Master Drawings

PORTRAIT OF AUGUSTE LETHIÈRE.

Pencil on paper irregularly oval. 212 x 156 mm. (sheet); 175 x 145 mm. (oval design area). Signed and dedicated under the oval in the middle: *Ingres fecit. à monsieur Lethière.*

Drawn in Rome around 1815 (according to the age of the model born in 1796).

Bibliography: Hans Naef, "Ingres und die Familie Guillon Lethière," *Du,* December 1963, p. 75 (anticipation of the then unknown drawing).

Provenance: Guillaume Guillon Lethière (to whom the drawing is dedicated, father of the sitter, died in Paris, 1832); Auguste Lethière (the sitter, son of the preceding, allegedly died in Turin, 1865); Mme Charles Lescot, née Ea Lethière (his daughter, died in Fondettes-Vallières, 1902); Marcel Lescot (her son, died in Saint-Bohaire, 1919); Daniel Lescot (his son, died in Bastia, 1970); Emmanuel Lescot (his son, to Jean-Pierre Selz for the Seiferheld Gallery in New York); purchased from Seiferheld & Co., in 1971 by the Carnegie Institute Museum of Art.

1. Hans Naef, "Ingres und die Familie Guillon Lethière," *Du,* December 1963, pp. 65–78, completely illustrated.

2. *Ibid.,* p. 75.

3. *Ibid.,* figs. 3, 9 and especially 1.

4. *Cf.* Georges Chesneau and Charles Metzger, *Ville d'Angers, Musée des Beaux-Arts, les œuvres de David d'Angers,* Angers, 1934, p. 146, no. 253.

5. Musée du Louvre. *Cf.* exhibition catalogue *Ingres in Italia,* Villa Medici, Rome, 1968, no. 54, repr.

6. Acte de naissance restitué, Archives de Paris.

7. Family papers of the baron Pierre Ordioni, Paris.

8. Hans Naef, "Louise Lafont, an Unknown Sitter of a Missing Ingres Portrait," *Master Drawings,* VII, 1, 1969, pp. 35–38.

9. See Note 2.

10. *Ibid.*

11. *Ibid.*

12. Registre des naissances, French Embassy, Rome.

13. See Note 2.

Burne-Jones's Illustrations to the Story of Buondelmonte

John Christian

AMONG THE EARLY items in the work-list kept by Burne-Jones in a notebook now in the Fitzwilliam Museum, Cambridge, is a group of "many designs for a large oil picture of the Wedding of Buondelmonte—the chief of these Mr. Leathart of Newcastle has, and it is drawn on vellum and has more than a hundred little figures in it—some of the other designs of this subject I gave to that scoundrel Howell."[1] No trace is known of the projected oil painting, which was probably never started, but at least seven of the drawings survive. The elaborate design known as *Buondelmonte's Wedding,* dated 1859 and itself now in the Fitzwilliam (Pl. 30),[2] is clearly the "chief" of the group. This picture—from the collections of T. E. Plint, J. Anderson Rose, James Leathart, and Charles Fairfax Murray—is one of the series of highly finished pen and ink drawings that constitutes Burne-Jones's main production during the first few years of his career, that is to say, 1856 to 1861. It is familiar to students of the period and has often been exhibited, most recently with other pictures from the Leathart collection at Newcastle in 1968. The other six drawings are all little known and five have not been published hitherto. Three, very similar in conception, are unfinished designs in pen and ink with a little gray wash over pencil. One is in the Ashmolean Museum, Oxford (Pl. 31).[3] Another is in an English private collection (Pl. 32).[4] The third passed recently through Christie's and is now on the London art market (Pl. 33).[5] The other three drawings are all trial composition sketches in pencil only. Two, close in design to the three unfinished pen drawings, are among the unmounted series in the Tate Gallery (Pls. 34–35).[6] The third, rather different in composition and unique in showing Buondelmonte's horse full-length, is in the Whitworth Art Gallery, Manchester (Pl. 36).[7]

The subject of these drawings is the story of Buondelmonte de' Buondelmonti whose death in 1215

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Fig. 1 GEORGE FREDERICK WATTS.

The Origin of the Guelph and
Ghibelline Quarrel in Florence.

Compton, The Watts Gallery.

caused the outbreak of the Guelph and Ghibelline struggle in Florence. A young noble of Guelph affiliations, Buondelmonte was betrothed to a lady of a Ghibelline house, the Amidei; but an ambitious widow belonging to another Guelph family, the Donati,

determined he should marry her daughter instead. The girl was of outstanding beauty, and by suddenly presenting her to him as he rode in the streets of Florence, and arguing that in any case it behoved him to marry a Guelph, the widow succeeded in making him break his existing engagement. The Amidei and their supporters thereupon killed him in revenge, thus starting a chain of recriminatory murders and battles.

Such romantic subjects from Italian history were very much in the taste of the day. As so often happened, Burne-Jones was interested in them partly from sympathy with the cause of Italian Liberation. He was also an ardent admirer of Browning, who treated numerous themes of this kind. There were at least three sources for the story of Buondelmonte, all easily accessible by this date. Dante, who makes two references to the subject (*Inferno,* Canto XXVIII, and *Paradiso,* Canto XVI) had now been rendered into English several times: Cary's famous translation first appeared in 1814; Cayley's followed in 1851–54. Rossetti himself, whose relationship with Burne-Jones was so close at this time, was of course preoccupied with the figure of Dante. There were also two more factual accounts, in Machiavelli's *History of Florence* and Sismondi's *History of the Italian Republics.* Both works were available in cheap editions, though Sismondi was probably the better known. It is the book George Eliot makes the young Daniel Deronda read just about this time; and we know there were at least two copies in Burne-Jones's own circle.[8]

As for the incident Burne-Jones chose to treat, this had already been attempted by several painters. It was the subject of a picture by Alfred Elmore exhibited at the Royal Academy in 1845;[9] a monumental work by G. F. Watts dating from his stay in Italy in the 1840's (Fig. 1); and a watercolor by F. R. Pickersgill of which a lithographic reproduction was shown at the Great Exhibition of 1851.[10] Of these, the most interesting for us is Watts's version, for Burne-Jones almost certainly saw this when he spent the summer of 1858 at Little Holland House recovering from illness. Superficially it has little in common with his small, elaborate designs, being conceived on the grand scale in terms of a few heroic figures. But there is an underlying relationship. Watts's picture affects the broad, flat quality of a mural and was painted at a time when

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Fig. 2 GEORGE DU MAURIER. A Legend of Camelot, no. 1, from *Punch,* March, 1866.

he was studying the fresco technique and making a number of experiments of his own. He had gone to Italy after winning one of the premiums in the competition to select artists to decorate the new Houses of Parliament with frescoes; and since his return he had made several essays in the medium, at Bowood, Lincoln's Inn and elsewhere. Burne-Jones's designs, as we shall see, were also inspired by frescoes; and he too had already made one attempt at mural painting, in the Oxford Union (1857), and was soon to make another, at William Morris's Red House (1860).

Our drawings are not only interesting in the broad context of High Victorian taste: they also mark an important stage in Burne-Jones's own development. In the Fitzwilliam picture (Pl. 30) we find a design of bizarre complexity, surely conceived at least partly tongue in cheek. We stand with our backs to the Arno, at the northern end of the Ponte Vecchio. On the left the widow Donati is seen presenting her daughter to Buondelmonte, while on the right his betrothed bride arrives for the wedding by barge, guided by a blindfold figure of Cupid. In the center is the statue of Mars which stood on the old bridge and at the foot of which, on Easter Sunday, Buondelmonte's murder took place. The middle-distance is crowded with scenes of preparation for the marriage. Gra-

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Fig. 3 DANTE GABRIEL ROSSETTI.

Before the Battle.

Boston, Museum of Fine Arts.

wilful eccentricities that ultimately give the drawing its slightly dotty quality, and suggest that the artist is trying to disconcert. Several of the figures make strangely contorted gestures (note, for example, the man who leans his head sideways on a wall and clasps his hands in the air immediately above the ladies in the barge). The buildings—themselves a riot of high-pitched roofs, bell-turrets, dove-cotes, weather vanes, lattice-windows, and pepper-pot chimneys—are too small in scale for the figures, yet a cramped interior is perversely shown at upper right. Surely no picture was better equipped to inspire the parodies of the Pre-Raphaelite style that Du Maurier contributed to *Punch* in 1866 (Fig. 2); and in fact it was almost certainly familiar to him.[11]

When we turn to the other drawings in the group we seem to enter a saner world. They are much simpler in design, the action being confined to a single incident, Buondelmonte's meeting with the widow and her daughter. The movements of the figures are more natural; the architecture now has some credibility; the manner of drawing itself is considerably more assured. The conception still involves a crowded city background, but a new sense of perspective reduces the cluttered and airless effect so marked in *Buondelmonte's Wedding.* In further contrast to the Cambridge picture, these drawings suggest some knowledge of Florence on the artist's part.

To grasp the significance of these changes we should first remind ourselves briefly of the climate of ideas prevailing in Burne-Jones's circle at this date. Three years before, he and William Morris had met Rossetti and become his devoted followers. Rossetti was currently producing those small watercolors and pen and ink drawings with medieval themes that are one of his greatest achievements—pictures like *Fra Pace,* a scene of a monk illuminating, on which he was working the day Burne-Jones first visited his studio;[12] or the series of medieval subjects in the Tate Gallery dating from 1857; or again, the watercolor called *Before the Battle,* painted for Charles Eliot Norton of Harvard and now in the Museum of Fine Arts, Boston (Fig. 3). Burne-Jones's earliest work is in the same quaint, medieval style. Indeed his love of the Middle Ages was already highly developed by 1856, and it seems likely that he and Morris encour-

tuitous details—beggar-children, pet dogs, pigeons, potted plants—fill the remaining corners. Elaborate patterns embroider much of the surface, and a wooded landscape rises right to the upper edge. But it is the

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Fig. 4 CARLO LASINIO. Engraving after "The Triumph of Death," the fresco formerly in Pisa, the Campo Santo, 1828.

aged Rossetti to carry his search for the picturesque to greater lengths. *Fra Pace* and some of the Tate pictures were to be bought by Morris.

This vogue in Rossetti's circle in the late 1850's for quaint effects—largely inspired by illuminated manuscripts and early German prints—is a well recognized phenomenon. What is less clearly understood is the reaction that followed. This was largely engineered by Ruskin, who came to feel that Rossetti had gone too far and was, moreover, setting his followers a dangerous example. There are many indications as to how his mind was working; but his views were most fully expressed in connection with *Before the Battle*

(Fig. 3), dated 1858, but not actually finished, mainly because he insisted it needed improvement, until 1862. This picture, which Rossetti himself admitted "on mature consideration" was "rather ultra-medieval,"[13] Ruskin at first described as "almost the worst thing" the artist had done, and likely to "put an end to all chance of R's reputation ever beginning in America." Even after modification he pronounced it "still painfully quaint and hard" and its "mode of colour-treatment . . . too much like that of the Knave of hearts."[14]

Ruskin's rather fussy supervision was increasingly resented by Rossetti and from the mid 1850's onwards

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his chances of influencing him steadily declined. In the circumstances it was natural that he should transfer his hopes and ambitions for the older artist to Burne-Jones. Five years younger than Rossetti and almost totally untrained, Burne-Jones was in no position to assume independence, and in any case he did not seek it. A passionate admirer of Ruskin since he had first read him at Oxford several years before, he was only too anxious to meet him half way by making a hero of him. To Ruskin, with his devouring need to instruct, he must have represented a kind of ideal; and in fact for several years there exists a close connection between Ruskin's current ideas and Burne-Jones's development. Reading between the lines of the surviving accounts, it is clear that Ruskin encouraged him to make his first visit to Italy in September-October, 1859, seeing this as an essential start to his reform program. Burne-Jones spent his time in Italy copying the early masters that Ruskin admired so much, and many of the designs he made on his return reflect these studies. Meanwhile, however, Ruskin's taste had swung away from the pietism of the Primitives to the sensuous beauties of the great Venetians; and in 1862 he took Burne-Jones to Italy himself and made him copy Titian, Veronese, and Tintoretto. This exercise again had repercussions in Burne-Jones's original work. We need pursue the point no further; but it is important to grasp the principle that lay behind Ruskin's tactics. He saw the Pre-Raphaelites in their early work as heirs to a great tradition in Western art, a tradition he traced back, through the Venetians and the Primitives, to a point of origin in classical Greek sculpture. It was this tradition, with its respect for nature and language of noble form, that he felt Rossetti was deserting, and to which he now tried to make Burne-Jones return.

In the context of our drawings one further point should be noted here: Burne-Jones's choice of a subject already treated by G. F. Watts acquires a deeper significance. We know that Watts, whose own style was based on a dual allegiance to Pheidias and the Venetians, shared Ruskin's concern about Rossetti's influence and, on Burne-Jones's own admission tried to make him "draw better" at this time.[15] There may well have been more behind Burne-Jones's stay at Little Holland House in 1858 than Mrs. Prinsep's kindly desire to help him get over his illness; and it is surely no accident that his traveling companion in Italy the following year was Val Prinsep, the pupil of Watts who had also come heavily under Rossetti's sway. Ruskin indeed had promised Watts to have "a serious talk" with Prinsep,[16] and he can hardly have done less in the case of Burne-Jones.

Even at this stage Burne-Jones was never slavishly dependent on Ruskin, and a time would come when he would throw off his influence entirely, not without incurring some stringent criticism. Yet Ruskin's attempts to direct his early progress were clearly important. From now on we find him moving, as it were, back through the stages of Ruskin's tradition, looking first at the Primitives, then at the Venetians, and finally, in the later 1860's, at classical sculpture itself; and by this time his familiar later style is already virtually formed. It is the origins of this process that we seem to find in our group of drawings.

We should try at this point to establish the exact date of the Fitzwilliam picture. We know it was nearly finished by Christmas, 1859,[17] and the fact that it bears this date suggests it was completed by the end of the year. Two months before Burne-Jones was studying and copying early Italian frescoes in Florence, Siena, and Pisa;[18] and it is tempting to read the design, which so clearly depends on the narrative conventions of early frescoes, as a direct product of his Italian journey, dating from the period immediately after he returned home in the last week of October.[19] Other evidence, however, suggests it was started considerably earlier, and that it is in fact the same drawing to which the painter G. P. Boyce refers in his diary entry for January 17, 1859: "Jones showed me the commencement of a pen and ink drawing for Ruskin—subject from Florentine history."[20] We may well imagine so elaborate a design taking longer to carry out than the two months between October and Christmas. It has, furthermore, a number of points in common with a group of pen drawings dating from 1858, all with medieval themes and close to Rossetti in style. For instance, the background, with its tall trees, windmill, and high skyline, is very similar to that in *Going to the Battle* (Pl. 37), also in the Fitzwilliam[21]—a drawing clearly inspired by Rossetti's *Before the Battle* (Fig. 3). It is also interesting, in view of what has

been said about Ruskin, to note that Boyce mentions him as commissioning the drawing. Ruskin is only too likely to have urged Burne-Jones to look at the early Italians before he went abroad;[22] and what more typical of him than to commission a picture to embody a lesson he was trying to teach? Perhaps he was lending Burne-Jones reproductions, as he certainly lent people Dürer prints to improve their drawing. It may not be coincidental that the conception of *Buondelmonte's Wedding*, with its landscape background, its city architecture, its horsemen and merry-makers in the streets, is reminiscent of Ambrogio Lorenzetti's famous fresco of *Good Government* in Palazzo Pubblico, Siena, a painting greatly admired by Ruskin, who gave a long description of it in a lecture in July, 1857. We also know that Ruskin owned a copy of Sismondi and it seems possible that this too he lent to Burne-Jones. Certainly there are elements in the design that seem to depend on Sismondi's account.[23] As for the fact that the drawing never belonged to Ruskin, this surely need not disturb us. Burne-Jones may well have started by failing to grasp the real point of Ruskin's argument and treating frescoes simply as another source of quaint effects; and if so, Ruskin may have been glad to resign his right to the drawing when it became such an extreme example of the style he so disliked. Indeed he may have been offered an additional motive for doing so. The drawing's first owner was T. E. Plint of Leeds, that generous patron who insisted on paying for pictures in advance; and Burne-Jones was one of the many artists who owed him work at this time.

We have seen, however, that the drawing was completed after Burne-Jones's return from Italy: is the influence of the journey detectable in any part? On the evidence of the other drawings in the group it seems likely that the large figures in the foreground were left to the last (just as the landscape, perhaps, was drawn first) and if we look carefully at these we can, I think, discern some change of direction. They are far less awkward than the other figures, and there is surely a certain Venetian flavor about them, especially the ladies at the right under their velvet awning. This, as we have seen, would accord with Ruskin's more advanced ambitions for Burne-Jones. And indeed in Florence a few months earlier Burne-Jones

had already made a copy after Titian's *La Bella* in the Pitti.[24]

The Fitzwilliam picture, then, is a last flamboyant essay in Rossetti's quaint style, in which signs of a new departure may already be traced. In the other drawings in the group Ruskin's ideas seem to have taken deeper root, and they too must date from after the Italian journey. Not only do their backgrounds suggest that Burne-Jones had now seen Florence itself. In style they connect with a group of pen drawings of 1860–61, the last of the whole series. A good example for comparison is an unfinished *Wise and Foolish Virgins* belonging to Mr. J. Byam Shaw in London (Pl. 38),[25] also published here for the first time. In this again we find the more natural and graceful poses, and the more authoritative drawing, that mark the unfinished Buondelmonte group. It may also be noted that whereas the Fitzwilliam picture and the medieval designs of 1858 are on vellum, a ground suited to their high degree of finish, these later drawings are on rough Whatman paper which produces a softer effect appropriate to their more relaxed style.

There is one further angle from which to approach the subject. Among the copies made by Burne-Jones in Italy were a number from the fresco cycles in the Campo Santo at Pisa. None actually survives from *The Triumph of Death* (Fig. 4); but we know that this composition was much in his mind on his return since he quoted from it in another of the later pen drawings, the *Ladies and Death* dated August, 1860, in the National Gallery of Victoria, Melbourne (Pl. 39).[26] The principal motive of Death knocking at the door of a garden where a group of figures is seated, heedless of his approach, clearly derives from the similar subject on the right of the fresco, while the coffins at left are suggested by those in its lower left-hand corner.

In view of this, it is perhaps not unreasonable to see a further connection, between Buondelmonte and his attendants in our unfinished drawings, notably that in the Ashmolean Museum (Pl. 31), and the group of riders who discover the corpses in the coffins in the fresco. The figures are in reverse, but their actions as they rein in their horses and put their hands to their faces in gestures of surprise are not dissimilar.

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The fresco is represented here by one of Carlo La-sinio's well known engravings after the Campo Santo cycles, which appeared in 1828 and played such a crucial part in directing the aims of the Pre-Raphaelite Brotherhood when it was formed twenty years later; and one could go a long way in exploring the background to Burne-Jones's quotations. Few works, after all, made a greater appeal to art historical taste in the mid-nineteenth century than *The Triumph of Death*. The belief that its imagery was inspired by both Dante and Petrarch; that it contained portraits of a number of historical figures; and was the masterpiece of Orcagna, then one of the most highly esteemed of the Primitives—all this fascinated connoisseurs of the day. It is Ruskin, however, who claims our main attention. Like so many critics, he admired the picture enormously, and had written on it at length on several occasions. What he praised above all was its realism, drawing attention in particular to the scene with the riders discovering the corpses. There was nothing especially original in this. The point had been made by Vasari, and Ruskin took it from Lord Lindsay, whose *Sketches of the History of Christian Art* he reviewed in 1847. But Ruskin went further, giving it, as only he could, the force of a moral issue. For him the riders were a supreme example of how the great artists of the past aimed for "truth"—"the real facts of the subject"—before superficial canons of style or beauty. Orcagna's greatness lies in the fact that he "disdains both poetry and taste."[27]

The significance of this for Burne-Jones need hardly be stressed. Indeed the passage occurs in the last of the Edinburgh Lectures (1854), in which Ruskin endeavors to define Pre-Raphaelitism precisely in terms of a revival of these earlier values. Here, in other words, was the ideal Rossetti had abandoned, and to which Burne-Jones (if our reading of events is correct) must now turn back. Whether Ruskin put the point to him quite in this light we cannot tell. But perhaps we catch an echo of his words when he writes in *Modern Painters* in 1856, in a slightly different but closely related context, "nothing but unmixed good can accrue to any mind from the contemplation of Orcagna's . . . Triumph of Death."[28]

1. The entry appears under 1860 but this is a year too late, at least for the "chief" of the drawings. Burne-Jones did not begin the list till 1872 and he made several mistakes in recalling the early years. Lady Burne-Jones has corrected these in pencil notes.

   For the quarrel between Burne-Jones and Charles Augustus Howell, which took place about 1870, see Helen Rossetti Angeli, *Pre-Raphaelite Twilight*, 1954.

2. No. 678. Pen and Indian ink, with some gray wash, on vellum (two sheets, joined at center). 255 x 770 mm. Signed in lower left corner: *E.B.J.* The drawing is still in its original frame and oak mount, which is inscribed above center *Florence A.D. 1215* (the date of Buondelmonte's death) and decorated with emblems: the fleur-de-lis of Florence upper right and lower right; eagles upper left and lower right, probably in allusion to the rival claims to the Holy Roman Empire of Otto IV and Frederick II, supported respectively by the Guelph and Ghibelline factions in Florence, though the Guelphs were also the Papal party and the device of Innocent III, d. 1216, was an eagle. On the back is written, probably by Burne-Jones himself: *Edward Burne Jones, 24 Russell Place, Fitzroy Square, London, 1859*. The arms of Buondelmonte are drawn lower left.

   Provenance: Sold by the artist to T. E. Plint. Plint Sale, Christie, March 7, 1862 (lot 50), 31 gns. Bt. J. Anderson Rose. 1st Rose Sale, Christie, March 23, 1867 (lot 26), 35 gns. Bt. Scott (conceivably an alias for C. A. Howell. See *Rossetti Papers 1862 to 1870*, ed. William Michael Rossetti, 1903, p. 227. W. M. Rossetti's diary entry, Thursday, March 21, 1867. "Visited Christie's, to see Rose's pictures there collected for sale . . . Jones's *Buondelmonte, Laus Veneris, etc*. . . . Met here Howell . . . He means . . . to buy-in all Jones's pictures on Ruskin's account— to be replaced at Jones's disposal for re-sale, and any profit to remain for J[ones]"). James Leathart. Leathart Sale, Christie, June 19, 1897 (lot 8), 25 gns. Bought J. Corns. Charles Fairfax Murray, who presented it to the Fitzwilliam Museum, 1909.

   For details of exhibitions and literature, see *The Leathart Collection*, exh. Newcastle-upon-Tyne, October-November, 1968, cat. no. 25.

3. Pen and ink with some gray wash over pencil, scraped with the knife. 232 x 394 mm. From the collection of Matthew Walker, Wolverhampton. Bought from Colnaghi, 1951. Hitherto the drawing has received only passing attention, in K. T. Parker, *English Drawings in the Ashmolean Museum*, pl. 24 (as *Scene [unexplained] from Medieval Ro-*

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mance), (Museum booklet, n.d.); and John Nicoll, *The Pre-Raphaelites,* 1970, pp. 153–54.

4. Pen and ink over pencil. 210 x 312 mm. From the collection of E. F. Russell. Sotheby, May 12, 1965 (lot 22). Bought Maas. I should like to thank the present owner for bringing the drawing to my attention and kindly allowing me to publish it here.

5. Pen and ink with some gray wash over pencil, scraped with the knife. 243 x 359 mm. Given by the artist to Charles Augustus Howell. Henry Wallis. Sold by the Wallis Estate, Christie, March 13, 1973 (lot 36). Bought Maas. I am grateful to Mr. Maas for kindly allowing me to publish the drawing here.

    This is the only drawing in the group for which a provenance from Howell is actually recorded. It appeared at Christie's in a mount inscribed at right below: *Charles Augustus Howell from his affectionate friend E.B.J.* Howell's name, however, had been scratched out. This may have been done after the drawing came into Wallis's possession at the request of Burne-Jones himself, whose hatred of Howell after their quarrel was implacable.

6. 4352 A-B. Pencil. Respectively 231 x 305 mm. and 232 x 267 mm. Both inscribed by Charles Fairfax Murray *Buondelmonte's Wedding* lower left and *E.B.J.* lower right. Both bequeathed by J. R. Holliday, 1927.

7. D. 81. 1927. Pencil and black chalk. 256 x 249 mm. Inscribed by Fairfax Murray *Buondelmonte's Wedding* lower left and *E.B.J.* lower right. Bequeathed by J. R. Holliday, 1927.

8. Morris had one (J. W. Mackail, *Life of William Morris,* World's Classics ed., 1950, I, p. 39); so did Ruskin (*Works of John Ruskin,* ed. E. T. Cook and Alexander Wedderburn, 1903–12, xxxv, pp. 351 and 356). It has also been suggested that Swinburne knew the book: see A. C. Swinburne, *Lucretia Borgia: The Chronicle of Tebaldeo Tebaldei,* with Commentary and Notes by Randolph Hughes, 1942, p. 116.

9. No. 579. Sismondi is quoted in the catalogue. The picture was sold at Christie's, March 6, 1970, lot 156.

10. The wood-engraving published in the *Illustrated London News* is reproduced in N. Pevsner, *High Victorian Design,* 1951, p. 122, fig. 91. I am grateful to Dr. Alastair Grieve for drawing my attention to this.

11. He could have seen it when he visited Christie's to look at Plint's pictures before they were sold in March, 1862 (*The Young George du Maurier, a Selection of His Letters, 1860–67,* ed. Daphne du Maurier, 1951, p. 121). His mock-Pre-Raphaelite poem *A Legend of Camelot* appeared in *Punch* in five parts, each with an illustration, March 3–31, 1866. Burne-Jones found the parody offensive and broke off relations with Du Maurier for many years.

12. Virginia Surtees, *D. G. Rossetti,* 1971, cat. no. 80 and pl. 94.

13. *Letters of D. G. Rossetti,* ed. O. Doughty and J. R. Wahl, Oxford, 1965–67, II, p. 433.

14. See V. Surtees, *op. cit.,* under cat. no. 106.

15. F. De Lisle, *Burne-Jones,* 1904, p. 45.

16. M. S. Watts, *George Frederick Watts,* 1912, I, p. 173.

17. G[eorgiana] B[urne]-J[ones], *Memorials of Edward Burne-Jones,* 1904, I, p. 201.

    No light is thrown on the date of the drawing by a letter from Fairfax Murray in the Fitzwilliam files (October 29, 1909) which quotes Lady Burne-Jones as saying that her husband worked on the drawing at her house during their engagement. They became engaged in 1856 and married in June, 1860.

18. Many of the copies he made in Italy in 1859 survive in an album in the Fitzwilliam Museum, no. 1084.

19. This is the usual interpretation. See De Lisle, *op. cit.,* pp. 46–47, and the catalogue of the Leathart exhibition at Newcastle, 1968.

20. *Extracts from G. P. Boyce's Diaries, 1851–1875, The Old Water-Colour Society's Club,* xix, London, 1941, p. 33.

21. No. 1223. Pen and ink on vellum. 226 x 196 mm. Not inscribed but dated 1858 in a list of work in a contemporary sketchbook in the Victoria and Albert Museum (E.1–1955: 91.D.37) and in all the older literature. *Provenance:* Richard Mills; his sale, Christie, April 13, 1908 (lot 4), £110 5s od. Bought J. R. Holliday, who left it to the Fitzwilliam, 1927.

22. For instance, on the morning in March, 1858, when Burne-Jones visited him in the basement of the National Gallery where Ruskin was sorting the Turner Bequest, and was shown "some old pictures lately brought back from Italy by Sir Charles Eastlake." Ruskin "talked, or pointed out any special thing." (*Memorials,* I, p. 175).

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23. The introduction of two extra figures at the left accords with his description of how the widow brought Buondelmonte into the room where her women were at work; and the general conception recalls his statement that this crafty action took place while arrangements for the wedding were actually in progress. Machiavelli, it may be noted, makes neither point.

24. Fitzwilliam album no. 1084, folio 14, lower right. Pencil, inscribed with color notes.

25. Pen and ink over soft pencil. 223 x 172 mm. Bought at the sale of property belonging to Mrs. J. W. Mackail (Burne-Jones's daughter) after her death, at Robinson and Foster, London, 1954. I am grateful to Mr. Byam Shaw for kindly allowing me to publish the drawing here.

The sheet almost certainly dates from 1860. It shows all the characteristics of one of the last of the pen drawings and is probably preparatory to a finished drawing of the same subject which, though lost, is dated 1860 in the Fitzwilliam notes and the older literature. (Repr. in *Architectural Review*, May, 1897, p. 276, when in the possession of George Rae, Birkenhead.) The date 1857 which appears on the back of the drawing published here is clearly incorrect.

26. Pen and ink. 144 x 450 mm. Inscribed *Aug. 4 1860* on the verso. Formerly in the collection of G. P. Boyce. Bt. for Melbourne, 1898. The connection with *The Triumph of Death* was first noted in the catalogue of the exhibition *Pre-Raphaelite Art*, organized by the State Art Galleries of Australia, 1962, p. 12, under no. 12.

If Burne-Jones did not make a copy of the *Triumph*, there were plenty of other sources. He almost certainly had access to Lasinio's engravings, which not only make their famous appearance in Pre-Raphaelite annals in 1848 but reappear in Rossetti's studio in 1871 (see Virginia Surtees, *op. cit.*, I, p. 137). Photographs may have been available (see F. M. Hueffer, *Ford Madox Brown*, 1896, p. 41), and there is a modest line engraving in Murray's later editions of Kugler's *Handbook* and Mrs. Jameson's *Memoirs of the Early Italian Painters*. Possibly Burne-Jones omitted to make a copy precisely because he knew it would be superfluous.

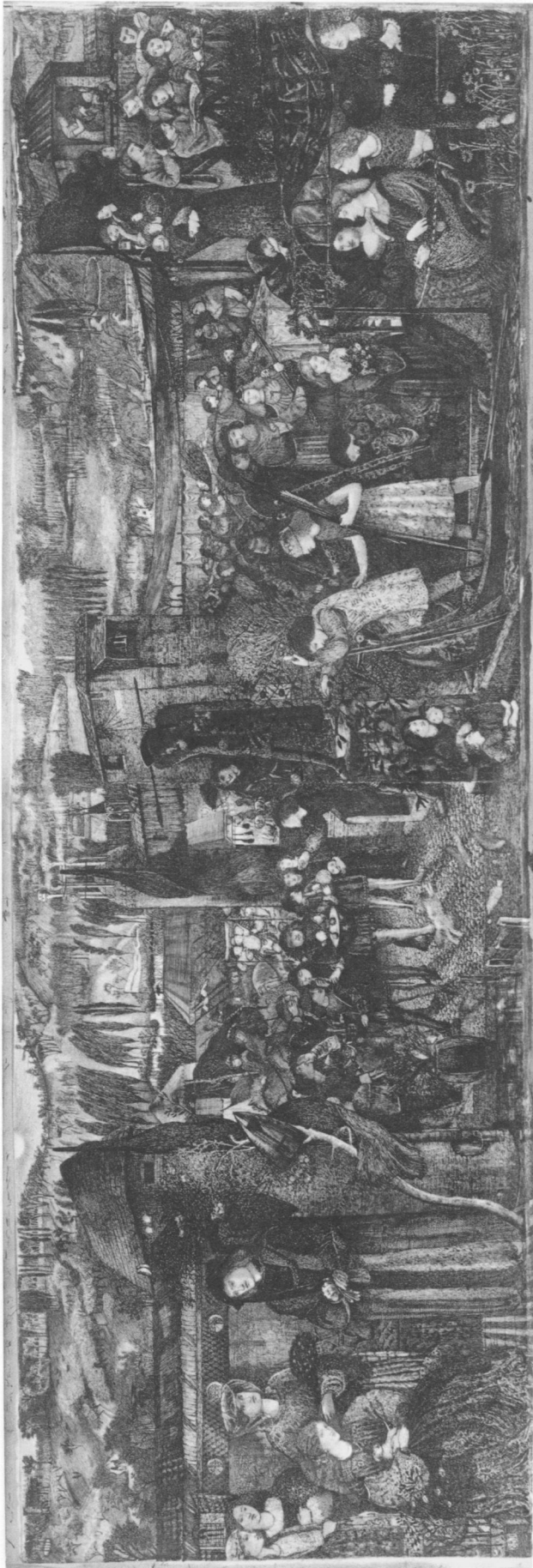27. *Works*, XII, pp. 145–47.

28. *Works*, V, p. 86.

Plate 30   EDWARD BURNE-JONES. Buondelmonte's Wedding.

Cambridge, Fitzwilliam Museum. (279)

EDWARD BURNE-JONES. The Origin of the Guelph and Ghibelline Quarrel in Florence.

Oxford, Ashmolean Museum. (279)
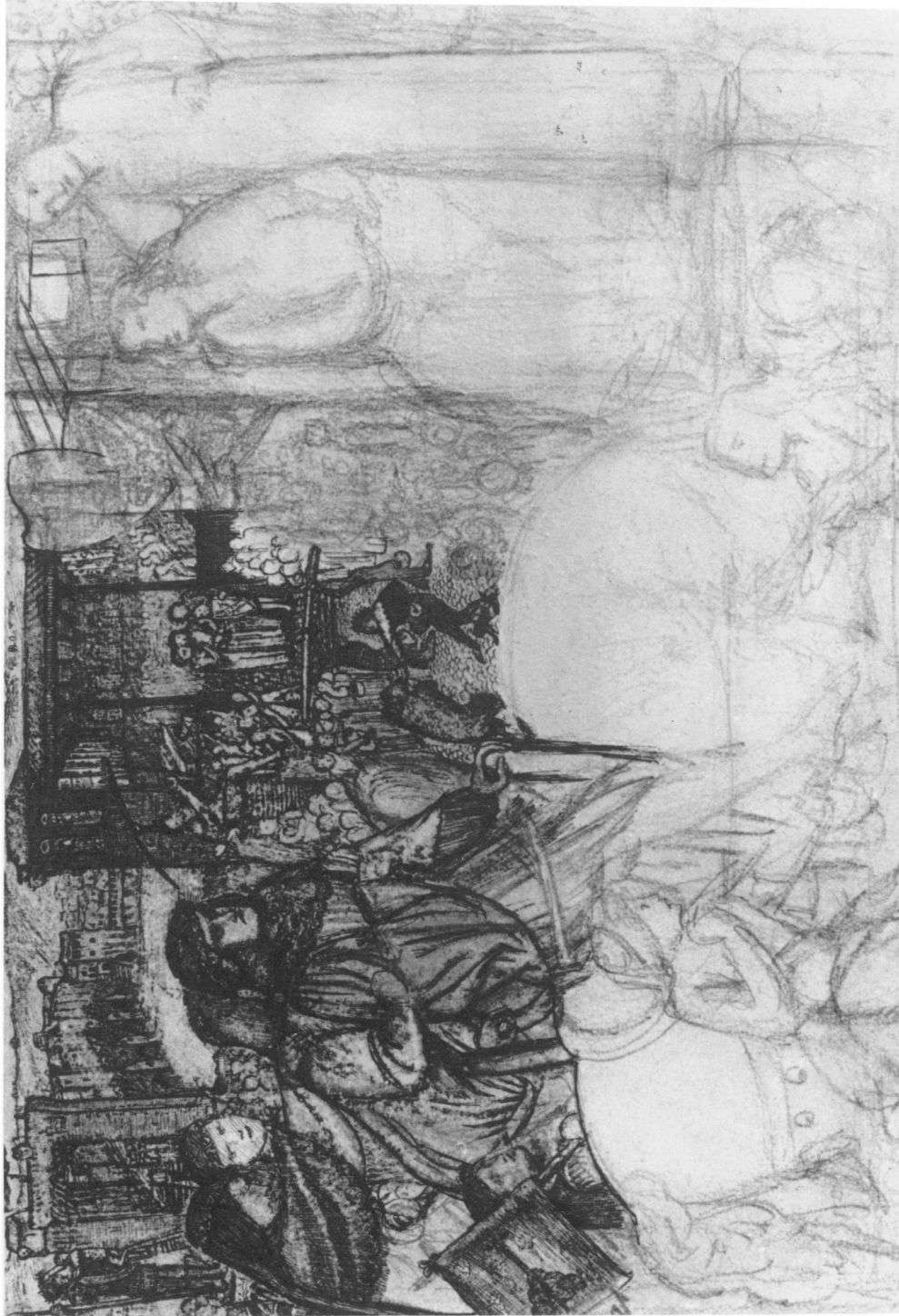
Plate 31

Plate 32   EDWARD BURNE-JONES.   The Origin of the Guelph and Ghibelline Quarrel in Florence.
England, Private collection. (279)

Plate 33   EDWARD BURNE-JONES.   The Origin of the Guelph and Ghibelline Quarrel in Florence.

London, Art Market. (279)

Plate 34   EDWARD BURNE-JONES.   The Origin of the Guelph and Ghibelline Quarrel in Florence.
London, Tate Gallery. (279)

Plate 35   EDWARD BURNE-JONES.   The Origin of the Guelph and Ghibelline Quarrel
in Florence.

London, Tate Gallery. (279)

Plate 36 EDWARD BURNE-JONES. The Origin of the Guelph and Ghibelline Quarrel
in Florence.

Manchester, University of Manchester, Whitworth Art Gallery. (279)

Plate 37   EDWARD BURNE-JONES.   Going to the Battle.
Cambridge, Fitzwilliam Museum. (284)

Plate 38   EDWARD BURNE-JONES.   The Wise and Foolish Virgins.
London, Mr. J. Byam Shaw. (285)

Plate 39 EDWARD BURNE-JONES. Ladies and Death.
Melbourne, National Gallery of Victoria. (285)