Dante Rossetti." *Magazine of Art* (January 1900): 217. Web. 21 Sept. 2011.

Rossetti proposes that he as the brother of Dante Gabriel Rossetti should remain "quiet" on the subject of his brother's art—but we as readers, he states, are fortunate to have a highly intelligent and informed outsider such as Mr. Marillier to provide commentary on the subject.

But on personal matters, Rossetti contributes details that clarify and sometimes dispute Marillier's account of events and situations that were the history of Dante Gabriel Rossetti.

Corrections include minor points like dates of incidents and art pieces, but also to more significant details like ownership of certain works and sales representation for Dante Gabriel Rossetti. Rossetti "adds notes" that are intended to clarify what Marillier has written. He corrects dates that Marillier has incorrect, such as those associated with DGR's residences and also his representation by agents.

For example, Rossetti firmly denies Marillier's statement that Dante Rossetti made replicas of his own paintings or worse, had them painted by his assistant, for the purpose of raising money. He also denies that Dante Rossetti was ever destitute enough to do such a "connivance," although Rossetti allows that there may have been "moments when all the coin had run through his fingers."

But overall, Rossetti is enthusiastic about the commentary, the art pieces reproduced in the book, and recommends the volume as a fitting tribute to his brother. Nonetheless, it is difficult to overlook the number of inaccuracies William Rossetti must correct, thereby casting doubt on Marillier's role as an accurate biographer.

Mode: polemical, historical.

Rhetoric: rebuttal, definitive.

Keywords: analysis, comparison, clarification; "a noticeably good book." "retouching was deplorable," "connivance," "his false friend chloral."

Standards of judgment: accuracy, truth, realism, validity.

Writing technique/tone: partly critical, partly educational; deliberate.

References: Tennyson, Mr. John Aldam Heaton, Mr. Charles A. Howell, Kelmscott, Oxfordshire, "Ghirlandata," "Proserpine," Fleurs de Marie," "Roma Window," Mr. H. Treffley, Whistler, Alphonse Legros, Frederick Sandys, George Hake, Dr. Hake, Mr. Knight, Mr. Swinburne, Miss Siddal.

Notable/Quotable: "What I aim here to do is simply to make a few comments on points of detail, rectifying something here, elucidating something there;" "I consider it a noticeably good book;" ". . . correcting some errors made by previous writers, myself included . . ."

1904 July 2 *Athenaeum*

Topic: correct WMR editorial mistake in "Rossetti Papers, 1862-1870."

Citation: Rossetti, William M. "Rossetti Papers." *Athenaeum* (1904): 17. Web. 21 September 2011.

Rossetti retracts two statements that he regrets having published based on conversations with Effie Gray (Ruskin's ex-wife and Millais wife), which he discovered were not accurate.

Mode: critic, corrective.

Rhetoric: definitive.

Keywords: retraction, error, correction.

Standards of judgment: new information disproving previous statements.

Rhetoric/tone: corrective.

References: Effie Gray, the former Mrs. Ruskin and wife of Sir John Everett Millais.

1904 May 14 *Athenaeum*

Topic: Rossetti answers Symon's query.

Citation: Rossetti, William M. "Shelley's 'Tower of Famine.'" *Athenaeum* (1904): 626. Web. 21 September 2011.

Rossetti states that he has already addressed the question Symons raised in *The Athenaeum* in his editions of "Shelley's Poems" in 1870 and 1878. He states that Browning pointed out to him Shelley's mistake in reference to the origin of "The Tower of Famine." He cites his own writing in the above-mentioned volume, and also pinpoints the reference in a Browning letter to Rossetti around that time.

Mode: historical.

Keywords: Shelley, Tower of famine, Browning.

Standards of judgment: first-person knowledge, facts, Browning letter.

Rhetoric/tone: definitive.

References: Browning, Shelley, Ugolino, Symon.

1905 April 15 *Athenaeum*

Topic: correct the attribution of the painting "Autumn Leaves" to Ford Madox-Brown.

Citation: Rossetti, William M. "'Autumn Leaves' and Ford Madox-Brown." *Athenaeum* (1905): 472. Web. 21 September 2011.

Rossetti asserts that his personal knowledge of Ford Madox-Brown, having been his son-in-law and having known him for years, leaves no doubt in his mind that Madox-Brown did

not paint the work entitled “Autumn Leaves” and further, information published in the Athenaeum regarding Madox-Brown’s background was incorrect as well.

Rossetti discusses the mark of Pre-Raphaelitism clear in Madox-Brown’s work. He notes the Longmann biography of Ford Madox-Brown lists no such work.

Mode: polemical, critic, historian.

Rhetoric: rebuttal, definitive.

Keywords: correct, refute, facts.

Standards of judgment: personal experience.

Rhetoric/tone: rebuttal.

References: Ford Maddox-Brown, Sir John Everett Millais, Rainford.

1907 October 26 *Athenaeum*

Topic: correct a letter to the editor in the Athenaeum regarding WMR’s edited Shelley ms..

Citation: Rossetti, William M. "Shelley’s MS. at Aberdeen." *Athenaeum* (1907): 519. Web. 21 September 2011.

Rossetti takes issues with a letter published in the Athenaeum from Prof. H. J. C. Grierson claiming that Rossetti “inadvertently” adopted certain emendations to the manuscript. Rossetti clarifies that the changes were deliberate, based on a letter from Trelawny which he cites.

Rossetti then confesses to have made one mistake—substituting “only” for “alone” in the prose heading to the poem.

Mode: critic, historian.

Rhetoric: rebuttal.

Keywords: correction, “inadvertent” vs. deliberate, error, emendations.

Standards of judgment: fact, first person experience.

Rhetoric/tone: rebuttal, definitive.

References: Grierson, Shelley, Edward John Trelawny.

1908 October *Bookman*

Topic: Rossetti comments on Ruskin’s influence.

Citation: Rossetti, William M. "The Influence of Ruskin." *The Bookman* 35.205 (1908): 26. Web. 21 Sept. 2011.

The question is asked of Rossetti among a group of fourteen authors, artists and social workers, “Has the influence of Ruskin, in art, literature, and social politics increased or decreased in the eight years that have passed since his death? The answers are varied among the commentators.

Rossetti answers briefly, methodically and with equanimity. He points out that Ruskin revised his ideas over his lifetime, which blunts some of the criticism of Ruskin by some of the other commentators. Ruskin’s intentions were always good, according to Rossetti, but he often went astray. On matters of social work, Rossetti states that although he considers himself a socialist, he is unfamiliar with Ruskin’s writings in that area. He finds Ruskin to be a “great writer” who often rambled nonetheless. In art, Rossetti claims that Ruskin overthrew many commonly held ideas about art and that his influence remains, although the public has likely forgotten the details of his early writing. As a literary critic, Rossetti finds that Ruskin did “great service” to Dante, but his service to Wordsworth was “more transitory.”

Mode: evaluative, critical

Rhetoric: definitive, evaluative..

Keywords: Evaluation, opinion.

Standards of judgment: personal knowledge of Ruskin and art, and the former's effect on the latter.

Writing technique/tone: brief, to-the-point, qualified but clear and firm.

References: Duke of Wellington, Tintoret, Dante, Wordsworth.

Notable/Quotable: "As to his express criticisms, I think he often went astray . . ;" "In fact (as we all know) his mental processes were not always under his own control."

1909 January 23 *Athenaeum*

Topic: Notify readers of British art on exhibition and Ruskin Memorial in Venice.

Citation: Rossetti, William M. "British Art in Venice." *Athenaeum* (1909): 110. Web. 21 September 2011.

Rossetti announces a major exhibition of British painters in Venice in a dedicated exhibition, in a location named to honor Ruskin. He urges support for the Venetian Municipality sponsoring the exhibition. Rossetti lists many British painters—prominently featuring PRB aligned artists first—who have also exhibited in Italy.

Mode: journalist, critic.

Rhetoric: definitive.

Keywords: British art exhibition, Venice, Ruskin Building.

Standards of judgment: fact.

References: Prof. Fradeletto, John Ruskin, Alma-Tadema, Sir Edward Burne-Jones, Hunt, Sir Frederick Leighton, Sir John Everett Millais, et al.

1909 June *Bookman*

Topic: Rossetti's contribution to the group essay memorializing Swinburne.

Citation: Rossetti, William M. "Swinburne." *The Bookman* 33.213 (1908): 126. Web. 21 Sept. 2011.

One sentence sums up Rossetti's estimation of Swinburne and also comprises an apt summary of Swinburne as a poet: "In thought Swinburne was naturally a rebel, an insurgent, disdainful of conventions and compromises; but his disdain of these was balanced by an enthusiastic affection and reverence for what he acknowledged as noble and exalted." Rossetti praises Swinburne's masterful lyricism and intensity in verse.

He provides a brief sketch of Swinburne's activist years and his quieter later years, claiming the close personal relationship of over fifty years, a fact confided in him after Swinburne's death by George Frederick Watts, which Rossetti acknowledged saying "I felt sure of it beforehand" (*Letters* 666).

Rossetti urges some creditable biographer to take on the worthy task of writing a biography of Swinburne.

Mode: epideictic, historian.

Rhetoric: definitive.

Keywords: memorializing, noting, honoring.

Standards of judgment: history, achievement.

Rhetoric/tone: epideictic, encomium.

References: Swinburne.

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Appendix 2: Current Scholarship on William Rossetti's Criticism

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Appendix 3: Charts

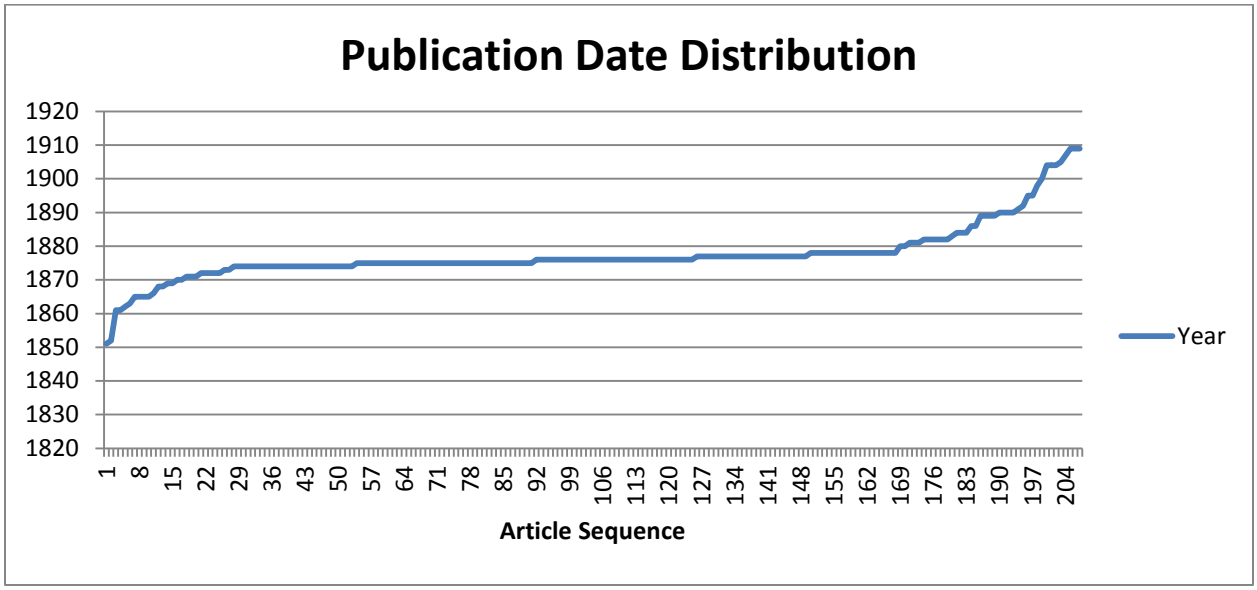

Figure 1: Publication Date Distribution

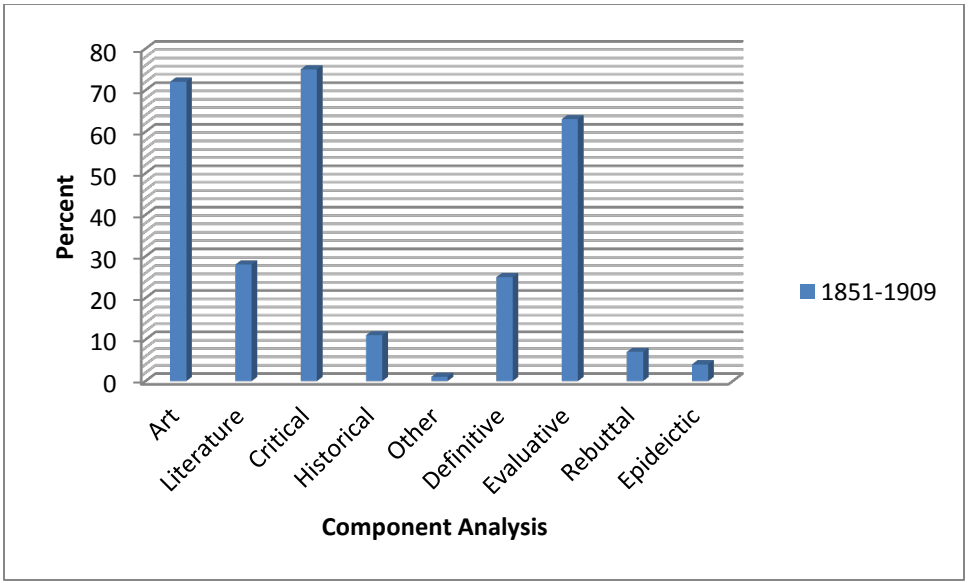

Figure 2: Component Analysis

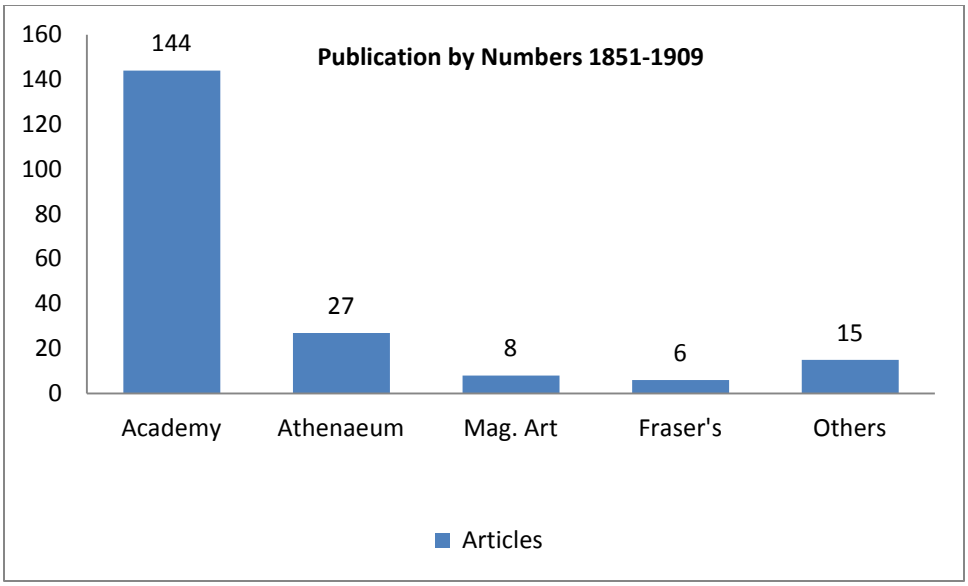

Figure 3: Publication by Numbers 1851-1909

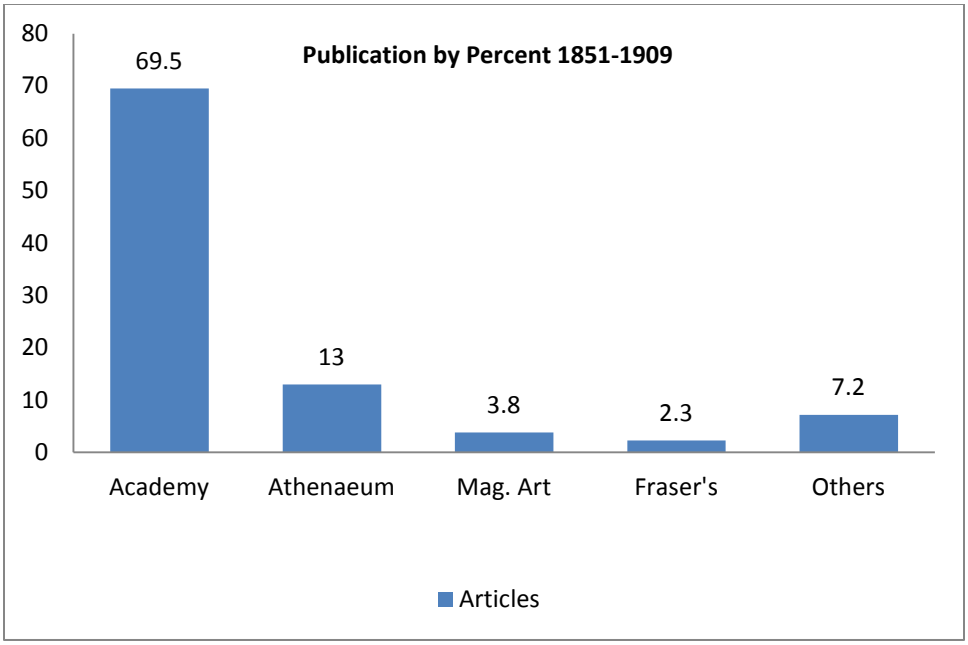

Figure 4: Publication by Percent 1851-1909

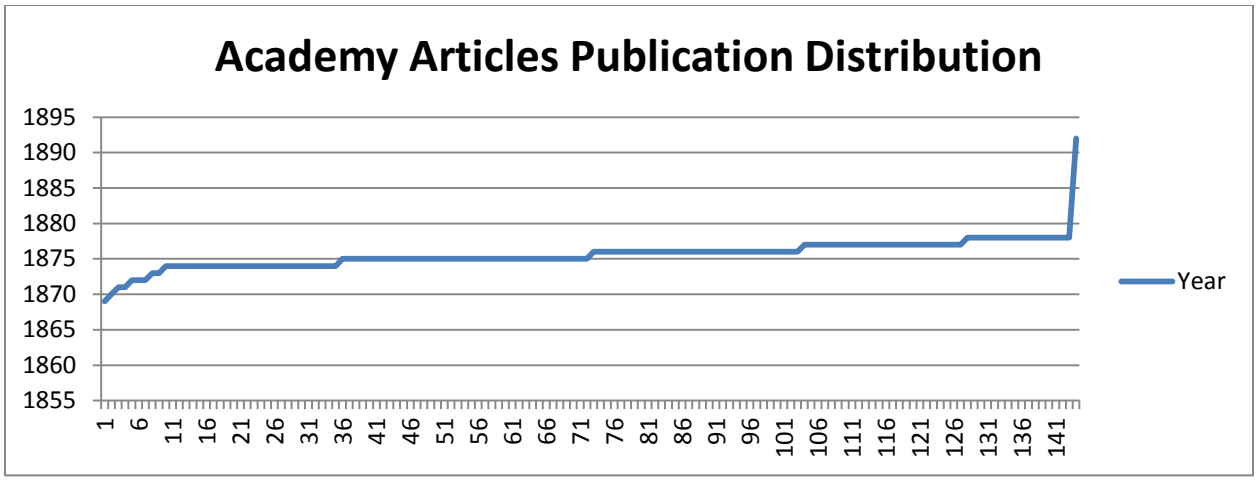

Figure 5: Academy Articles Publication Distribution

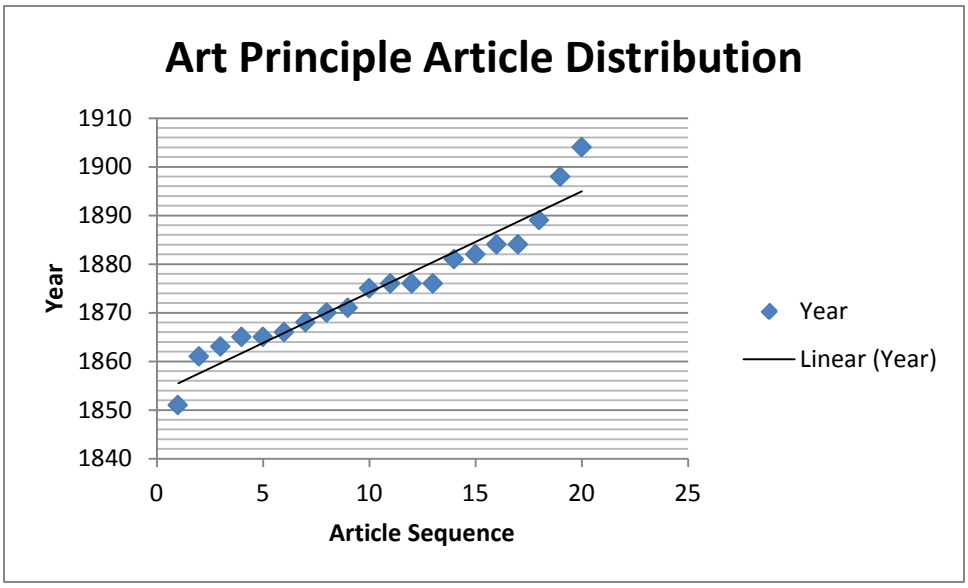

Figure 6: Art Principle Article Distribution

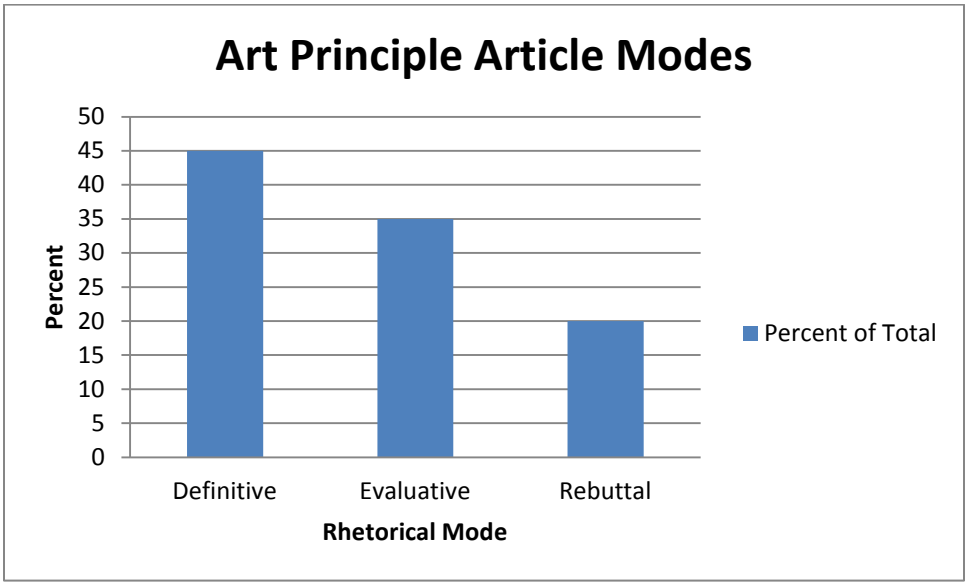

Figure 7: Art principle Rhetorical Mode

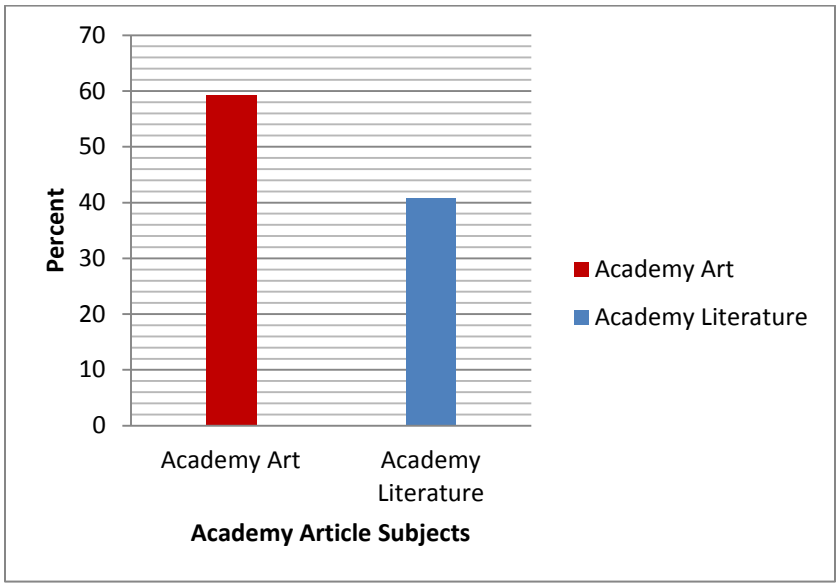

Figure 8: *Academy* Articles Subject Distribution.

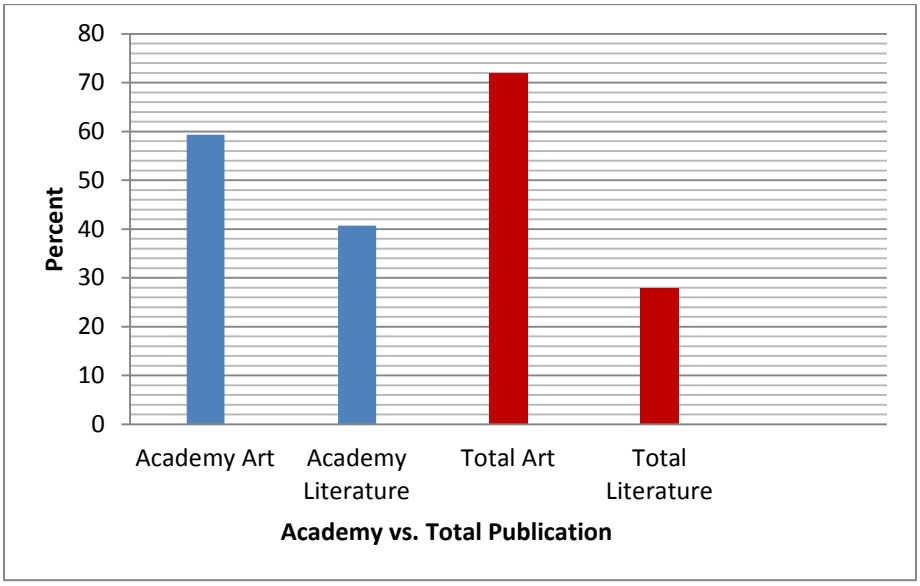

Figure 9: *Academy* vs. Total Publication

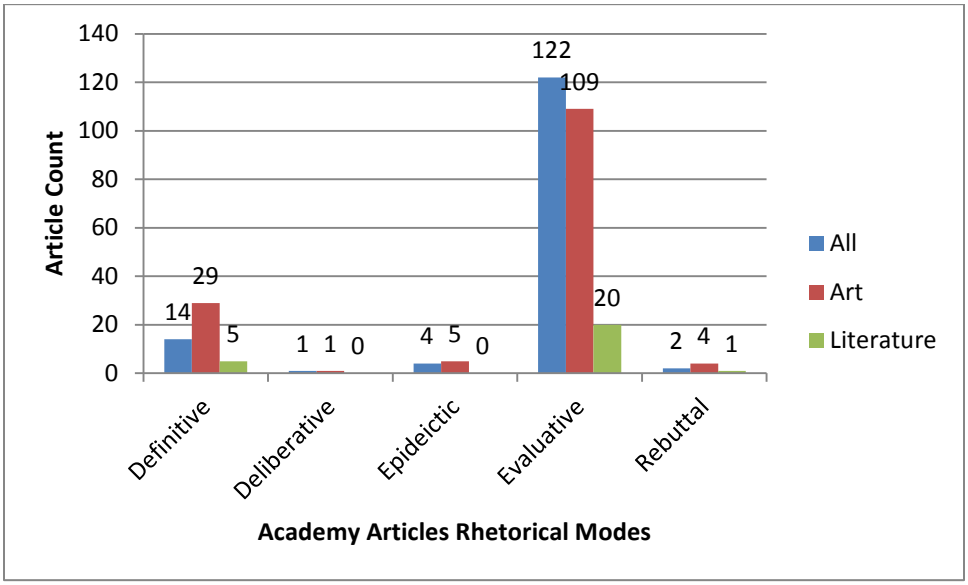

Figure 10: *Academy* Articles Rhetorical Modes.

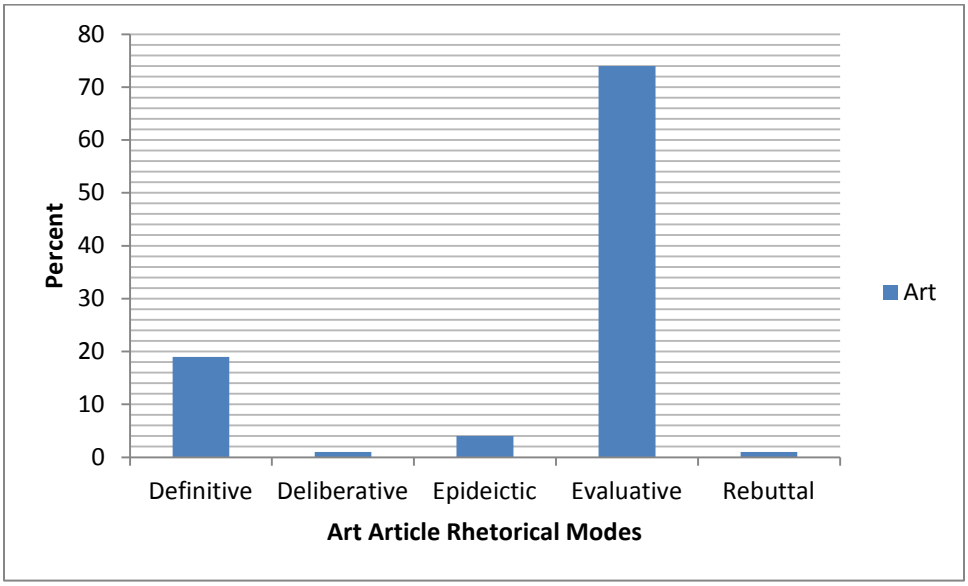

Figure 11: Art Article Rhetorical Modes.

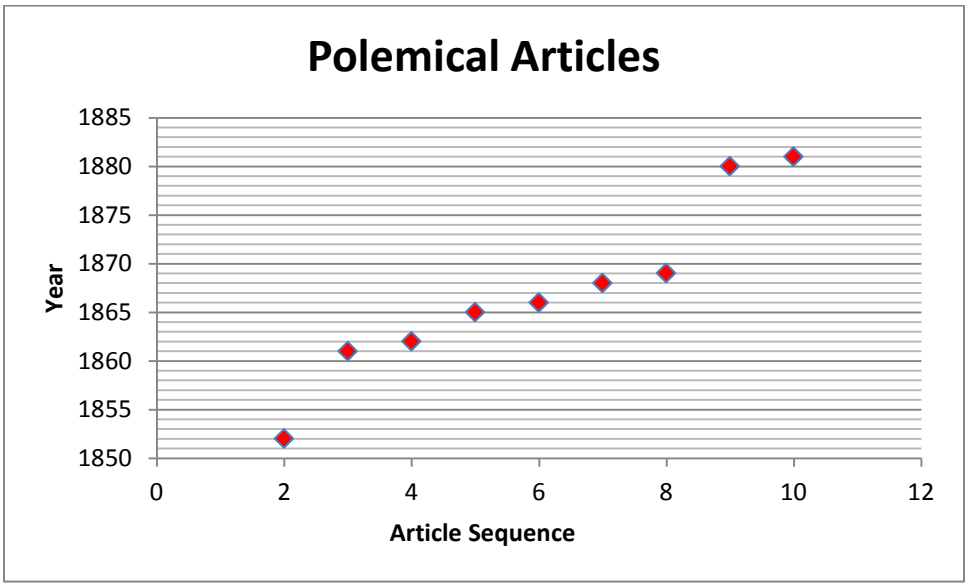

Figure 12: Polemical Article Sequence

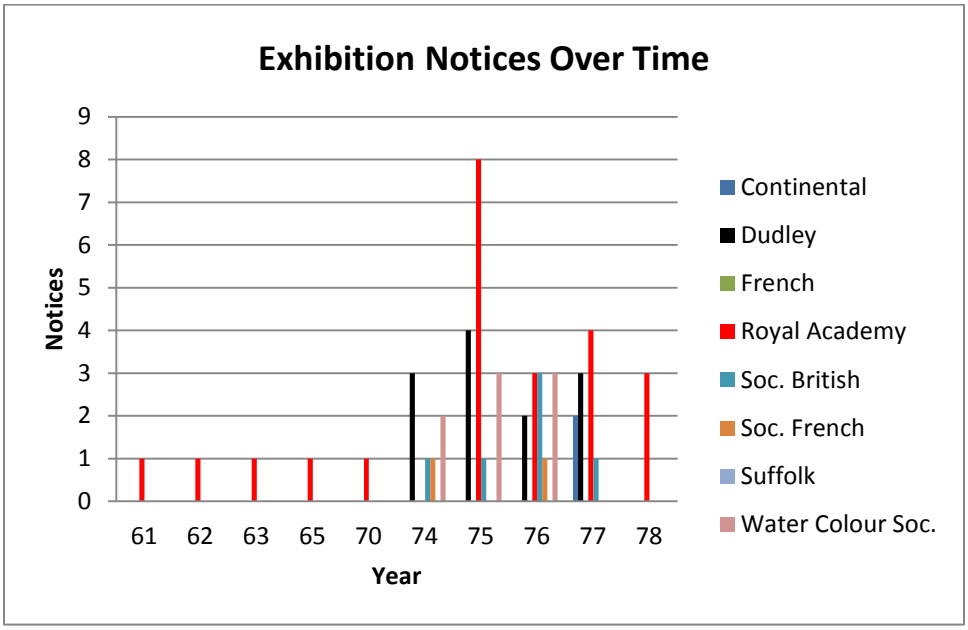

Figure 13: Exhibition Notices Over Time

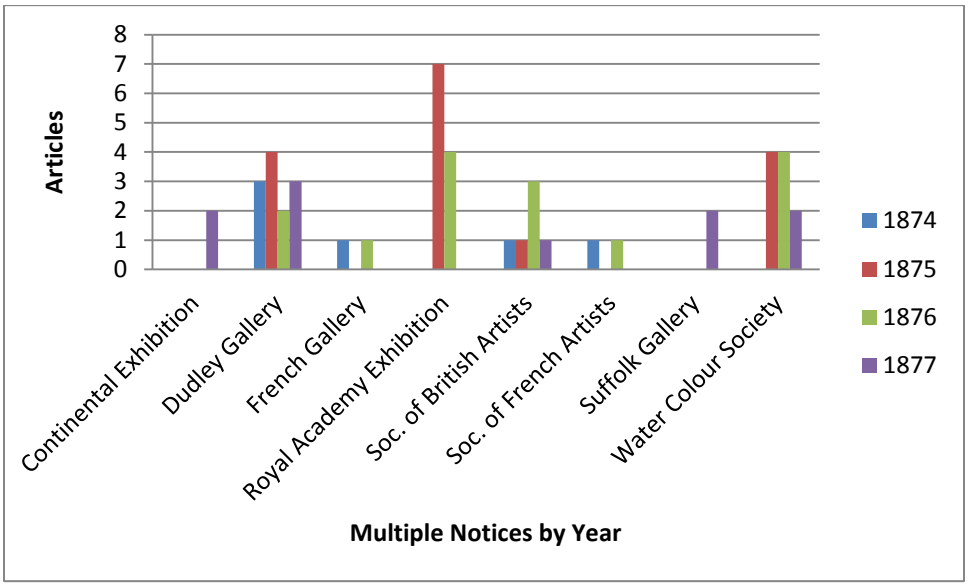

Figure 14: Multiple Notices by Year.

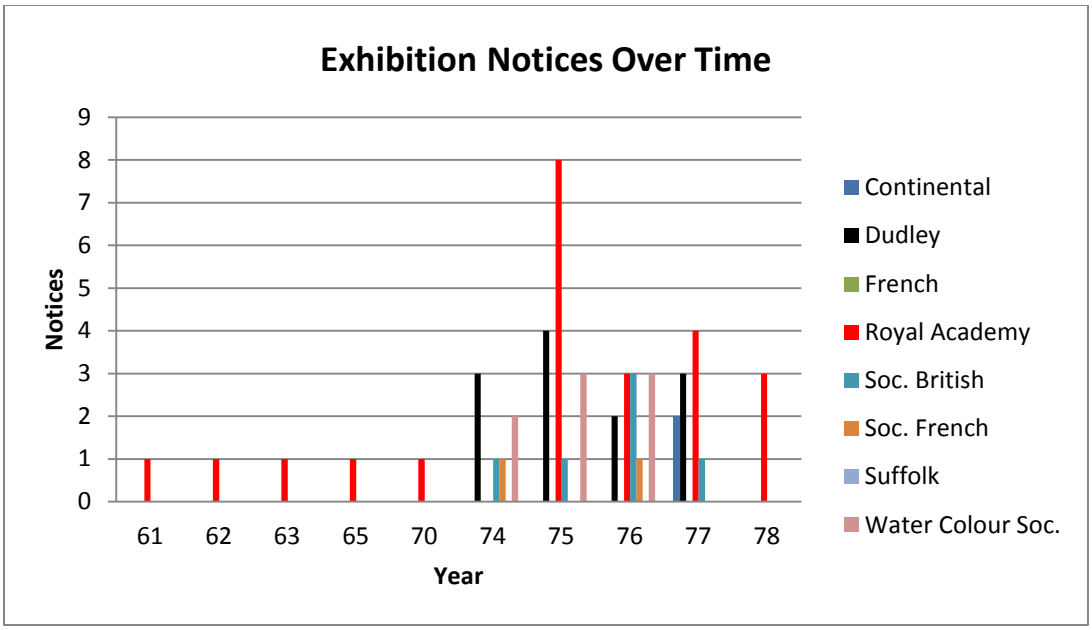

Figure 13: Exhibition Notices Over Time

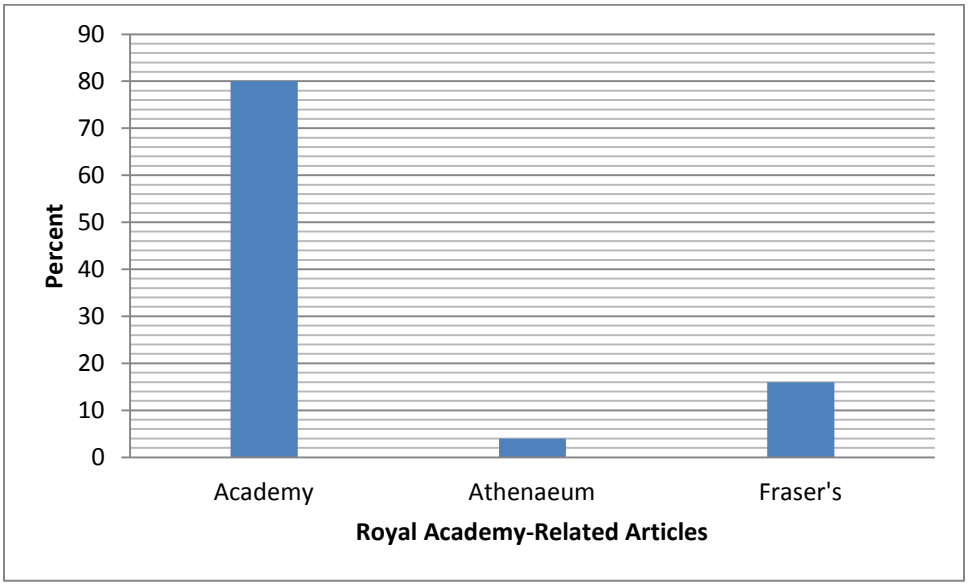

Figure 14: Royal Academy-Related Notices

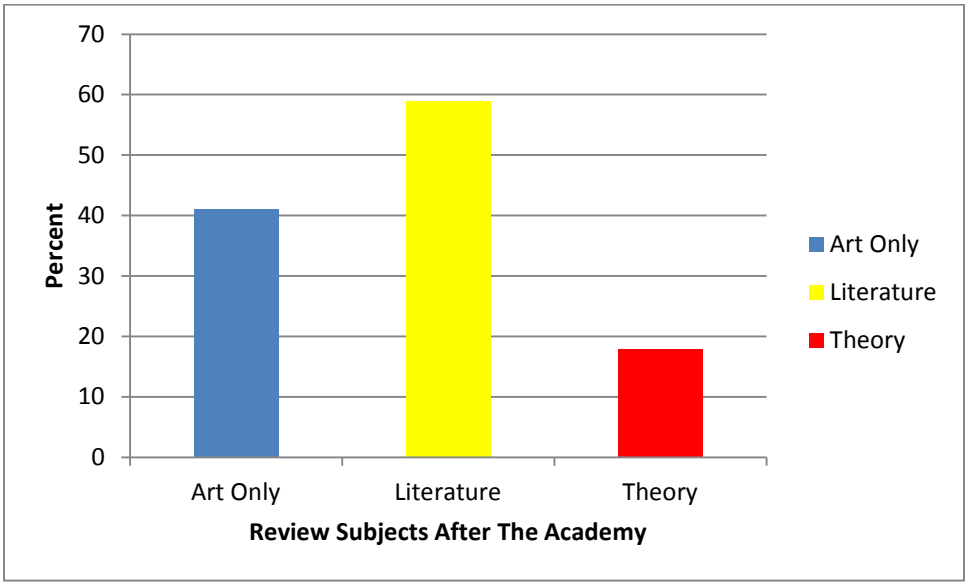

Figure 15: Review Subjects After *Academy*

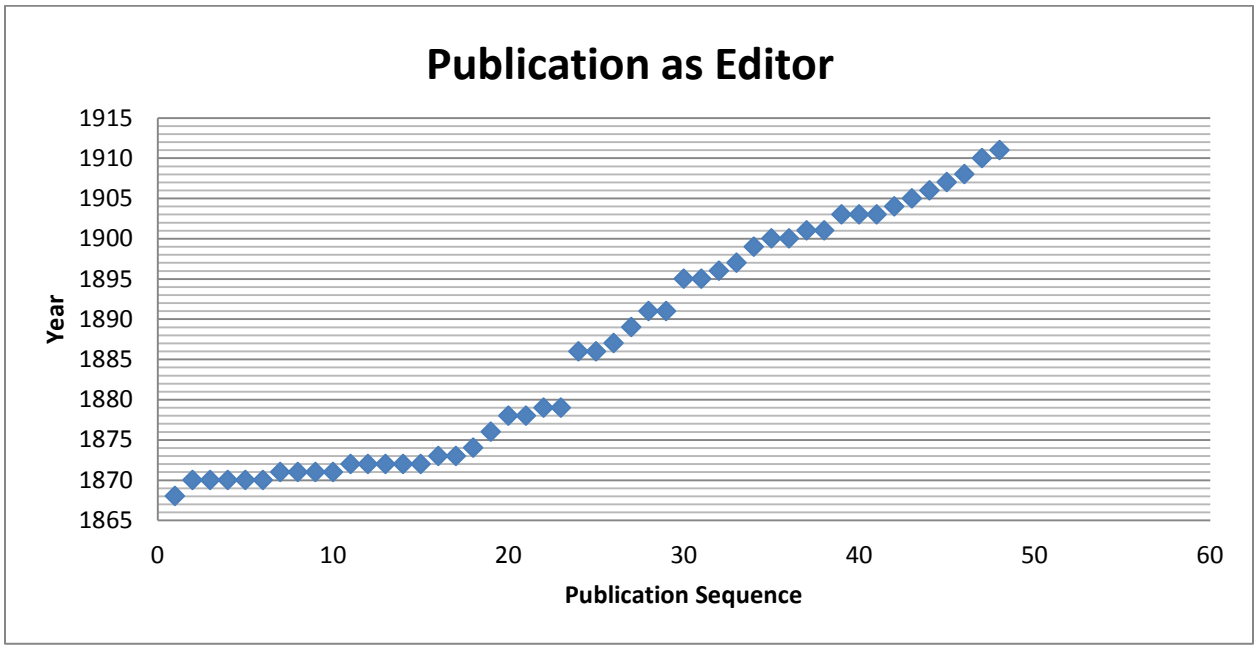

Figure 16: Publication as Editor

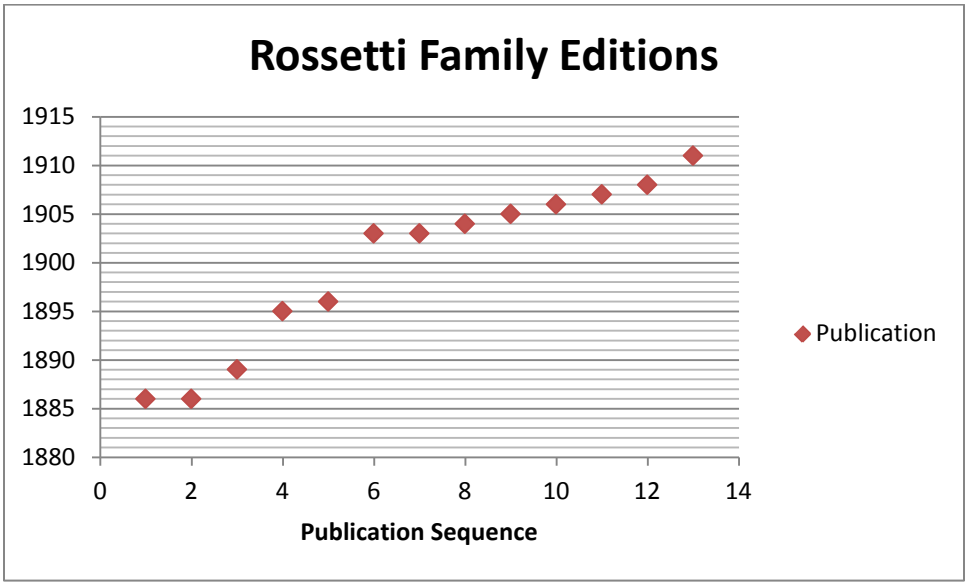

Figure 17: Rossetti Family Editions

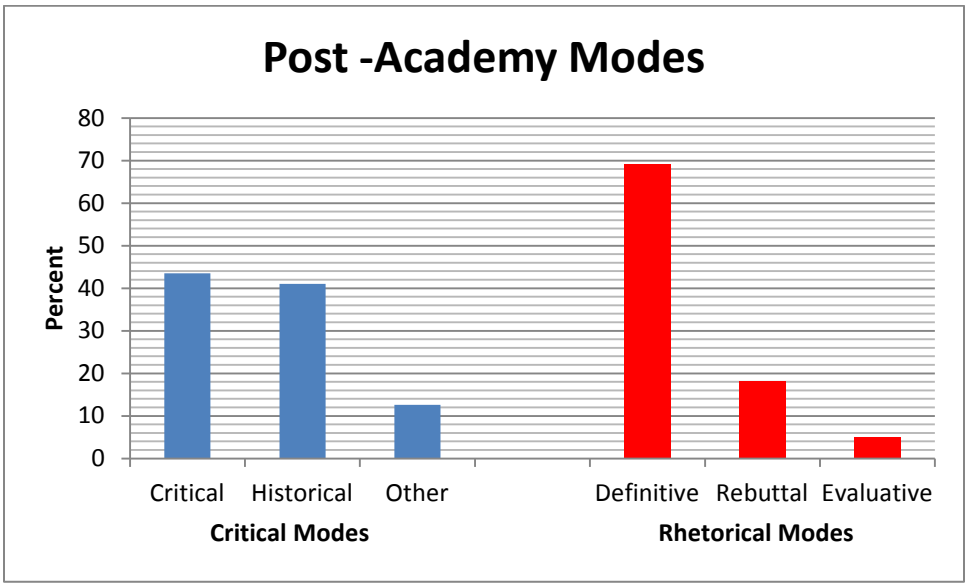

Figure 18: Post *Academy* Modes

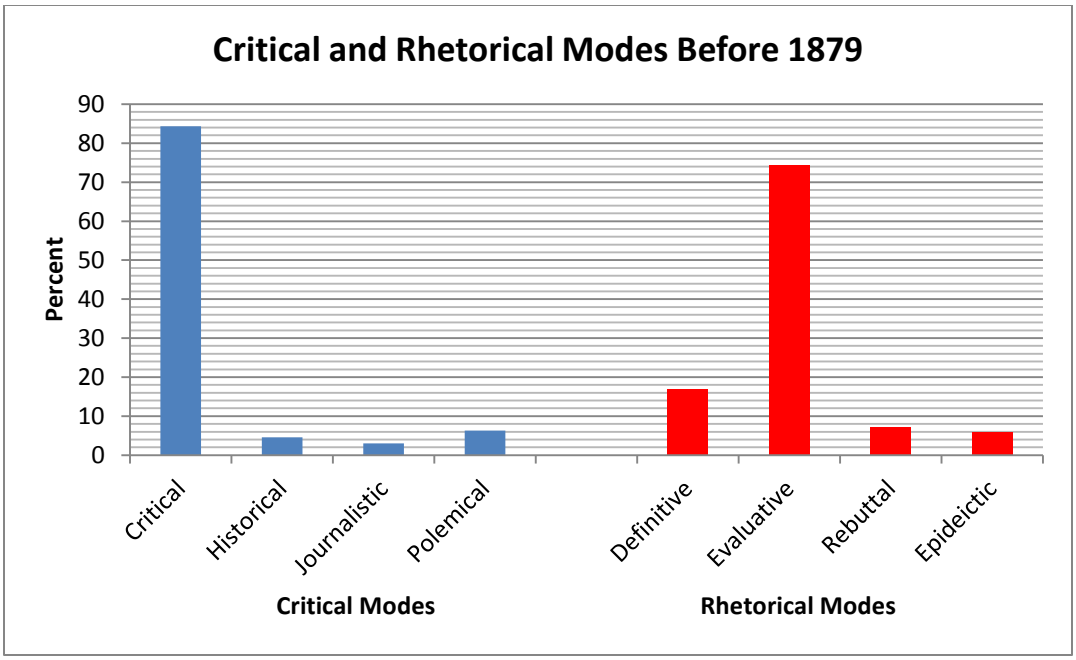

Figure 19: Critical and Rhetorical Modes Before 1879

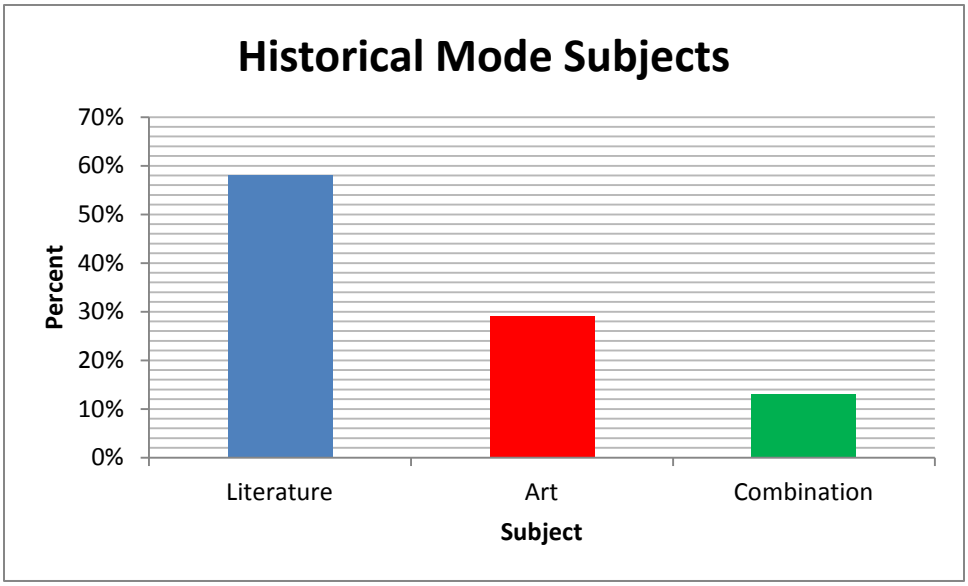

Figure 20: Historical Mode Subjects

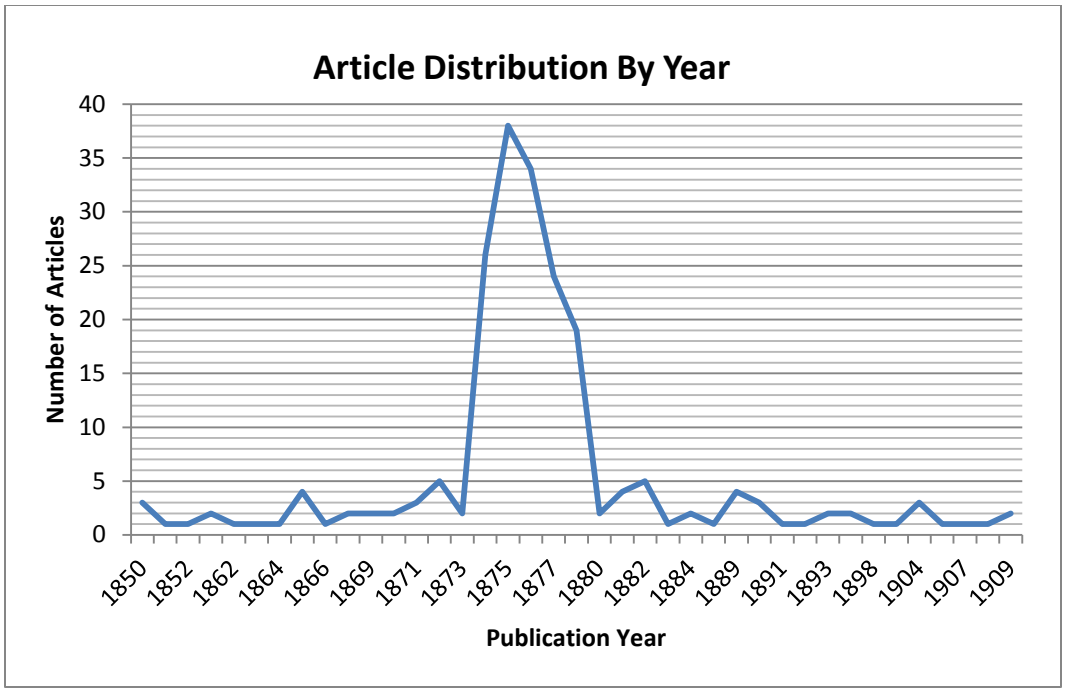

Figure 21: Article Distribution by Year

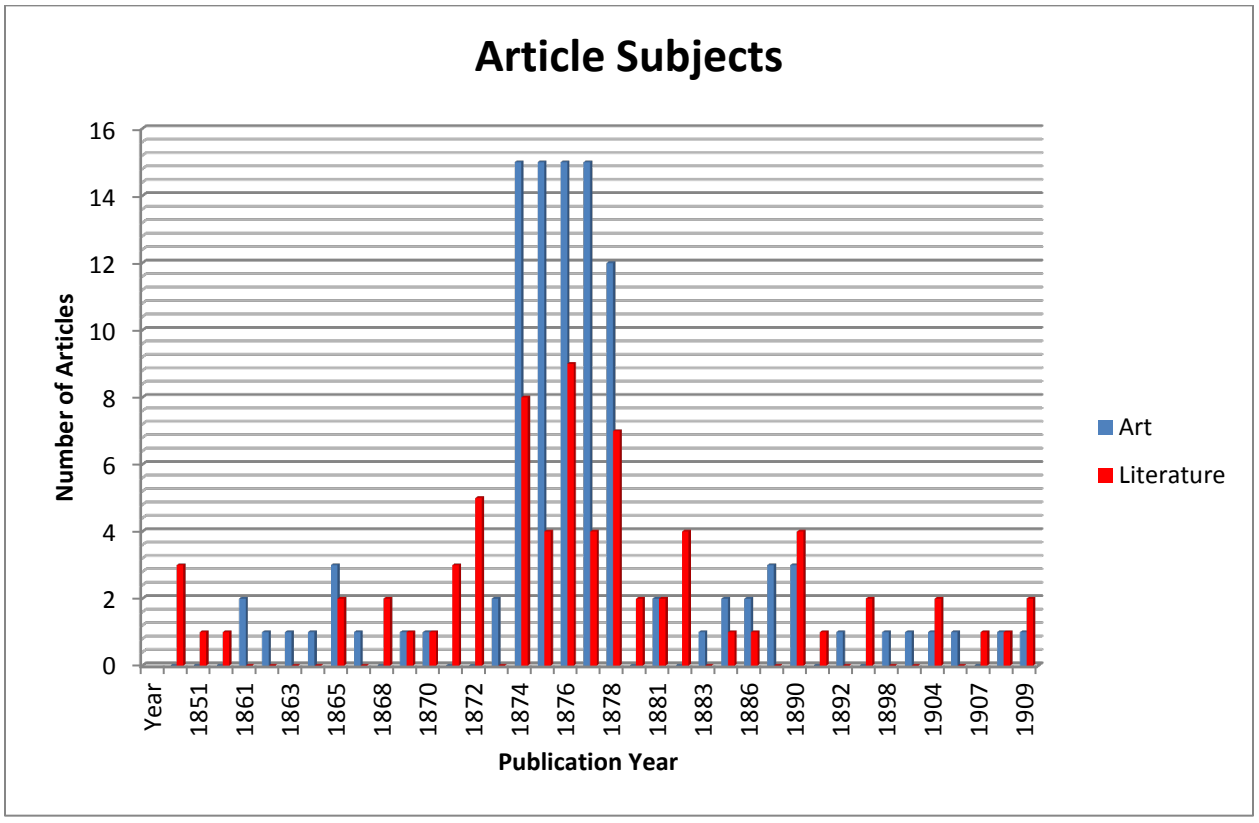

Figure 22: Art Subjects

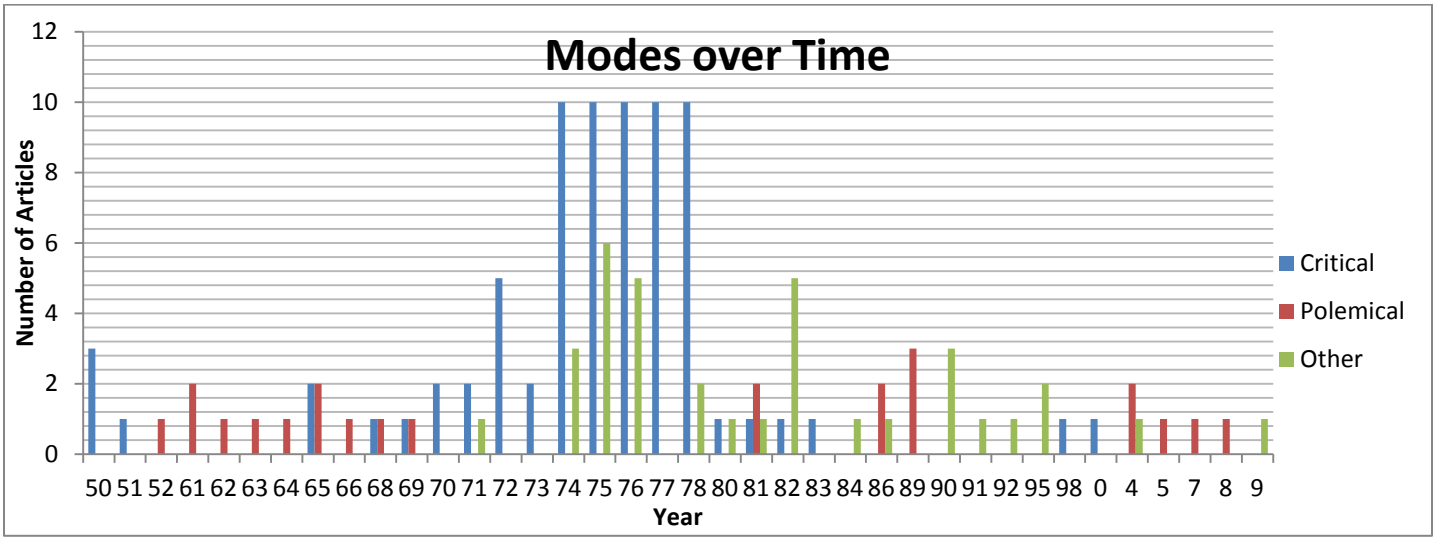

Figure 23: Modes Over Time

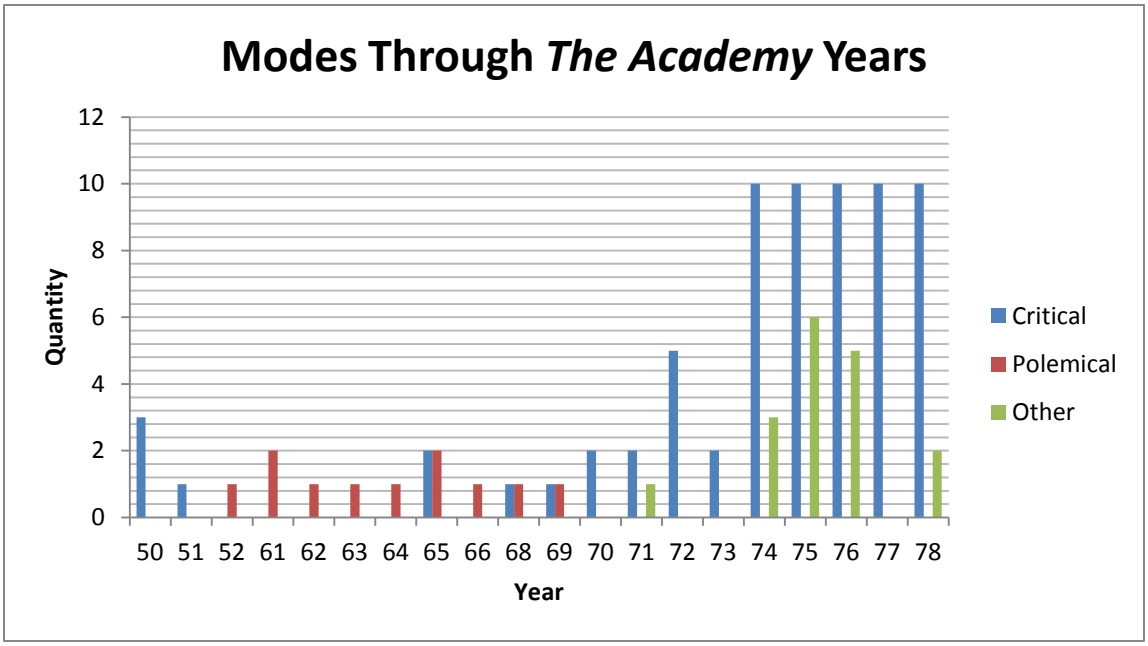

Figure 24: Modes Through *Academy* Years

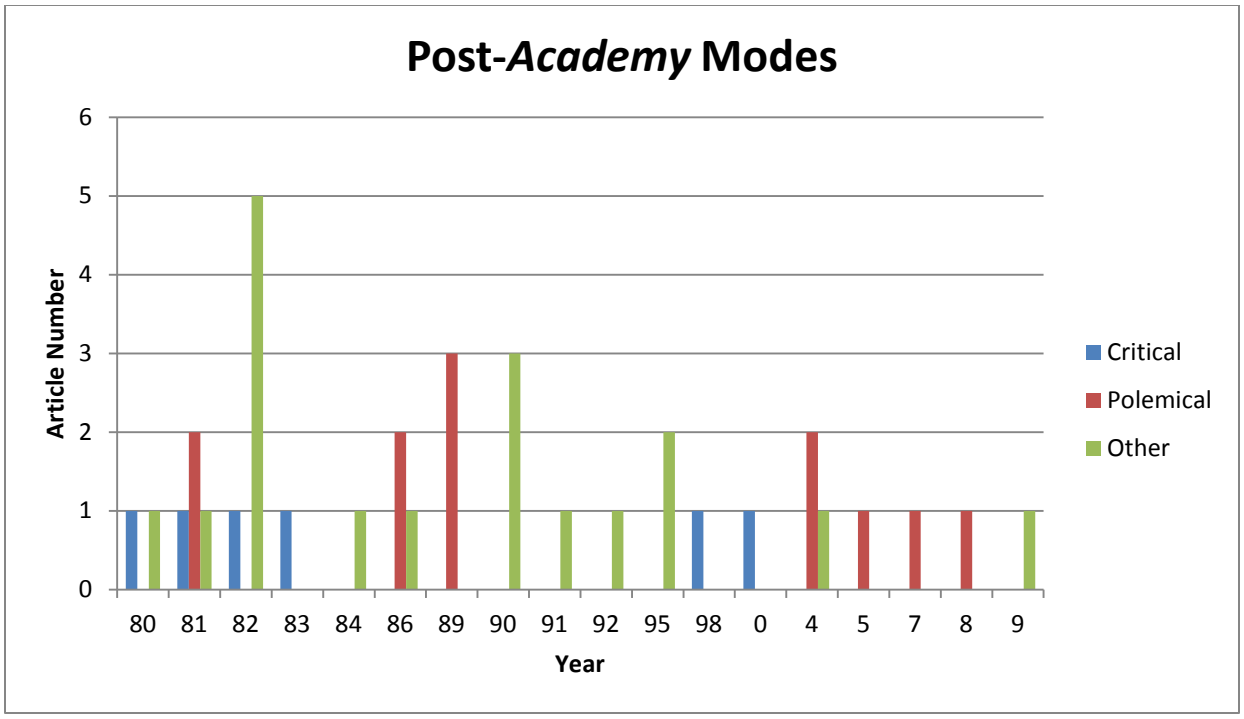

Figure 25: Post-*Academy* Modes

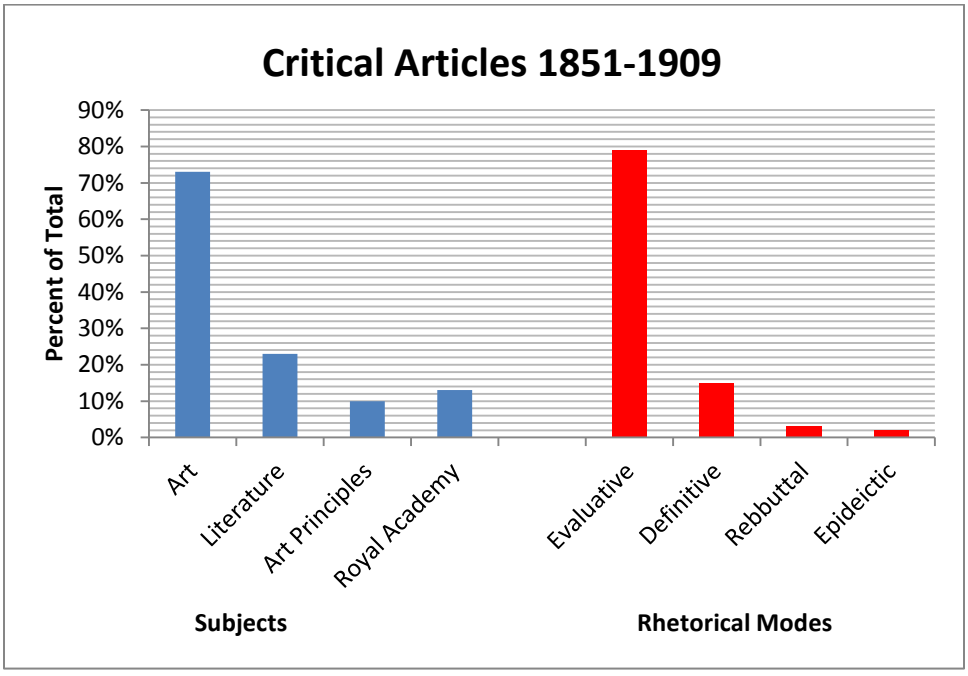

Figure 26: Critical Articles 1851-1909

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VITA

Personal	Christopher Lee Manno
Background	Born May 24, 1955
Education	Bachelor of Arts, English, Virginia Military Institute 1977
	Master of Arts, Management, Central Michigan University 1981
Experience	Research Assistant, Texas Christian University, 2012-2013
	Adjunct Instructor, Embry-Riddle University, 2007-8
	Teaching Assistantship, Texas Christian University, 2005-6
	Adjunct Instructor, Texas Christian University, 2002-2006
Membership	Research Society for Victorian Periodicals, 2012-2013
Other Work	Airline captain, Boeing 737, American Airlines, 1991-present
	Airline pilot, DC-10, MD-80, American Airlines, 1985-1991
	USAF pilot and officer, 1978-1985

ABSTRACT

WILLIAM MICHAEL ROSSETTI AS CRITIC: A DIGITAL ARCHIVAL ANALYSIS

By Christopher Lee Manno, Ph.D., 2013

Department of English

Texas Christian University

Dissertation Advisor: Linda K. Hughes, Addie Levy Professor of English

Karen Steele, Professor and Chair of the Department

Anne Frey, Associate Professor of English

William Meier, Assistant Professor of History

Thomas W. Davis, Emeritus Professor of History

This dissertation examines 211 critical articles published by William Michael Rossetti in multiple Victorian periodicals over fifty years spanning 1848 to 1909. Innovative new digital technology is employed to sort qualitative and quantitative attributes of each article and construct a fine-grained comparative analysis of Rossetti's critical intent, strategy and effect as a critic, historian and founding member of the Pre-Raphaelite Brotherhood.

The dissertation includes a searchable digital archive of the collected annotations with citations for all 211 articles, supported with hyperlinked and embedded cross-references to Rossetti's two memoirs and his collected letters. The results of the study are comprised in both textual analysis and multiple graphic charts offering a close-up, detailed and supported examination of Rossetti, his periodical criticism, his interaction with the periodic press and other critics, as well as with some of the major figures of Victorian aestheticism.