

"This Hateful Letter-Writing": Selected Correspondence of Sir Edward Burne-Jones in the Huntington Library

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# “This hateful letter-writing”: Selected Correspondence of Sir Edward Burne-Jones in the Huntington Library

by Jane A. Munro

Despite his avowed loathing of written communication,<sup>1</sup> Burne-Jones was one of the most prolific—and pithy—correspondents of the Pre-Raphaelite circle. The Huntington Library has a small but fascinating collection of letters from Burne-Jones to a dozen different correspondents, the most important of which, to Ford Madox Brown (1821-1893), Harry Quilter (1851-1907), and Henry Holiday (1839-1927), provide the focus of this article. The letters span approximately three decades of Burne-Jones’s career, from his early involvement in Pre-Raphaelite circles in the late 1850s to the late 1880s, when, as an established painter, he exhibited at London’s most avant-garde galleries. Apart from his business-like letters to Quilter, most are written in the casual, often teasing, style he adopted with his intimates, and the youthful letters to Brown are liberally illustrated with amusing self-caricatures. Inevitably, family matters and his own consistently fragile state of health occupy a fair proportion of his attention; but these letters also raise a number of important issues relating to his artistic production throughout the period, his views on painting technique, and his cynical assessment of the whims of contemporary taste.

With one exception, the letters to Ford Madox Brown date from the early part of his career, c. 1857 to c. 1870. Their provenance is uncertain, but an old catalogue annotation suggests that they were acquired from the bibliophile and collector William Keeney Bixby (1857-1931), from whom Henry Huntington bought a large number of manuscripts at sales held in 1916 and 1918. Certainly the letters were known to Georgiana,

Lady Burne-Jones, who quoted extracts from six of the Huntington letters in the biography of her late husband, *Memorials of Sir Edward Burne-Jones*, first published in 1904:<sup>2</sup> how they came to enter Bixby's collection before her death in 1920 is unknown.

Burne-Jones was introduced to Brown by Dante Gabriel Rossetti in the fall of 1856, shortly after he came down from Oxford with William Morris. The close friendship which subsequently developed between the two men is evident from these letters, as is Burne-Jones's dependence on the older artist's more astute business sense and greater practical experience when he needed advice on matters concerning the framing and pricing of his pictures. In sharp contrast to the endearments of the early letters is the more formal tone of the latest letter in the group (HM 12213), written in September 1885, which appears to be a first cautious attempt at reconciliation following a rift in their relationship in the mid-1870s. The cause of their estrangement is unclear. Brown was certainly dissatisfied with the financial arrangements following the dissolution of Morris, Marshall, Faulkner & Co. in 1875,<sup>3</sup> and may have resented the role played by Ruskin in Burne-Jones's rise to fame.<sup>4</sup> The tragic death of Brown's nineteen-year-old son Oliver in 1874 can only have pointed any sense of injustice. For his part, Burne-Jones may have been suspicious of Brown's continuing friendship with Charles Howell, for a time John Ruskin's secretary, who in 1869 had betrayed a confidence regarding his affair with Maria Zambaco.<sup>5</sup> Despite these polite overtures, their earlier closeness was never resumed, and on the occasion of Brown's death in 1893, Burne-Jones regretted the passing of both his friend, and their friendship: "Little was his luck in the world—less wonderful men have been famous. At first he was very kind to me, then he wasn't. I know no more why than you—perhaps chatterers came between. He knew no middle way between loving and hating, and I ought to understand that. . . . For the first three or four years he was a great part of my life; and I could have done very well for that mood never to have passed away."<sup>6</sup>

Burne-Jones's friendship with Henry Holiday dates from the early 1860s, when they were introduced by their mutual friends Simeon Solomon and John Ruskin. In 1862, Holiday took over Burne-Jones's position as stained-glass designer for the firm of James Powell & Sons in Whitefriars, and rapidly established a position at the end of the nineteenth century as a leading designer, receiving important commissions in Britain and America. For much of his career, he also exhibited independent paintings at the Royal Academy, and in 1878 began his first sculpture, *Sleep*, under the conviction that any decorative artist worthy of the name "ought to be a master of all forms of plastic art."<sup>7</sup> The letters reproduced here contain several references to Holiday's wife Catherine (Kate), who from the early 1870s produced a number of skillful embroideries

after designs by William Morris. Both Jones and Morris professed an unqualified admiration for Catherine Holiday's talents as an embroiderer: for Burne-Jones she was the "reviver of the lost art,"<sup>8</sup> and, according to Holiday, her gift of an embroidered portière in 1879 (see HM 32356) elicited from Burne-Jones a week-long torrent of praise.<sup>9</sup> Of particular interest is Burne-Jones's letter concerning his painting *The Depths of the Sea* (1886;<sup>10</sup> HM 32369), his first and only submission to the Royal Academy after being elected an Associate Royal Academician in 1885.<sup>11</sup> That it had superficial thematic similarities with Holiday's painting of *The Rhine Maidens* (1879), inspired by Wagner's opera *Das Rheingold*, which had premiered in Bayreuth in 1869,<sup>12</sup> is confirmed by his request to borrow the fish tank and sculpted rocks which Holiday used to achieve naturalistic underwater effects: *Gesamt*—or rather *Gemein*—*kunstwerk* of the most literal kind. The letter, written in January 1886, only weeks before the exhibition was due to open, suggests the relaxed, even cynical spirit with which he executed his first Academy painting: "I think a picture all black water with something indefinite floating in it would not take long. it would be 'suggestive' & people like that."

One of the critics most strongly opposed to Burne-Jones's dream-like, "suggestive" style of the 1880s was Harry Quilter, best remembered as the editor of the short-lived *Universal Review* (1888-90) and arch-enemy of Whistler. Quilter's personal relations with Burne-Jones appear to have been cordial, but his opinion of his art was more ambiguous. The Huntington correspondence shows that around 1879 Quilter was negotiating the purchase of one of Burne-Jones's paintings and visiting him in his studio in Fulham to draw from the life.<sup>13</sup> In 1886, after some agonizing, Burne-Jones provided Quilter with a glowing testimonial in support of his candidacy for the Slade Professorship at Cambridge, expressing admiration for the "candour, integrity & judgement" of Quilter's criticism. Only one article, he wrote, had ever irked him:<sup>14</sup> presumably that which appeared in *Macmillan's Magazine* in December 1880, in which Quilter had described him as a second-division, and by implication second-rate, Pre-Raphaelite, who had distorted the high-minded beliefs of the original members of the Brotherhood in favor of a "dreary new gospel of intensity."<sup>15</sup> Quilter held no brief for the creed of aestheticism. His numerous contretemps with Whistler are well documented,<sup>16</sup> and it was precisely the morally vacuous style of Burne-Jones's later paintings which earned his disfavor. While he could not but acknowledge the beauty of Burne-Jones's art, and admire the fertility of the imagination which had produced it, he found his pictures "unwholesome," and the beings which peopled them "apt to be epicene";<sup>17</sup> in short, it was an art which was neither "pure [nor] . . . ennobling. . . [I]ts scent hangs heavy on the moral air as the scent of tuberose in a heated

room; the involution of its fancies is morbid and artificial as the twisted robes and strained attitudes of the characters in the pictures."<sup>18</sup> Possibly in preparation for the collection of essays in which this criticism appears, Quilter wrote to Burne-Jones with a series of detailed questions on painting technique. His original letter does not appear to have survived, but Burne-Jones's response, hastily scribbled while he stood on a windy railway station platform at Clapham Junction, provides us with one of his most considered statements on his working methods: an appropriately casual resumé of a life's work for one who expressed an "inmost dislike"<sup>19</sup> of teaching painting by writ.

The transcriptions are listed here in putative chronological order and suggested dates for the letters are given in square brackets. In all cases the spelling and punctuation are Burne-Jones's.

#### N O T E S

I am grateful to John Christian for discussing these letters with me. This article has benefited greatly from his enthusiastic support and invaluable advice.

1. The quotation in the title comes from A.L.S. to Ford Madox Brown, HM 12205, c. 1858.
2. HM 12196, HM 12197, HM 12200, HM 12205, HM 12206, HM 12212. See Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, 2 vols. (London, 1904); referred to as *Memorials* in letters following.
3. See Martin Harrison and Bill Waters, *Burne-Jones* (London, 1973), 116.
4. See Teresa Newman and Ray Watkinson, *Ford Madox Brown* (London, 1991), 157.
5. Newman and Watkinson, *Ford Madox Brown*, 157.
6. A. W. Baldwin, *The Macdonald Sisters* (London, 1960), 151.
7. Henry Holiday, *Reminiscences of a Lifetime* (London, 1914), 261.
8. HM 32357.
9. Holiday, *Reminiscences*, 226.
10. A copy of the painting in gouache, dated 1887, is in the Fogg Art Gallery, Cambridge, Mass.
11. Burne-Jones's name was proposed without his knowledge. He resigned from the Academy in 1893.
12. The first performance in London was in 1882.
13. HM 32299. Quilter was himself a practicing artist. After graduating with a law degree from Cambridge, he studied at the Slade School of Art and in the studio of Victor van Hove (1825-91) in Bruges.

14. HM 32302.
15. Quoted by Lona Mosk Parker, "William Michael Rossetti and the Quilter Controversy: 'The Gospel of Intensity'," *Victorian Studies*, 7 (1963): 172.
16. See, for example, James Laver, *Whistler*, 2d ed. (London, 1980), 166, 175, and 177.
17. Harry Quilter, *Preferences in Art, Life, and Literature* (London, 1892), 77.
18. Quilter, *Preferences*, 78.
19. Georgiana Burne-Jones, *Memorials*, 1:192.

### LETTERS TO FORD MADOX BROWN (1821-1893)

HM 12206  
n.d. [1857-58]

R<sup>d</sup>. Lion Square.  
Monday.

My dear Bruno.

Come to night and see the chair,<sup>1</sup> there's a dear old fellow. such a chair !!!!!  
Gabriel<sup>2</sup> and Top<sup>3</sup> hook it to-morrow, so do come. Hughes<sup>4</sup> will come, and a  
stunner or two to make melody.<sup>5</sup>

& squalor

Come soon, there's a nice old chap — victuals / at all hours, but come at 6.

Yours very affect<sup>l</sup>y.  
Ned.

*Memorials*, 1:176

HM 12198  
n.d. [1857-61]

Dear old Bruno

Dont call me ruffian for not sending anything yesterday — I haven't those  
beastly things nearly finished, and they are quite wet.<sup>6</sup> I quite thought they  
would be ready to send — but I have been hindered from working at them as I  
wanted.

I couldnt risk a Saturday because it rained and I had a villainous sore throat —  
but to night I shall be there. Is it to-night at seven — I just forget — will you send  
me a line if it isnt to-night at 7.

Yours very affect<sup>l</sup>y  
Ned Jones

HM 12197  
 at little Hughes',<sup>7</sup>  
 23 King St. Maidstone, n.d. [1858]

Dear old fellow,

So sorry we missed yesterday — I had no idea you would be out in the morn or I should have timed the little space I had differently — I wanted to see you frightfully. however I shall certainly be back at the end of the week for I shall only stay just to do a little to my Damozel<sup>8</sup> and finish a pen & ink draw.<sup>8</sup> — the orchard I have for good and sound reasons abandonned — so we shall very soon have a nice talk.

By the bye, I must tell Gabriel about our plan,<sup>9</sup> for he has been pressing me to join him at Bl:friars<sup>10</sup> and I cannot refuse except for the actual reason — all this when I return. God bless you, old fellow, how good you are to my stunner<sup>11</sup> — she does little else but talk about it. there never was anyone in all this blessed world as unselfish as you.

About the house<sup>12</sup> — the quantity of rooms, or absence of quantity seems the obstacle. Hughes says he wants 5 at least — I should want two — so there ought to be 15 or 16 — oughtn't there? but it sounded so fair to read that I felt rather hopeful about it.

I shall rush up to see you the moment I get back.

Hughes is very enthusiastic about our design, so it will keep hot wont it?

Yours very affectionly  
 Old Ned

*Memorials*, 1:176

HM 12205  
 2 Amhurst Place  
 Fant Fields  
 Maidstone, n.d [1858]

De-e-ear old Brown.

Have a card to see a house — 20 rooms — 2 acres ground — rent G<sup>s</sup>. 100 !!! situation, Kensington Close by Kensington Square—what do you think? Could you go & see it. Hughes would be ready to join at any time.

I am so sorry to hear Mrs Brown continues so unwell, write & tell me how she is if you have a minute to spare for this hateful letter writing.

Goodbye — I send you lots of love  
 Yours very affectly.  
Ned

Little Huze<sup>13</sup> sends his love, t'aint worth having, but as he is looking over me I must send it.

*Memorials*, 1:175

HM 12195  
n.d. [c. 1858]

Dear old Brown,

Your note has thrown me into convulsions of remorse — that queer Plint<sup>14</sup> sent me [scored out] three little cheques for £3.4.9<sup>3</sup>/<sub>4</sub> and sums like that which all day long I tried to change in the city, and had finally to give up, and send back to him — he may be prompt and return it in another form tomorrow mor<sup>g</sup>. if so I will post off in the even<sup>g</sup>. to you and repay. Will you write me a line by the early post and tell me if you are in immediate need of tin, and if Plint fails me I'll go off to Gabriel upon whom I have a little claim and borrow for a day or two: be sure anyhow of seeing me at night: I find those Oxford people<sup>15</sup> made my tin payable at Manchester and I was laughed to scorn at the Bank of England yesterday when I tried to draw it: I am simply penniless except that £50 in the bank at Manchester slowly moving towards me I hope and £20 that Plint has to return to-morrow or surely the next day. When it comes I can lend you some as pay back: its a fearful nuisance. When I opened y<sup>r</sup>. note I felt like a swindler: its like a catastrophe of a play at the Vic. I'll not fail to-morrow even<sup>g</sup>.

Ever yours  
Old Ned

HM 12203  
Red Lion Square, n.d. [c. 1858]<sup>16</sup>

My dear Brown,

Ruskin<sup>17</sup> has'nt [*sic*] kept his promise — he seldom does about letter-writing — one of these days another note will turn up doubtless.

Blow the dissenters — we'll begin without them, and when they cringe and supplicate piteously to be let in, we'll snap our thumbs and fingers at them — as the most foolish of propositions from Liverpool<sup>18</sup>

[*sketch, see fig. 35*]

there is our reply.

Saturday night at old Bluebeard's.<sup>19</sup> Au revoir

Kind regards to Mrs Brown — is she better? hope so, very much — I get on seedily with blow'd daub.

[*Along left-hand margin*] Good-bye. Glad when Saturday night comes for I want to look at you — dont like to take a day's holiday though.

Yours very affect<sup>l</sup>y  
Ned



HM 12210  
n.d. [c. 1858]

Dear old Brown

Nobody here to-morrow, but Val<sup>20</sup> and Ned — so come. meet us at the Rising Sun Ayre S<sup>t</sup>. Piccadilly close to Circus — we shall be in Reid's boxing rooms<sup>21</sup> by (Air?)

4 1/2 or soon after, then we can go up together to dinner — or if you prefer going straight to Kensington for dinner at 6 —

Yours  

$$\left\{ \begin{array}{l} \text{Fluff} \\ \text{Ned} \end{array} \right\} = 0$$

[Three ink blots formed into the drawing of a spider]

HM 12192  
Birmingham, n.d. [December 1858]

Dear old Brown

Gabriel tells me you've got the prize at Liverpool:<sup>22</sup> I'm jolly glad, and only wish it were 50 prizes instead, for you ought to have them all.

I'm a great beast now — knew I should be someday and it's come ablast — I've been festering and rotting and corrupting at the domestic hearth for 3 bloated weeks — I'm full of remorse and repentance. Back this week, though, for Friday night if possible (love to the Hogarth)<sup>23</sup>

Only just time to write my little congratulations which are most hearty — with a lot of love believe me. Your very affect.

NED

[sketch, see fig. 36]

Kind regards to Mrs Brown (hardly a compliment by the bye from the above)

HM 12196  
n.d. [1858-59]

Dear old Bruno

Excuse foul paper — hands all over charcoal — dont like to wash them twice in the same day. As it is the first night of the new model wont you go to the WM<sup>24</sup> — I don't want to shirk work at all, but I should much sooner you should have the entire rule of everything there — also it is the first night of a new model at Lee's<sup>25</sup> I should like to secure a place for the next fortnight — so I would come on to WM at 9 o' clock or 8 1/2 rather.

O what a filthy piece of paper. Good bye till to-night  
 Ever yours affectly  
 Ned

Memorials, 1:191

HM 12207  
n.d. [1858-60]

Wednesday night

Dear old Bruno,

What an old stunner you are — I'm awfully grateful. you are the kindest old brick that ever lived — would it do you any good for me to hammer my head hard against a brick wall seventeen times? because I'd do it. The photographer is called Mr. Jeffreys — lives at 114 Russell St. or Gt. Russell St. just out of Tottenham Ct. Rd. private door of a shop, first floor. Hughes says he is good.

Yours very affectiony  
Ned

HM 12204  
n.d. [1858-61]

Dear old Brown

So sorry I couldnt go on Monday night: I got your letter too late to go. — I shall be at my post to-morrow night: and afterwards at the Hogarth, where I shall see you.

Good bye  
Yours very affectiony  
Old Ned

[*ink blot*]

HM 12208  
n.d. [c. 1859]

Dear old Fellow

I'm so tired out — legs like 2 wooden stumps. I'll stick in to-day and be with you very early to-morrow morn<sup>g</sup>. and then I shall have something done as well as being fresh for work — I'm singularly stupid this morning.

Kid's<sup>26</sup> father has no objections, nor her employees below, so she can come as soon as you like to appoint — Mary<sup>27</sup> shall take her the first time, afterwards she can find her way herself.

Goodbye, dear old chap  
Yours very affectly  
Ned

Stanhope<sup>28</sup> is back and will be at the meeting on Thursday night.

HM 12212  
n.d. [c. 1859]

Dear old Bruno.

Excuse filthy bit of paper — it is my last, my only piece. I'll be with you on Friday by 5 o'clock before going to the W. Men<sup>29</sup> — I cant to-morrow because I draw at Lee's this week.

I've wasted a blessed fortnight now trying to design foolish virgins,<sup>30</sup> and havent made the least bit of a design yet — I'm afraid I shall have to give it up.

Till To-morrow then — Yours very affecty  
Booby Bogey Ned.

*Memorials*, 1:191

HM 12200  
n.d. [December 1859]

Dear kind old Brown.

I'm awfully obliged to you — I hope it gives you no trouble — it saved me the bother of going up to London and I'll do 70 times as much for you when you want it.

I shall be in London by New Year's day, and will see you directly. I'm sure Georgie would be glad beyond words to go and stay with you any time you asked her — its immensely kind of you and Mrs Brown — an invitation would be grabbed at by her I know — <sup>31</sup>

Tomorrow I go to Birm<sup>g</sup>. just for Christmas day,<sup>32</sup> and so back to London — Goodbye.

I am yours very affect<sup>ly</sup>  
Ned Jones

Georgie sends her love to you all

*Memorials*, 1:202

HM 12202  
n.d. [December 1859]

Dear old fat,

I'm bung'd up with Influenza — cant see out of my miserable eyes — cant go to you to-night, want to see you dreadfully too. Everyday its been getting worse to-day must be the crisis. I dont think I ought to go out tomorrow unless it is very warm — kindest regards to M<sup>rs</sup> Brown & Lucy<sup>33</sup>

Your affect  
[unsigned]  
[*sketch, see fig. 37*]

HM 12211

n.d. [December 1859]

My dear Brown,

My B<sup>n</sup>te is sold — to a gentleman named Plint of Leeds<sup>34</sup> — I still have strange to say a noble work unsold — it is the 10 virgins<sup>35</sup> which, having failed to dispose of for the nominal price of £50 I shall be happy to sell for somewhat less — indeed whatever you like to offer for it for in my name — and very much obliged I am to you — I didnt know what price to put upon it, that's the truth. I suppose pen & inks are not very saleable things<sup>36</sup> — if you would put a market price for me I should be grateful to the last degree — I speak of this great wish only because I'm not sure from your letter whether you were asked about any drawing I happen to have — but if it relates to Buondelmonte only, Plint has it (or will have it.)

Goodbye, and a merry Xmas[.] we are all concerned about Nolly<sup>37</sup> this week and the danger he will run with too much plum pudding

I see your note is dated Tuesday — I am writing the moment I get it, and it is now Thursday —

Yours very affectly  
Ned Jones

HM 12201

62 Great Russell St. ,  
 (W.C.I am afraid)<sup>38</sup> n.d. [c. 1861]

My Dear Brown

I was so seedy with cold and headache to be with you at Gabriels last night — I started but turned back — there are 2 things I wanted to ask you about very much — will you write and tell me — its such a shame to bother you but I know you will.

1<sup>st</sup>. I should like your design of the frame for my picture<sup>39</sup> — but don't you think mine ought to be all gold? about how wide should I have it? about what width shall the divisions between the subjects be? I want to order it to-day if possible — it had better be a narrowish frame dont you think? —

2. I must write to Gambart<sup>40</sup> and Mr Kershaw<sup>41</sup> — what am I to say O my complete letter-writer — you only can put it elegantly, pointedly and wisely —

I'm a nuisance to you—but if I could have these 2 things settled without having to think about them I should be so relieved, for I'm half-dead with packing and removing

Your[s] affect<sup>l</sup>y old  
 Ned

[*sketch, see fig. 38*]

PS Do I mention anything about Morris, Marshall & Co. in my letter?<sup>42</sup>

HM 12193

62 Gt. Russell St., n.d. [1864]

My dear Brown,

I'm a brute for not answering yr letter before — I mean to invade you on Tuesday but thought it very likely you might be at Tottenham keeping batchelors riot with Marshall.<sup>43</sup> Georgie<sup>44</sup> looks all right again, but is as weak as a kitten, and frightened me out of my wits on Sunday even<sup>g</sup>. so that I feel it unsafe to leave her for long<sup>45</sup> — I hope I shall see you tomorrow at the shop<sup>46</sup> — & want very much to come up to Kentish Town

Yours very affect<sup>ly</sup>.

[unsigned]

[self-portrait drawing]

HM 12209

n.d. [1864-65]

My dear Brown

I will see Pollen<sup>47</sup> at once about it — I think he must have returned to town by this, and I will do all I can in other quarters if this should fail.

Alas it has been so long since I saw you — and how to manage it without giving a day to the journey I dont know. I look forward to Top in Queen Square<sup>48</sup> as giving a kind of half way meeting house.

if anything would make me stick to work it would be this weather, but I stick to every thing else; to a friend if I shake hands with him, to my clothes (especially trousers) and to my bed — work wont get done[.] all else is well here — Pip<sup>49</sup> has reached a nolly<sup>50</sup> period of impudent defiance and I begin to think about a boarding school for him where the advantages of a home combined with Christian discipline might soften his manners. he has rather added to the heat of the summer — love to all

Yours affectly

Ned

the pink envelope is because I have no other

HM 12199

n.d [c. 1865]<sup>51</sup>

My dear Brown

We shall be delighted to come: and will bring a little sister of Georgie's who is staying with us:<sup>52</sup> the list of friends invited holds out the promise of most intense enjoyment.

Ever your affel[c]ly

[unsigned]

[sketch, see fig. 39]

HM 12194

n.d.

My dear Brown,

Let me come & have a quiet even<sup>g</sup>. tomorrow (Sunday)[.] I'm out of sorts & dull & cant face people in numbers: but I should like a quiet talk & smoke with you — & as there is no time for you to answer I will take my chance — & at the most it would only be a walk which I must take every day: I want you all to see my daubs will you come? Sunday of all days is best for me — & we lunch at 1.

Yours as ever

E. B. J.

HM 12213

Sep 13. 1885

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

My dear Brown

Your letter this moment come is a great delight to me — every word I said in my letter to Lucy<sup>53</sup> was meant from my heart: and I am glad you have written to me.

So will Morris be — we often talk of you, and never in a way you would not like to hear. Be sure if ever I go to Manchester I will be your guest — but traveling is very hateful to me<sup>54</sup> — this autumn I am promised to Birmingham for three or four days<sup>55</sup> and that is the only excursion I must make but I know you come to London from time to time. — tell me when you do next, & let us have an evening together, as nice as we can make it — you will find us all entirely unchanged and my wife will be thoroughly happy to welcome you & yours. — do come — send me a line about the time your London visit is due & I'll make a feast and Morris shall come and harangue us: I cant say I am altogether with him in his rebellion — nine tenths of the way or more perhaps: but I haven't his hopefulness and what seems to him already in sight is a thousand years off to me & so I go on painting and he is preaching every day: do write to him if you havent already written: I assure you he will be as glad as I am and that is downright [partially scored out] glad to think we may yet have a few good times together:

I have heard nothing but praise of your frescoes at Manchester:<sup>56</sup> and next year I'll try & pay them a pilgrimage — Morris described them to me and I want to see them: I am always at work, with the rarest holidays, and begin to feel the best times are over — Georgie and the children are at the sea<sup>57</sup> or she would send her love I know — meantime give my kindest regards to y<sup>r</sup>. wife: & believe me

Yours always truly

E BurneJones

## LETTERS TO HENRY HOLIDAY (1839-1927)

HM 32354

41 Ken.[sington] Sq:[are]<sup>58</sup> n.d. [1866-67]

My dear Henry,

So be it. I will come with joy — where and when am I to meet you though? as for Georgie, the journey being a most hurried one on my part alas she will not join me, but will mind babes at home: sending much love and regret instead — the truth is I must return as soon as possible — even if it were to be possible on Sunday night, for work is interminable & the workhouse imminent. say by a little line, please, if I am to be at Charing Cross or elsewhere, on Saturday afr<sup>n</sup>. or [scored out] elsewhere. and our dearest love to Katie<sup>59</sup> — the parson anecdote is precious and has done us a power of good at our tea, which meal was raging when your note came. Yours most affect

Ned.

HM 32355

n.d. [1878-79?]

[Printed address] THE GRANGE,  
NORTH END ROAD,  
FULHAM S.W.

My dear Henry.

Yes the D. News was very righteous when it was very hard for it to be — & never failed and it deserves that you should take the trouble to expostulate a bit — it is in the power of all journals greatly to help us if they will dismiss all their art critics and on that subject be silent if they can for ever — for 10 years at least.

The little Echo is another righteous soul — I spent 1/2.d on it every even<sup>g</sup>. — I should spent 2/6<sup>d</sup>. on it gladly every even<sup>g</sup>.<sup>60</sup>

Well — I saw Sir Coutts Lindsay<sup>61</sup> last even<sup>g</sup> and he is going to call on you a[nd] probably will propose to co-operate with you — for I told him your scheme. I think you will get on with him, and he seemed sincerely anxious for forces not to be divided — he said he would write to you & fix a day for seeing you — it would be nice if you could send the statue to the Gallery next year<sup>62</sup> — and I will see Watts<sup>63</sup> and if possible get him to journey out to you — but I cannot promise for him — but to help a brother artist he will do a great deal, always.

and I'll fetch my belongings on Thursday & we'll have another nice time.

ever your aff<sup>ctly</sup>.

Edward

HM 32356

April 1879

[Printed address] THE GRANGE,  
NORTH END ROAD,  
FULHAM. S.W.

My dear Henry

No, I think your letter is very just — but both Morris and I are discontent with the window<sup>64</sup> and I am only waiting till the tyranny of spring work & weather

are past to go down to Oxford and see what can be done — something more or less is to be done.

As to the portiere<sup>65</sup> — well there are no words for it [.] we shall not hang it every day, only on high days — on Sundays — on Xmas day in the morning — on birthdays — on the 1<sup>st</sup>. April (my birthday and special saint day)<sup>66</sup> We indeed delight at it & pleasure at the whole story of it will never be out of my mind. I do think it is so sweet of you both.

Yours affl.

E.

I was vexed about the O.[ld] W.[ater] C.[olour] Society — but you are right to go in for it — and if you dont mind the slight, which after all is not meant—and which they would mete out as sternly to Michael Angelo and Raphael, I would go in again and again.

Your message (limited) will be delivered to Margaret<sup>67</sup> — tomorrow she goes away to Tilbury — but dont tell Winnie<sup>68</sup> or she will be jealous. I hate my friends' friends. Love always to Kate who always was an angel — and a Virtue — and is now a Power — for this embroidery is no trifle

I have a little book which spells it Imbroidery which comforts me a little in my darker moments

Yours affl. (but I said that before)

HM 32357

n.d. [June 1879]

[Printed address] THE GRANGE,  
NORTH END ROAD,  
FULHAM. S.W.

My dear Henry.

I know of only one—Giacinto<sup>69</sup>

S. Peters cottage  
Marbro Road  
Hammersmith

he is a very very good model[.] in wild haste — & with love to all — with admiration beyond expression to the worker in embroidery & reviver of the lost art<sup>70</sup>

Yours affl

EBJ

HM 32358

n.d. [January 1886]

My dear Henry

Tomorrow aft<sup>n</sup>. I shall be at home — also Monday or Tuesday at lunch time —

I am quite resolved about my share in the matter<sup>71</sup> — unless it is the little creeping but certain thing it set out to be I must withdraw —I cant quite see why we are so sticking in the mud and watch the whole matter with some awe,



respecting it mightily as "business" but meantime we could have begun our own little shop and ground beautiful Venetian red to begin with. — but do come if you can.

Your aff  
EBJ

I have no doubts a big business would succeed but then I must be out of its management & only a purchaser from the outside

HM 32359

n.d. [January 1886]

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

Enrico mio

That tank in which Rhine maidens<sup>72</sup> disported themselves is it in the life? — is it in use? — might I have it? may I send a cart for it? is it a tall upright thing? have you rocks? may I have them? may I have them for a month? My picture<sup>73</sup> isnt to be Rhine maidens — its a chap in a pickle but I lack the pickle-jar — say me nay in a moment if you are using it or ever thinking of using it — I shall have to send something to the Academy — I havent begun it yet — I think a picture all black water with something indefinite floating in it would not take long. it would be "suggestive" & people like that

Love to you all  
Your aff  
EBJ

HM 32360

n.d.

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

My dear Henry,

You will come to have evening meal on Sunday wont you — I want much to see you & talk over that matter — I want you to patent it, & have no one to see it and borrow it or steal it — it ought to be an invention of the very greatest service — it might have saved me infinite useless labour & delay<sup>74</sup> — on Sunday aft<sup>n</sup>. I must be out till about 6 or 6 1/2 — having promised before I knew you were coming — but certainly I will be back as soon as I can — so try & come for supper at 7.

Your aff  
EBJ

Grieved am I about Kate & for you all

HM 32361  
n.d.

[Printed address] THE GRANGE,  
49, NORTH END ROAD,  
WEST KENSINGTON, W.

Dear Henry,

I dont think that said picture<sup>75</sup> has ever been photographed or telegraphed — yes there was a very bad indistinct photograph of it once taken — but of no use even to recall the picture when you had seen it & now I wish it had been. but there — there

Love to you all  
Your aff  
EBJ

### LETTERS TO HARRY QUILTER (1851-1907)

HM 32299  
n.d. [c. 1879]

[Printed address] THE GRANGE,  
NORTH END ROAD,  
FULHAM S.W.,<sup>76</sup>

Dear Mr. Quilter

My little Italian model<sup>77</sup> I could not get—it isnt always easy and sometimes I have to engage them if they are good models 4, 5, or 6 weeks before—but I had not forgotten & wont forget & will tell you when I am sure of her coming—& the drawings I will put out today.

Would you like to come Tuesday 24<sup>th</sup>. in the early afternoon—I have a man model then and we could talk about your work and you might draw—do this. & I'll tell you about y<sup>r</sup>. work.

Yours very truly  
E. B.-J.

HM 32300

March 18. 1879  
[Printed address] THE GRANGE,  
NORTH END ROAD,  
[scored out; in manuscript] West Kensington ~~FULHAM S.W.~~

My dear Mr. Quilter

The picture<sup>78</sup> belonged to some one till quite lately so its price is long ago fixed and I dread that in naming it — (£1200) — you may find it what you ought not to give — and this may disappoint you — how I do hate saying the price of things — and it sounds so horribly greedy & avaricious — but I keep a list of all the days I work on any picture & the price bears that proportion to the year — and some people I have no compassion on and like to take their ill-gotten gains and forthwith scatter & squander them — but for those who care I should like to

make it so easy. But your sympathy & liking is very helpful to me — and that is the chief thing I read from your letter. I once thought of making another edition of it — painted swiftly and not so elaborately and perhaps you might like that as well — but we will talk over it all one day and I will try that you shall have your desire — I almost wish you hadnt wanted it for I shall feel sorry if you are disappointed — and if I could alter the price of it in fairness to others you would not like it I know. — but still I dont feel comfortable that you want a picture really & heartily & cant have it.

You see I am afraid your enthusiasm might lead you to strain your purse — and though you mightnt repent still I should feel a wretch.

I may spoil it before I have finished.

Thank you for wanting to have it anyhow.

Yours very truly

E Burne Jones.

HM 32302

n.d. [February 1886]

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

Dear Quilter

I would have done what you ask with pleasure and good conscience if you had asked me a little earlier — but on Sunday I promised such help as a letter might have to Middleton,<sup>79</sup> who is competing too — I dont think these letters help much, or that he will be much a gainer or you a loser by my promise — of course I know your work and have felt in harmony with it — only one article of yours troubled me, & that was but one in a hundred — and certainly you should have commanded my favourable testimony if my words were not given away already

I only knew on Sunday that Colvin<sup>80</sup> had resigned — when my help was promised to Middleton — the only competitor I knew of — and who is a good man & has done excellent work — else believe me I should be glad to serve you.

Yours very truly

EBJ

HM 32303

n.d. [February 1886]

private

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

My dear Quilter

Your suggestion of a letter will need thinking over — it would never do I am certain for me to send in two testimonials — I feel sure they would nullify each other and be chucked aside in justifiable fury by the electors — Colvin may feel himself in a different position — let me reflect on the matter & in a day or two I will send you a draft of what seems to me to be a possible letter.

I am very sorry this difficulty has happened and I am afraid of increasing its [illegible] by the least clumsiness now. I will carefully think it over — Middleton has my promise of support & it would be unjust to stultify it but if I can find a way of serving you I will — and in a day or two I will send you another suggestion of a letter. I know so little of custom in these matters, but a strong instinct makes me feel that practically I can only send one testimonial — in the late Oxford election I had to refuse it to a man that was all but a stranger to me and had to refuse it to an intimate friend who asked me later<sup>81</sup> but I do assure you if I can find a way to assist you I will

Yours truly  
E. Burne Jones

HM 32304

n.d. [February 1886]

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

dear Quilter

Will this do? — I have been seedy & unable to write before. My qualms about the twofold testimonial are appeased. Now I am asked for a third — what will my opinion be worth when the 7<sup>th</sup>. candidate asks me. nevertheless in reviewing the matter I think you are right — it is not like voting for two — I am asked for my opinion.

Yours very truly  
E. B - J

I hope this is in time — I am overworked & very seedy

HM 32309

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

Feb. 8. 1886.

From personal acquaintance with Mr Quilter and his writings I believe him to be fitted to fill the Slade Professorship

He has held a responsible position for many years in the art world, having been art critic of the "Spectator" and the "Times" and I have had continually to admire his candour, integrity and judgement in criticism — made always more valuable by the sense that it was backed up by considerable technical knowledge. Indeed he differs from most art critics in having a practical acquaintance with the difficulties of painting and in having gained his knowledge of art at first hand from study of works of art themselves.

From long experience in critical writing and as a lecturer on art he is in my opinion likely to prove a successful Slade Professor.

E. Burne-Jones<sup>82</sup>

HM 32305  
n.d. [c.1890]

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

dear Quilter

I can get nothing done for the Academy this time — it will be as much as I can manage to finish for the New Gallery<sup>83</sup> which opens late & will let me send in at the last moment.

Yours truly  
[signature cut out]

(& please note that I have signed my name thus for about 20 years, a fact you will not accept.)

HM 32308  
n.d. [c. 1890]

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

dear Quilter

I cant see you about business tomorrow afternoon, — for people will be here & I shall have to be a polite host. — but come all the same, on your way to H. H.<sup>84</sup> — the delay won't hurt — the book will be fuller & better.

Yours very truly  
E- B. J [sic]

HM 32301  
n.d. [1891]

My dear Mr. Quilter,

I am writing in the windy waiting room of Clapham Junction — it is the porch of the temple of aeolus — but it is my last chance of answering you — and I hope you can read pencil writing. 1st. I have been ill all the summer — and am only now getting well & that leisurely — so I have done no work at all — not answered any letters, nor been anywhere nor seen anybody nor thought of anything that I can tell or draw or paint. But I will try & answer your Questions

first do you remember your questions — I will enclose your letter in case you don't — but it doesnt mean that I return your letter, except in the most friendly way.

1<sup>st</sup> Question

If you mean the picture to depend on relations of tone and that its virtues shall be in its truthfulness of modelling — and exactness of light & shade — then make your first painting as powerful as you can in gray chiaroscuro — your lights as light as they can be — .

but if you want the picture to depend on beauty of colour — then forget shadow at first altogether and lay on pure strong tints, unsullied by dark and undimmed by white — lay them on purely over a glittering white ground. — & tone them temperately afterwards.

2<sup>nd</sup>. depends on first question — for a picture of light & shadow lay in with what you like — terra verte — or raw umber or black & white — but if for colour prepare on a cartoon all the plan of your shadow and fill in up to [illegible] this outline with untuned strong & pure colour.

3— Yes, as often as you like only let the underglaze be thoroughly dry — be sure of this — Titian glazed & glazed & glazed but kept his work by sometimes for years.

4 — Yes — to my mind very beautiful tones can only be got by glazing — on the whole discard theory — & find out a language for yourself. The method belongs to the mind — and every workman has a method of his own which fits his thought and his imagination and his perception — do just what you like — only [illegible:do not] repaint ~~until the~~ or glaze (which is the same thing) until the underwork is dry and hard and safe as a new canvas.

5 Yes there is that old theory — but I know [illegible] in ~~old~~ oldest work — the lights are left untroubled and the darks are loaded — if you are sure of your white you may leave the lights and glaze the darks — I don't think it matters really — in big work the latter process would work faster in fine work the former would look more beautiful & is more ~~sub~~ capable of subtlety

— If you can work both in the same way — because simplicity of workmanship is a great thing — [and scored out] but where does it come? & to whom — to Titian and Veronese and people like that — I muddle & have to be content — if you have time only for a sketch — do it as Legros<sup>85</sup> would do or Whistler<sup>86</sup> lay tint by tint freshly without meaning to retouch and forget the drawing — because you cant draw in oil — mix every tint clear on your palette and lay them fairly side by side — and never touch it again.

NO — if medium at all — one medium used throughout in all stages — & especially be sure that you do not use [scored out][illegible] medium in the later stages — but as equally as you can throughout

quick, by [illegible] but my advice would be not to mind the [illegible] look over all to [illegible] that horrible shine by all means — when the work is quite dry in one year or two you could varnish safely — or if in the process of work you cannot quite tell the relations of the dark parts because they have so sunk in, pass a damp sponge over, & while the effect lasts, you judge if the darks need lightening — you will have less trouble about the light parts — it is only the shadows that will give you trouble

as to the question about colour what shall I answer? it is a faculty which grows apace with use — I think that this is one of the few things in the world that will come to one through desiring it very much — it doesnt come to me without great striving & I am always losing it — when things bother me it departs — I can draw as well as I can draw at all time — & nothing affects it but colour takes wings & is gone if you are troubled or ill or distracted or lazy or apathetic or base in any way. Now I cant write any more for the train is arriving.

Yours very truly  
E. Burne-Jones

HM 32306

n.d.

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

dear Quilter

Thursday about 5 1/2 will you come [?]

I have settled with Holyer<sup>87</sup> — and you can have anything you like photographed. only as I explained the negatives being irrecoverable if broken by accident, your man will have to take negatives from them at Holyer's.

Yours truly  
E. Burne-Jones

HM 32307

n.d.

[Printed address] THE GRANGE,  
WEST KENSINGTON, W.

Dear Quilter

This is a crammed week and of much incertitude in late afternoons— will you come on Tuesday about 3—or Thursday about 3, whichever you like—but send me a line to say which it shall be.

Yours very truly  
E Burne-Jones

## N O T E S

1. Burne-Jones and William Morris designed much of the furniture for their rooms in Red Lion Square. Georgiana Burne-Jones thought that the chair in question was a "large one with a box overhead in which Gabriel suggested owls might be kept with advantage" (*Memorials*, 1:177).
2. Dante Gabriel Rossetti (1828-82), Burne-Jones's friend and artistic mentor.
3. William Morris (1834-96).
4. Arthur Hughes (1832-1915).
5. According to Georgiana Burne-Jones, part of the "melody" was a selection of "old French songs from Wekerlin's beautiful collection, *Echos du Temps Passé*, sung to a piano" (*Memorials*, 1:177).
6. Perhaps Burne-Jones's submission to a meeting of the Hogarth Club. The Hogarth Club was founded in April 1858 and met regularly on Friday evenings until December 1861. Its first meeting was held in Burne-Jones's and Morris's rooms at 17 Red Lion Square, after which the group met at 178 Piccadilly, and from 1859 at 6 Waterloo Place. Brown was chairman and one of the principal organizers of the club. See Deborah Cherry, "The Hogarth Club: 1855-1861," *Burlington Magazine*, 122 (April 1980): 237-44.

7. Burne-Jones spent the spring of 1858 in Maidstone, Kent, where he attempted to paint apple-blossom for the background of his painting of *The Blessed Damozel*. See *Memorials*, 1:175; and John Christian, " 'A Serious Talk': Ruskin's Place in Burne-Jones's Artistic Development," *Pre-Raphaelite Papers*, ed. Leslie Parris (London, 1984), 193.
8. Burne-Jones painted two versions of *The Blessed Damozel* for Thomas Plint (see note 14), an oil (unfinished, see Arts Council, 1975, no. 23) and a watercolor and gouache drawing (1857-60, Fogg Art Museum, Cambridge, Mass.); see n. 7 and *Memorials*, 1:153, 174.
9. According to Georgiana Burne-Jones, Arthur Hughes, Burne-Jones, and Ford Madox Brown had evolved a vague plan to rent a large house to be shared by the artists and their families; see *Memorials*, 1:175.
10. Rossetti had rooms at 14 Chatham Place, Blackfriars Bridge, from November 1852 to March 1862.
11. Before her marriage, Georgiana Burne-Jones was frequently the guest of the Madox Browns. The particular kindness to which Burne-Jones refers was Brown's willingness to allow Georgiana to paint in his studio (see *Memorials*, 1:176).
12. See note 9. Georgiana Burne-Jones believed the house to be "Cedar Villa, over whose fine old garden blocks of flats are now [1912] built" (*Memorials*, 1:176).
13. Arthur Hughes.
14. Thomas Plint (died 1861) was a Leeds stockbroker, and Burne-Jones's first major patron. See Brian Lewis, "Thomas E. Plint—A Patron of Pre-Raphaelite Painters," *Pre-Raphaelite Review*, 3 (May 1980): 77-101. Burne-Jones found Plint's unusual habit of paying artists in odd installments before the work was completed extremely exasperating. See *Memorials*, 1:174.
15. The Oxford Union, for whom Burne-Jones had painted a mural on the subject of Merlin and Nimue between August 1857 and February 1858.
16. Burne-Jones shared rooms with William Morris in Red Lion Square from autumn 1856 to spring 1859. Emma Brown was ill in 1858; see HM 12205.
17. John Ruskin (1819-1900). Ruskin met Burne-Jones in 1856, and became a firm supporter of his work. See John Christian, "A Serious Talk," 184.
18. Presumably a reference to the Liverpool Academy. During the 1850s the Academy awarded its £50 prize at the annual open exhibition to a series of controversial Pre-Raphaelite paintings; see HM 12192, n. 22, and Mary Bennett, *Artists of the Pre-Raphaelite Circle: The First Generation* (London, 1988), 9.
19. Unidentified; possibly William Morris.



20. Valentine Cameron Prinsep (1836-1904), painter. Worked with Burne-Jones, Rossetti, and others on the decoration of the Oxford Murals. After falling ill in the summer of 1858, Burne-Jones convalesced during August and September in the Prinsep's home at Little Holland House. See John Christian, *The Little Holland House Album* (London, 1981), 5-14.
21. Alec Reid (1802-75), a retired boxer, was a room manager at the "Cambrian," a public house in Castle Street, Leicester Square. G. P. Boyce records a conversation with Hunt, Wallis, Prinsep, and others on the subject of boxing in June 1858, *The Diaries of George Price Boyce*, ed. Virginia Surtees (London, 1970), 24 and 84 n. 22.
22. Brown's painting of *Jesus Washing Peter's Feet* (1851-52), later retouched, won a £50 prize at the Liverpool Academy in September 1858.
23. See note 6.
24. The Working Men's College, Red Lion Square, founded by Ruskin in 1854. Brown joined the staff of the College in October 1858, and was assisted by Burne-Jones until 1861, after which he began to give his own classes. See *Memorials*, 1:191.
25. Lee's Life School, Newman Street.
26. Unidentified. Not to be confused with William Morris's elder daughter Jane Alice ("Jenny"), sometimes called "Kid," born 17 January 1861.
27. Mary Nicholson ("Red Lion Mary"), the housekeeper at Red Lion Square.
28. John Roddam Spencer Stanhope (1829-1908), a pupil of G. F. Watts, with whom he traveled to Italy in 1853, and Asia Minor in 1856-57. On Rossetti's invitation he painted "Sir Gawaine and the Damsels" for the Oxford Murals (1857-58). In 1880 he moved permanently to Florence. The reference is presumably to his return from Italy in 1859.
29. Working Men's College, see n. 24.
30. *The Wise and Foolish Virgins* (1859, private collection). See *The Pre-Raphaelites*, exhibition catalogue (Tate Gallery, 1986), 288, no. 277.
31. Georgiana MacDonald spent "a happy month in Fortess Terrace" with the Madox Browns in April 1860 (*Memorials*, 1:201).
32. Burne-Jones spent Christmas 1859 with his father in Birmingham; see *Memorials*, 1:201.
33. Lucy Madox Brown (1843-94), Madox Brown's daughter from his first marriage; married William Rossetti, 1874.
34. *Buondelmonte's Wedding* (1859, Fitzwilliam Museum, Cambridge, no. 678) was bought by T. E. Plint of Leeds directly from the artist (for Plint, see note 14). Burne-Jones appears to have begun the drawing earlier that year, and showed a sketch to G. P. Boyce in January 1859; see *Boyce Diaries*, ed. Surtees, 26.

35. *The Wise and Foolish Virgins*, see note 30.
36. Between 1858 and 1860 Burne-Jones worked mostly in the less physically demanding medium of pen and ink. For a discussion of the various reasons he may have had for concentrating on the medium at this time, see John Christian's entry in the Tate Gallery catalogue *The Pre-Raphaelites*, no. 224.
37. Oliver ("Nolly") Madox Brown, Ford Madox Brown's son, born in 1855.
38. Burne-Jones moved to 62 Great Russell Street in 1861; the caricature showing Burne-Jones among packing cases at the end of this letter suggests that it was written shortly before or after he had moved.
39. Possibly for his unfinished painting of *The Blessed Damozel*, which was originally intended to be a diptych.
40. Jean-Joseph-Ernest-Theodore Gambart (1814-1902), picture dealer and executor to the estate of Thomas Plint (see n. 14). Burne-Jones's request to Madox Brown may be connected with the settlement of his debt to Plint.
41. Josiah B. Kershaw, a client of Gambart.
42. According to George Price Boyce, Burne-Jones told him on 26 January 1861 that "he and Morris and Rossetti and Webb were going to set up a sort of shop where they would jointly produce and sell painted furniture" (see *Boyce Diaries*, ed. Surtees, 32).
43. Peter Paul Marshall (1830-1900), surveyor and sanitary engineer, partner until 1875 of Morris, Marshall, Faulkner & Co. Georgiana Burne-Jones remembered Marshall's home in Tottenham as "a cheery, reckless household" (*Memorials*, 1:238). Marshall's only known easel paintings were sold at Christie's, 25 October 1991.
44. Georgiana Burne-Jones, née Macdonald (1840-1920), whom Burne-Jones married in June 1860.
45. In 1864, Georgiana Burne-Jones was seriously ill with scarlet fever, and gave birth to a premature child. See A. W. Baldwin, *The Macdonald Sisters* (London, 1960), 147.
46. Presumably the premises of the firm Morris, Marshall, Faulkner & Co. at 8 Red Lion Square.
47. John Hungerford Pollen (1820-1902), a friend of Ruskin, Turner, and Millais. He participated in the decoration of the Oxford Murals (1857-58). In 1863 he was made Assistant Keeper at the South Kensington Museums.
48. Morris & Company had premises at 27 Queen Square, Bloomsbury, from 1865 to 1877.
49. Philip Burne-Jones, the artist's son, born 1861.
50. Oliver, "Nolly," Madox Brown (1855-74) was a notably precocious child.

51. From the apparent age of the infant in this caricature group, the letter must postdate by three or four years Philip Burne-Jones's birth in January 1861.
52. Agnes (Aggie) MacDonald (1843-1906), later Lady Poynter, visited the Burne-Joneses in their new home in Kensington Square in March 1865. See Baldwin, *Macdonald Sisters*, 83.
53. The artist's daughter; see n. 33. Brown's letter to Burne-Jones and his reply to this letter are in the Fitzwilliam Museum, Department of Manuscripts and Printed Books, Burne-Jones Papers, V1 and V2.
54. Georgiana Burne-Jones recorded that her husband was "always a bad traveller, by land as well as sea" (*Memorials*, 1:197).
55. In spring 1885, Burne-Jones accepted an invitation from the Society of Artists in Birmingham to become its president. He visited the city in October of that year.
56. In 1878, Brown and Frederick Shields (1833-1911) were commissioned to paint twelve panels depicting subjects connected with the history of Manchester for the city's Great Hall.
57. Rottingdean in Sussex, where Burne-Jones bought a house in 1881; see *Memorials*, 2:110 and 112.
58. Burne-Jones lived in Kensington Square from 1865 to 1867. The reference to "babes" suggests that this letter postdates the birth of Burne-Jones's daughter Margaret in 1866.
59. Catherine Holiday, née Raven.
60. Presumably references to the critical reception of the first Grosvenor Gallery exhibition in 1877.
61. Sir Coutts Lindsay (1824-1913), one of the founders of the Grosvenor Gallery.
62. *Sleep*, Holiday's first sculpture (1878), was submitted to the Royal Academy in 1880, but rejected because of nudity. He subsequently draped the figure and it was shown at the R.A. in 1881. See Holiday's *Reminiscences*, 261 and 270-71, repr. opp. 270.
63. George Frederick Watts (1818-1904), whom Burne-Jones first met in 1858. Holiday considered Watts "one of our most interesting sculptors as well as one of our most imaginative painters" (*Reminiscences*, 261). Burne-Jones's letter to Watts asking him to visit Holiday to see the latter's sculpture is in the Watts-Burne-Jones correspondence, Tate Gallery Archive, letter 43. I am grateful to John Christian for drawing my attention to this letter.
64. The stained-glass window depicting the life of St Catherine in the Regimental Chapel, Christchurch, Oxford. See A. C. Sewter, *The Stained Glass of William Morris and His Circle*, 2 vols. (London and New Haven, 1974-75), 1:46-7; fig. 531.
65. Catherine Holiday embroidered a portière using one of Morris's designs for the Burne-Joneses. According to Henry Holiday, Burne-Jones wrote every day

for a week with his thanks (*Reminiscences*, 266).

66. A humorous reference to April Fools Day; in fact Burne-Jones was born on 28 August 1833.

67. Margaret Burne-Jones, later Mrs. Mackail (1866-1953), the artist's daughter.

68. Winifred, Holiday's daughter, born 1864.

69. Unidentified; one of many Italian models, male and female, who sat to Burne-Jones.

70. Catherine Holiday.

71. Apparently a scheme to manufacture artists' pigments.

72. Holiday's painting *The Rhine Maidens*, inspired by Wagner's *Das Rheingold*. To achieve a realistic underwater effect, Holiday "modelled three nymphs, tinted them, and placed them in a large tank with a plate glass front, filled with water coloured transparent blue-green, I also modelled rocks, and the effect was curiously natural. Burne-Jones borrowed my tanks later when he painted his 'Mermaid' " (*Reminiscences*, 267).

73. *The Depths of the Sea*, Burne-Jones's first and only painting submitted to the Royal Academy exhibition, in 1886.

74. Possibly, as Peter Cormack has suggested to me (letter, 25 October 1991), a form of epidiascope which Holiday invented around 1885: "I devised at the beginning of the year a method of enlarging from small studies to full-size cartoons, very superior to the old method of squaring. I built a camera obscura, 6 feet square in plan and 8 1/2 feet high, with a contrivance for extending the distance of the lens up to 14 feet; and, by placing the study outside the lens, I got the image thrown on to the paper, any size I required, and had simply to trace the lines" (*Reminiscences*, 299).

75. Unidentified.

76. Burne-Jones moved to the Grange, formerly the home of Samuel Richardson, in November 1867.

77. Possibly Antonia Caiva, a popular Italian model, who sat for the figures in *The Golden Stairs* (1876-80; Tate Gallery).

78. The picture in question remains unidentified. Burne-Jones appears to have been retouching the painting after it had come back into his possession.

79. John Henry Middleton (1846-96), orientalist, archaeologist, and Quilter's rival as a candidate for election to the post of Slade Professor at Cambridge.

80. Sidney Colvin (1845-1927), Keeper of Prints and Drawings at the British Museum, whose resignation left vacant the post of Slade Professor.

81. Possibly a reference to [Sir] William Blake Richmond, who was elected as Slade Professor at Oxford in 1879.

82. William Holman Hunt's testimonial for Quilter, dated 2 February 1886, is also in the Huntington Library (HM 32344).
83. The New Gallery, Regent Street, opened in May 1888; Burne-Jones sent three paintings to its first exhibition.
84. Possibly Henry Holiday (1839-1927).
85. Alphonse Legros (1837-1911), friend of Whistler and Slade Professor at University College London, 1876-92.
86. James Abbott McNeill Whistler (1834-1903).
87. Frederick Hollyer (1837-1933), photographer, whom Burne-Jones first met in the early 1870s. A memorial exhibition of drawings by Burne-Jones and Hollyer's photographs of his work was held in 1898 at the latter's premises in Pembroke Square, London.