This is to certify that the

thesis entitled

The Canvas vs. Reality: The Depiction of Women by the Pre-Raphaelites.

presented by

Martha Lynne Lattie

has been accepted towards fulfillment
of the requirements for

Master of Arts degree in History of Art

Major professor

Date 8/31/89

DATE DUE	DATE DUE	DATE DUE

THE CANVAS vs.REALITY: THE WOMEN IN PRE-RAPHAELITE ART

By

Martha Lynne Lattie

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Art

1989

ABSTRACT

THE CANVAS vs. REALITY: THE WOMEN IN PRE-RAPHAELITE ART

By

Martha Lattie

In 1848, a group of British artists banded together to form the Pre-Raphaelite Brotherhood in order to resist the academic restrictions they felt were stifling their art. It was a period in England when rebellion was not considered healthy. This thesis primarily focuses on the women who were a part of this movement and their lives. The Pre-Raphaelite Brotherhood (PRB) believed in painting from life, and, therefore, they needed models, preferably beautiful ones. Although their idea of beauty was different from society's standards of femininity, their "stunners" became society's ideal: pale, languid, melancholic.

The treatment of women as subject in the art of the Pre-Raphaelites fits into three categories: Woman as Strength and Reason, Woman as Temptress, and Woman in Distress.

Many of the women who married or were personally involved with the PRB men were first professionally involved with them. The women provided the men with strength as well as inspiration. Their physical and spiritual presence helped the artists to create the art of the Pre-Raphaelite movement, one of the most beautiful and technically demanding periods in the history of art.

TABLE OF CONTENTS

LIST OF PLATES

20. The Blue Bower - Dante Gabriel Rossetti Barber Institute of Fine Arts, The University of Birmingham.

21. The Hireling Shepard - William Holman Hunt City of Manchester Art Gallery.

22. Apple Blossoms - John Everett Millais National Museums and Galleries on Merseyside.

23. Waiting - John Everett Millais Birmingham Museums and Art Gallery.

24. Beata Beatrix - Dante Gabriel Rossetti Tate Gallery, London.

25. Self-Portrait Dante Gabriel Rossetti - Birmingham Museums and Art Gallery.

26. Drawing of John Everett Millais - William Holman Hunt National Portrait Gallery, London.

27. Portrait of William Holman Hunt - Dante Gabriel Rossetti Birmingham City Museums and Art Gallery.

28. Photograph of Edward Burne-Jones and William Morris - Fred Hollyer for William Morris Today.

29. Portrait of John Ruskin - John Everett Millais Private Collection.

30. Study of E. Siddal for Ophelia - John Everett Millais Birmingham City Museums and Art Gallery.

31. Drawing of Jane Morris - Dante Gabriel Rossetti National Gallery of Ireland,Dublin.

32. Drawing of Emma Brown - Dante Gabriel Rossetti Witt Library, Courtland Institute of Art, London.

33. Portrait of Georgina Burne-Jones and Children - Edward Burne-Jones Mr. L. Thirkell, London.

34. Portrait of Fannie Cornforth - Dante Gabriel Rossetti Birmingham City Museums and Art Gallery.

35. Drawing of Annie Miller - Dante Gabriel Rossetti Estate of the late Mr. L.S. Lowery.

36. Drawing of Effie Ruskin Millais - John Everett Millais Private Collection.

37. Photograph of the Morris and Burne-Jones Families - National Portrait Gallery.

38. Red House - Photograph by Ian Tod for William Morris Today.

39. Kelmscott Manor - Photograph by Ian Tod for William Morris Today.

40. "The Husband's Friend." Wood Engraving, "Echos fron the Clubs," February 5, 1868.

41. "Of course Mr. Trottles was too busy in the city to take Mrs. Trottles to the Derby. How poor neglected Mrs. Trottles spent the weary hours during her husband's absence." Wood Engraving, "The Days Doings," May 27, 1871.

42. "An old, old story with its usual end - As told so often in the Divorce Court." Wood Engraving, "The Days Doings." July 29, 1871.

43. A Contrast, Abraham Soloman, 1855. Private Collection.

INTRODUCTION

I first took specific notice of a Pre-Raphaelite work while in London. Some of the works owned by the Tate Gallery were on loan to the National Gallery, and it was there that I first saw John Everett Millais' painting of Ophelia. Some years before, I had done my senior thesis on the relationship between Ophelia and her father and brother as presented in Shakespeare's Hamlet. As a result, I became quite familiar with her character. The painting struck me in both its interpretation of the theme, and in the exactitude with which it was painted; the dense plant life on the banks, as well as the flowers around Ophelia, were some of the most life-like I had ever seen represented. While searching for a thesis topic, I decided I wanted to research this painting of Ophelia and the artist who created it. As I had never had any exposure to Pre-Raphaelite works in any of my art history classes up to this point, I initiated my research with the intention of gaining an understanding of the movement and the artists known as The Pre-Raphaelite Brotherhood.

As I began to study this group of painters, with Millais and his Ophelia always in mind, I found myself becoming increasingly interested in the woman who posed for the painting, rather than the artist who painted it. Elizabeth Siddal (later Rossetti) who was the model, then became the main

focus of my research. This inspired me to study works of the other women who posed for these artists. I found that I was beginning to wonder just how much these women on the canvas had in common with the women who married and loved the men of the Pre-Raphaelite group. This seemed to be an interesting and original way to look at this movement and I decided to change my thesis topic. It is my belief that what seems to be secondary to the work of the Pre-Raphaelites is far more important than it has been considered in earlier works about them. It is my contention that one must study and understand the women associated with the Pre-Raphaelite movement as well as the men in order to have a complete understanding of the movement known as Pre-Raphaelitism. There did not seem to be much written about the women who were models for the paintings, only about the men who painted them. I had to read many books and articles about the PRB to find some clues about the women. The books which gave me the most information were: The Pre-Raphaelite Sisterhood and Pre-Raphaelite Women both by Jan Marsh. I also found out quite a bit about what life must have been like for these women in Images of Victorian Womenhood in English Art by Susan Casteras, Myths of Sexuality; Representations of Women in Victorian Britain by Lynda Nead, and Idols of Perversity; Fantasies of Feminine Evil in Fin-de-Siecle Culture by Bram Dijkstra. These books fueled my interest in exploring the relationship between paintings from the Victorian Era and perceptions of women in

this period. Therefore, I changed the emphasis of my thesis from one particular member of the Pre-Raphaelites to the women who, though not official members of the group, were close to the heart of it.

The primary purpose of my work is to discover what can be learned about the women who were an essential part of the Pre-Raphaelite artist's lives, and how the images they inspired correspond to what we know about them. I also found what I considered to be three main categories in the works of the PRB. They are: Woman as Strength and Reason, Woman as Temptress, and Woman in Distress. These categories seem to fit the subject matter of much of Pre-Raphaelite art and to provide a means to understanding these works more fully.

CHAPTER 1

THE SOCIAL BRITAIN OF VICTORIA'S REIGN

The Industrial Revolution in England brought about many changes in its society. Most of the changes occurred during the reign of one of their most famous queens, Queen Victoria, who ruled from 1837-1901. During that time, the middle class emerged. There had never been a middle class before because there was never really an opportunity for one. People were either wealthy or the servants of the wealthy. There were no established regulations for this new class to live by, so they created their own. That is not to say that these rules were distributed, handbook style among the new class, but they were well-known and well understood, nonetheless.

These rules were implemented in an effort to try and control sexuality for fear it would run rampant. As Lynda Nead points out in her book, Myths of Sexuality, more was written about sex, therefore, bringing about a "...proliferation of discourses on sexuality,"[1] in an effort to define what was acceptable behavior.

[1] Nead, Lynda. Myths of Sexuality: Representations of Women in Victorian Britian. Oxford and New York: Basil Blackwell, 1988, p. 3.

For the most part, people aspired to adhere to these rules, even proposed to adhere to these rules; but they were for a perfect world with perfect people, not a real world populated by humans. It was a very strict moral code meant to protect the family, the church, and polite society. As an outgrowth of this society, and life in general, these restrictions became very rigid. There was little deviation which would, or could, be tolerated, for fear the entire structure would collapse. People became comfortable with this structured society because they understood where they fit within it. They knew what was expected of them and what not conforming to these expectations could mean. There were deviations from these rules, but they were not acknowledged for the sake of maintaining a polite front.

This period in time is known as the Victorian era. The very use of the word "Victorian" connotes rigidity, rules, and little tolerance for deviance. Therefore, to understand the people of Victorian Britain, we must understand its society and its rules.

This paper concentrates on a group of artists called the Pre-Raphaelite Brotherhood, who were active in Britain during the Victorian period. It will seek to explain how the Brotherhood was able to develop an ideal in art and introduce it to a world not interested in new definitions. The ideal was depicted, for the most part, in female form. The Pre-Raphaelite Brotherhood (PRB) concentrated on

conforming to rules, too. However, these were their rules, which they had adopted for themselves through like ideas and a frustration with existing artistic styles.

These guidelines, although clearly drawn and understood by the middle class, become quite murky when it came to the upper and lower classes. The lower class did not have the time to adhere to these rules, they were too busy just trying to survive. The upper class, although it had the time, did not care to adhere to middle-class ideals - at least in practice. The upper class made its own rules. Its members did not have the same desire to get ahead, because they were already at the top of the social ladder. Therefore, the upper class and the lower class had more in common with each other than the middle class.

The men of the PRB were middle-class artists. They did not all work within the same medium, however, some were painters,one was a sculptor,and one was a writer. They shared a common belief that there was a need for change. They basically came to this agreement because they had trouble conforming to the established educational systems of the art world. At this time in Britain the only way to become an artist was to learn drawing through a series of classes taught at the Royal Academy. One could study with an artist or be taught somewhere else, but, in order to make a living from art in London, an artist had to be shown in the Royal Academy exhibitions.

The Royal Academy taught art through a very regimented system. Students were required to complete, or show, a competency in many levels of drawing before they were allowed to work in paint. Sometimes students could not advance past certain levels of drawing and were frustrated because they were not allowed to paint. This happened to one of the original members of the PRB, perhaps its most famous member, Dante Gabriel Rossetti (Plate 25). Rossetti thought the restrictions of the Academy were holding him back and not allowing him to create the work of which he was capable. Therefore, he took an apprenticeship outside of the Academy in order to learn painting.

Rossetti became the apprentice of a man named Ford Madox Brown. Brown was a moderately successful artist, having shown in the Academy exhibitions, but his works were not very well received by the critics or the public. Rossetti was very impressed by Brown's style because it was different from the others. His paintings were very detailed, with subjects that were often taken from literature. Rossetti worked with Brown in his studio, but he also maintained friendships with fellow artists from the academy.

In the fall of 1848, some men gathered to look at engravings by an Italian artist, Carlo Lasinio, illustrating the frescoes of Campo Santo in Pisa by Benozzo Gozzoli. The men were struck by the works because of their straightforward style. The men spoke of the purity of the

art of the early Renaissance and how far removed modern art was from that clarity of subject and style. They considered all art produced after the time of the artist Raphael to be softer and less clearly defined. Therefore, the name of the group, the Pre-Raphaelites, was born because they admired the style of art common before the time and work of Raphael.

The men formed a group and defined their aim as follows:

> To paint serious and significant subjects, to paint them directly from nature or life as truthfully as possible and, very importantly, to paint with full color and luminosity of the light of day.[2]

The group consisted of seven men: Dante Gabriel Rossetti, William Holman Hunt (Plate 27), John Everett Millais (Plate 26), James Collinson, Thomas Woolner, George Stevens, and William Michael Rossetti. The painters were Rossetti, Hunt, Millais, Collinson, and Stevens. Wollner was a sculptor, and William Rossetti,a writer, was designated the secretary for the organization. Dante Rossetti invited Ford Madox Brown to become a member of the group, but he declined, probably because he was older than the other members and considered it a passing fancy. He did, however subscribe to their beliefs and is considered to have painted in the Pre-Raphaelite style.

[2] Wilson, Simon. The Pre-Raphaelites. London: Tate Gallery,1984.

The Pre-Raphaelite Brotherhood often chose subjects from literature to paint. They painted ancient Greek and Roman myths, subjects from epic poetry, and even poetry they composed themselves. Almost all of these tales dealt with female subjects, either directly or indirectly. The PRB believed in painting from live models because they felt this would give them the truest representation. This need for live models brought them in contact with many young women from diverse backgrounds.

CHAPTER 2

WOMEN, ART, AND THE PRE-RAPHAELITE BROTHERHOOD

These women played a very important role in the lives and works of the PRB and are often overlooked in studies, in favor of the more famous male members of the group. The most outstanding among the women who posed for the PRB were the women who ended up having the most personal contact with the PRB members, thereby, allowing a better record to be kept of them. These women were Elizabeth Siddal, Fannie Cornforth,and Jane Morris. The other women, about whom less is known, were Annie Miller (Plate 35), Emma Brown (Plate 32), Maria Zambaco, Georgiana Burne-Jones, and Effie Ruskin (Plate 36). This work will include all of these women, but concentrate particularly on Elizabeth Siddal. There were numerous other women who sat for the PRB during the artist's careers, but the women mentioned above have become synonymous with the Pre-Raphaelites, because they appear so often in the works.

The most famous of the Pre-Raphaelite women was Elizabeth Siddal Rossetti. As William Michael Rossetti tells it, she was discovered working in the back room of a dressmaker's shop. It is said that the artist, Walter Deverall, a friend and contemporary of the PRB, discovered her there while shopping with his mother. Jan Marsh, author

of The Pre-Raphaelite Sisterhood, thinks that it was unlikely that Walter was shopping with his mother. Marsh instead suggests that he probably spotted Elizabeth earlier and brought his mother back to ask Elizabeth to sit for him, since that would have been a more proper procedure. Marsh also suggests that since Deverall had a sister, it would seem more likely that his sister would shop with his mother. [3] Regardless of how he met her, Deverall was successful in convincing Elizabeth to pose and, thus, she began her relationship with the PRB.

Elizabeth, or Lizzie as she was called, sat first for Walter Deverall for a painting based on Shakespeare's Viola from Twelfth Night. In the work, she sits in a very odd position, hunched over herself. Marsh proposes that Siddal probably found the costume, which exposed her legs, quite embarrassing as women were not accustomed to showing their legs in public at this time(Plate 1). [4] Her likeness in this work was not very well received by the public, but this was only her first sitting. The artists were responsible for arranging the sitting, so if Deverall had not wanted her to pose that way, he most certainly could have posed her differently.

[3] Marsh,Jan. The Pre-Raphaelite Sisterhood London, Melbourne,and New York: Quartet Books,1985 p 16.

[4] Marsh, 25.

Another reason for the cool reception may have been that Siddal could never have been called a great beauty, and, except for her long, strawberry blonde hair, she was rather plain-looking. However, other members of the PRB were obviously impressed with her looks because she received quite a few invitations to sit following her discovery by Deverall. The members of the PRB appreciated Siddal's height and stature, and they considered her long neck "stately" looking. Siddal sat for William Holman Hunt for a painting called Valentine Rescuing Sylvia. When the painting was finished, Siddal was called a poor choice by art critic John Ruskin (Plate 29), who commented on her "commonness of feature and called her [an] 'unfortunate type chosen for the face of Sylvia." [5] Ruskin was later to change his opinion, however, and eventually develop quite a close relationship with Siddal.

Her next work with the PRB is probably her most famous one, the sitting for John Everett Millais' Ophelia (Plate 2). This painting is one of the most famous works of the Pre-Raphaelite movement, it is a painting rich in detail. The plant life, trees, and flowers, are meticulously represented. The painting shows us Ophelia in the midst of her madness after Hamlet spurns her, singing as she floats to her death. Bram Dijkstra talks about why the Victorians were so drawn to the image of Ophelia in his

[5] Marsh, 28.

book Idols of Perversity:

> ...Ophelia,[was] the later nineteenth-century's all time favorite example of the love crazed self-sacrificial woman who most perfectly demonstrated her devotion to her man by descending into the her madness, who surrounded herself with flowers to show her equivalence to them, and who in the end committed herself to a watery grave, thereby fulfilling the nineteenth-century male's fondest fantasies of feminine dependency.[6]

Ophelia has obviously been destroyed by Hamlet's rejection of her, and Millais paints her madness, and loss of interest in life, with great skill and feeling.

There is a famous story surrounding the painting of this work, concerning the manner in which Millais painted it. Millais began painting the river bank and background for his work before he had located a model. Hunt suggested Siddal, and Millais agreed. Siddal agreed to sit for the painting, However, one of her brothers had recently died, and she would be in mourning for quite awhile. When she was ready to sit, Millais dressed her in an antique gown and floated her in a tin bathtub, warmed by lighted candles underneath it. When the work was almost completed, the candles burned out, and Millais was too engrossed in his work to notice.

As a result of this accident, Siddal became quite ill. Her father sued Millais for fifty pounds in medical costs. The case was eventually settled, and Millais 'Ophelia is considered by most to be the greatest work to come out of

[6] Dijkstra,Bram. Idols of Perversity: Fantasies of Femine Evil in Fin-de-Siecle Culture. New York and Oxford: University Press, 1986, p. 42.

the PRB.

About this time, Siddal began sitting for Dante Gabriel Rossetti, whom she would eventually marry. They had a very long, drawn-out courtship, partially because of the conventions of the time and partially because of Rossetti's procrastination. Siddal posed the first time for Rossetti who was working on a painting entitled Beatrice Denying Dante Her Salutation. Thus, they began to spend a great deal of time alone together. Rossetti was living and working in a small cottage and was no longer working in Ford Madox Brown's studio. During this period, Rossetti did many studies of Siddal, and probably because of his affection for her, he encouraged Siddal to draw, too. He was delighted by what he discovered; Siddal drew quite well and seemed to have a natural talent for it. His regard for her talent can be verified in his letters, especially those to his sister Christina, in which talks of Siddal's "great promise." [7]

Christina wrote a poem about her brother and his model called, "In An Artist's Studio," which describes the relationship between the artist and his model:

> One face looks out from all his canvases,
> One selfsame figure sits or walks or leans:
> We found her hidden just behind those screens,
> That mirror gave back all her loveliness,
> A queen in opal or ruby dress,
> A nameless girl in freshest summer-greens,
> A saint, an angel - every canvas means
> the same one meaning, neither more nor less
> He feeds upon her face by day and night,
> And she with true kind eyes looks back on him,

[7] Marsh, 35.

Fair as the moon and joyful as the light:
Not wan with waiting,, not with sorrow dim;
Not as she is , but was when hope shone bright;
Not as she is, but as she fills his dream.

Working closely with Rossetti allowed Siddal to expand her artistic ability, until she became quite good. By now, Siddal was sitting only for him. Her likeness can be seen in all of his works or studies completed at this time, circa 1853. There is a sketch done by Rossetti that shows Siddal's dedication to her work; it depicts her hunched over her drawing board, trying intently to capture Rossetti's likeness (Plate 3). She wanted very much to become an artist; it seems she was not satisfied by only being an artist's model.

Eventually, art became Siddal's sole pursuit. She did a self-portrait (Plate 4) around this time. It is not an overly flattering work, but it is probably a truthful rendition of the way Siddal saw herself (those who knew her said that her likeness by Millais for Ophelia looked the most like her(Plate 30). Her first large art project, at Rossetti's suggestion, was illustrations to accompany poems by Alfred, Lord Tennyson. Rossetti had been working on illustrations along a similar vein for quite some time. He truly did believe in her talent, and he very genuinely wanted to see her become an artist. However, their love for each other was still not publicly known, so they were not working together all of the time. Jan Marsh speculates that Siddal was living with an aunt who lived very near to

Rossetti during this period, instead of with her family on the other side of town. Therefore, they saw a great deal of each other, but not openly. Rossetti still had to make the required introductions (to his mother, primarily) before they could be seen in public together. This follows the Victorian rules which surrounded courtship. For the couples of the middle class, especially, parental consent was required, in order for a relationship to become serious.

Siddal's family was considered to be of a lower class than Rossetti's. Siddal's father was an ironmonger who made knives, while Rossetti's father, was a teacher, and hence, considered to be a professional. This, rather than the amount of money either man earned, was the most important factor in making the match inappropriate. Siddal had one characteristic typical of the upper class: she was what was known as consumptive, or, as it is known today, sickly. She was often tired and run-down, but for no discernible reason. This type of malady was considered quite attractive in women during the Victorian period. To be healthy was considered base, while fragile health was a sign of a truly feminine woman. This is evident in a painting done around this time by an artist named Abraham Soloman called A Contrast (Plate 43). As Lynda Nead points out in her book, Myths of Sexuality, "the main narrative and pictorial interest of the picture is the contrast between the frailty and delicacy of the middle-class woman in the invalid chair, and the robust health of the two working

women."[8] This picture points out the differences between the two classes, by emphasizing physical differences and associating these differences with class standing. This trait in Siddal is part of what attracted Rossetti to her. He almost worshipped her fragile health. In fact,many of the people who met her considered it to be one of her most outstanding features.

Ill health is one reason that Siddal became involved with her benefactor, John Ruskin. He was genuinely impressed with her artistic ability, but it seems that he also could not resist someone in need. Siddal, now that she had given up modeling, and because Rossetti was not yet ready to marry her, needed some type of support. Rossetti sought out Ruskin, who bought one of Siddal's paintings for a generous sum. Ruskin then proposed to support Siddal with the stipulations that she work only for him, and that he be allowed to say where she should work, for the sake of her health. Siddal agreed because she needed to be supported and because she would be able to devote all of her time to her art.

The place Ruskin chose for her to work was in Wales. He was going to be there, and he considered the warmer sea air to be good for her health. This did not seem to cause as many problems for Rossetti as one might think. One would think that the separation would have upset him, but he seems to have taken it in stride. Marsh believes that

[8]Nead,30.

Rossetti's feelings for Siddal were waning around this time anyway. That cannot be proved, of course, but she is not mentioned a great deal in his letters to others from around this time. It seems that Ruskin wanted to widen Siddal's horizons, as well as to aid in her recuperation because he offered to send her on an all-expense paid trip to Italy or France. His trips, however, were not all pleasure trips, since he expected her to live conservatively and to work on her art. Siddal was upset by these offers, insisting that she wanted to be paid only for completed artworks, but Ruskin was finally able to convince her to take one hundred and fifty pounds a year, which was "...a large sum of money, and compared favorably with what Rossetti was earning." [9]

For the next few years, Siddal was occupied with painting and with voyages Ruskin arranged for her. She did quite a bit of painting during this time and created works, such as The Ladies' Lament (Plate 5), a watercolor, which has been reproduced quite often. In this work we see a group of women by the seashore, awaiting the return of their men. The work is done in very bright colors, and with very loose brush strokes. It seems that Siddal was trying to convey emotion through her work, and less of a finely painted romantic tale. She shows us the torment the women are feeling, and how the constant waiting and wondering has

[9] Marsh, 76.

taken its toll. The painting shows obvious references to Rossetti's style, most specifically in the figure type. The women have large eyes, long necks and long hair, which is the way Rossetti's women often looked. They look especially like the Madonna in Rossetti's Annunciation which is one of his earliest works (Plate 6). He obviously had a strong influence on her art. However, the women have a look of sadness that Rossetti's figures generally do not have. All of her works contain figure types similar to this. The background in the painting is not like Rossetti's however, since Rossetti rarely included a natural background. Perhaps she did this painting while she was in Wales at the seashore with Ruskin. That might explain the use of the rocky seashore. Ruskin did numerous studies and paintings of rocks; he seems to have been fascinated with their natural formations. Perhaps Ruskin was beginning to have some influence on her art, as well as Rossetti. Siddal and Rossetti continued their engagement with no date of marriage in sight. Rossetti was busy with his own work.

CHAPTER 3

THE OXFORD MURALS AND THE SECOND PRB

In 1857, Rossetti began a project, which because of circumstances surrounding it, would greatly affect him later. He began to work on a set of murals of the Arthurian tales for the new Debating Hall at Oxford University (Plate 7).[10] The original arrangement was that Rossetti would get room and board for the six weeks of summer break, during which he and others would complete the murals. Rossetti tried to get some of his circle of friends from London to accompany him, but was unsuccessful, and therefore, recruited new friends. Among the group were Edward "Ned" Burne-Jones, William "Topsy" Morris (Plate 28), Arthur Hughes, Val Prinsep, Spencer Stanhope, and John Hungerford Pollen. There is little doubt that Gabriel was the leader and that the others treated him with much respect, considering everything he said to be gospel. It seems that a great deal of the gentlemen painter's time was occupied with discussions concerning the beautiful female models who were to sit for their paintings and where to find them. The men, following Rossetti's lead, referred to these women as "stunners." One of the most noticeable "stunners" of the Pre-Raphaelite circle was discovered at this time; her name

[10] Marsh, 118.

was Jane Burden (Plate 31).

As legend has it, Rossetti and Ned Jones were attending a play when Rossetti spotted Burden and her sister. He ran after her and asked her to sit for him. She agreed, but then never showed up. Considering that she was only eighteen, and probably thought Rossetti to be mad, this was not unusual. However, Ned Jones saw her again in the street, and he was successful in persuading her to come and pose for the murals. [11] She came this time and was destined never to leave this group of artists.

She began sitting only for Rossetti. It seems that she became quite enamored of him, and would, therefore, have enjoyed the private sittings while modeling. She was aware of his relationship with Siddal, but it seems she could not control her feelings. This whole world of art and artists probably seemed quite glamorous to her, as she was from a poor background. Burden's father was a servant employed as a stablehand. He had many mouths to feed, which means his small salary would not have gone far. Burden was trained as a servant; she was being reared to cook, sew, and clean so that she could become a domestic servant one day. I am sure she considered the life-style she was witnessing among the artists, to be superior to her own and probably longed to become a part of it.

In the fall, the murals were still not finished, and

[11] Marsh, 118.

the artists had to move out of the student residences, as the students were returning for the academic year. The group decided to continue working and took up residence in Oxford. At about this same time, Rossetti was summoned by Siddal to Matlock Spa, where she had been taken ill.[12] Burden began to sit for some of the other artists in the group. It seems that they, William Morris (Plate 37) in particular, agreed with Rossetti's evaluation of Burden as a stunner, because she remained employed. Burden's looks were not what was conventionally thought of as beautiful at that time. She had long, dark, wavy hair, a large nose, and large lips. She also had very long, slender feet and hands, at a time when small dainty feet and hands were considered beautiful.

William Morris seems to have become quite fond of Burden. He must have been aware of Burden's feelings for Rossetti, but he pursued her, nonetheless. He painted a picture of her at this time, one of the few he ever painted since it seems his talents lay elsewhere. The painting is called La Belle Iseult (Plate 8). Although the murals were depicting the Arthurian legends, he chose to paint Burden as the heroine of the legend of Tristan and Isolde. Perhaps Morris saw himself and Burden as star-crossed lovers, destined to be apart because of circumstances beyond their control, as Tristan and Isolde were. It did not remain that way very long after Rossetti left for by the end of the

[12] Marsh, 121.

year, Burden and Morris were engaged, although it was not officially announced until April 1858.[13] A rumor circulated at that time that Rossetti had encouraged Morris to marry Burden. Perhaps he did this because he knew he was committed to Siddal. Rossetti's commitment seems logical, if not for the fact that in April 1858, Siddal and Rossetti began a separation which lasted for two years.

1858 is also the year that another important woman entered the Pre-Raphaelite circle, Fanny Cornforth (Plate 34). Cornforth was introduced, again by Rossetti, whom she met at a fireworks display. She was different from the other women in that she was engaged in a profession when she met Rossetti- she was a prostitute. At this time, this fact would have been considered quite shocking and would have prevented the Pre-Raphaelites ever from associating with her publicly (I am not so sure it would go over especially well now, 130 years later). Hunt, who was very religious and a notorious prude, would never have considered having her sit for him. Rossetti saw nothing wrong with it and created some of his best work with Cornforth as the model. Regarding Rossetti's work entitled Bocca Baciata (Plate 9), Hunt "...complained of its 'gross sensuality of a revolting kind."[14] But, Rossetti obviously considered Cornforth a beautiful woman and wanted to use her as a model, regardless of what people thought.

[13] Marsh, 130.

[14] Marsh, 158.

He actually became quite fond of her. The first thing for which he used her as a model was a study for a picture of a woman confronted by her lost love on the street. The woman, by her dress and the shame she expresses, has obviously become a prostitute. That work was never finished, but some wonderful studies of it were created by Rossetti. It was called Found (Plate 10).Rossetti also painted women in distress in other works such as, Beata Beatrix (Plate 24), and Perserpine (Plate 13). In Found (Plate 10), which was never completed, we see a man coming upon a fallen woman whom he had known before. The man is shown coming to town to bring a calf to market and discovering this woman. The woman is dressed in prostitute's clothes and is obviously humiliated by her situation and the man's discovery of it. In the studies, the woman has a very pained look on her face, and the viewer can see her shame. Fannie Cornforth posed for one of the studies the first time she sat for Rossetti.

This subject of lost innocence and rehabilitation of fallen or near-fallen women seems to have become very close to the Pre-Raphaelite heart. Almost all of the artists married a woman who was considered "beneath" them. They seemed to have had an inordinate fascination with saving these women and raising them socially. Perhaps this was because of their love of noble tales and their heroes.

These women would not only be married to their husbands, but they would also be indebted to them, thereby causing the Victorian husband's dominant role to become even more secure.

Hunt made an attempt to educate a lower-class woman in the ways of the middle-class society, and thereby make her marriageable. Her name was Annie Miller. Hunt became acquainted with Miller when she sat for his painting, The Awakening Conscience (Plate 11).In Hunt's The Awakening Conscience, the woman saves herself just before she finds herself in a compromising situation just like Brown's woman in Take Your Son, Sir! She is able to see that what she is doing is wrong both to her conscience and society. Hunt intended this work as a warning to young women. According to the critic, John Ruskin, the newness and brightness of the room are further indications of the woman's questionable virtue. It seems that she has been given these surroundings as a reward for her giving herself to the man. We see that she has a look of sudden realization on her face, as though she suddenly knows that what she and the man are doing is wrong. But he does not realize it yet, if ever. Hunt wanted to depict the woman as the strong one who puts an end to the affair, because she is the one with the most to lose. Coincidentally, Annie Miller, who posed for this painting, was said to be on the verge of prostitution

when Hunt decided he wanted to marry her.

He decided that he had fallen in love with her and wanted her for his wife. This was agreeable to Annie since she came from a very poor background and was being given a chance for a better life.

There is even some indication, from the direction Annie was heading when she met the Pre-Raphaelites, that she may have become a prostitute herself if she had not begun sitting for paintings. In the end, the transformation of Annie Miller did not work out in Hunt's favor. He considered her not yet marriageable, and she became bored with her preparation for polite society, so Hunt quit paying for her board, and she was on her own. Later, she married a nobleman and Hunt eventually married a woman named Fanny Waugh, and later her sister Edith.

Jane Burden married William Morris on April 26, 1859. Burden also received some training in how to act in polite society before she married. This kind of training was often undertaken by an aunt or friend of the groom's family, at which time, the bride-to-be resided with the woman doing the instructing. Burden and Morris appear to have had a relatively happy marriage at least in the beginning. They were to have their complications later.

Rossetti and Siddal were eventually reunited. The reunion was not a happy one, however, because Rossetti was called to Siddal's "death bed." It was a common notion at

this time that a jilted woman would often become gravely ill following a broken engagement, and the woman was considered to have died of nothing more than a broken heart. So, Siddal's becoming even more ill than usual because of her estrangement from Rossetti would not have surprised anyone. Rossetti and Siddal were married on April 23, 1860.They appear to have had a relatively happy marriage in the beginning. Their marriage was always marred, though, because Siddal had become addicted to laudanum, an opium derivative. Siddal did some socializing within the group of artists, but was plagued by her addiction most of the time.

According to Marsh, Rossetti and Fanny Cornforth must have become quite close because she says Cornforth was "shattered" by Rossetti's marriage. [15] Cornforth married a man named Timothy Hughes on August 11, 1860 which was less than three months after Rossetti's marriage. She and her husband were probably never very close because they did not live together for very long after their marriage. Cornforth also continued to model for Rossetti after both of their marriages. There is evidence that Rossetti and Cornforth remained friends. They not only continued their correspondence until Rossetti's death, she also remained financially dependent upon Rossetti up until his death. Clearly, he felt a duty to her long after he stopped

[15] Marsh, 185.

using her as a model. Rossetti did his best work of Cornforth around the mid 1860's, when he created such works as Bocca Baciata and Fazio's Mistress (Plate 9). Both of these paintings use deep rich colors and very lush surroundings. They also have the figure of Fannie right in the middle of the painting facing very boldly outward, almost daring the viewer to take a good long look. These works portray Cornforth in all her earthly sensuality. Rossetti was obviously attracted to Cornforth, but it seems that the attraction eventually subsided and gave way to a deep and lasting friendship.

The group which formed to create the Debating Hall Murals continued their association even though the first project was never completed. They collaborated on the decoration of the "Red House" (Plate 38) which was William Morris' residence. The relationship took on a familial character of collective home industries, which led finally to creating the "firm," and the arts and crafts movement, which stressed cottage industries and rustic design. The house was decorated with murals, tapestries, and stained glass by the artists. Rossetti, Morris, and Burne-Jones, created most of the designs for these decorations. Siddal also worked on the designs, while Burden and Georgiana Burne-Jones did a great deal of the needlework on the tapestries. Eventually, a company developed out of this

endeavor. It was run primarily by Morris, but Rossetti and Burne-Jones were on the board and served as designers for the business as well. The company's primary product was tapestries and wall coverings, which Burden, her daughters, and her sister helped to produce at one time or another. It was called Morris and Company and stayed in business for quite awhile and became quite successful.

The Morris's had three children (a son and two daughters) the first of these was Jenny, who was born in 1861. This same year, Siddal gave birth to a stillborn baby girl. Siddal was quite distraught over the loss of her baby, but she did recover, somewhat. In 1861, Georgiana Burne-Jones also had a baby, and Siddal and Burden made a visit to see the child together. It appears that the women developed as close a relationship as the men had.

CHAPTER 4

BREAKDOWNS WITHIN THE GROUP

As mentioned in the introduction to this paper, my interest in to the Pre-Raphaelites began with the painting of Ophelia by John Everett Millais. The event which changed the focus of my paper from the artist and his work, occurred when I learned about the model who sat for the painting. This was, of course, Elizabeth Siddal, and I read in a book by Leslie Parris called the Pre-Raphaelite Papers that Siddal had died of an overdose of laudanum, an opium derivative.[16] Other references inferred that her death was a suicide, which made the Ophelia even more prophetic. Since then, however, I have learned of Siddal's addiction from authors such as Marsh, and realized that her overdose of laudanum did not have to be intentional. She died on February 11, 1862, when she was thirty-two.[17] Marsh mentions that there was talk among the relatives of the PRB, that Siddal had left a suicide note for Rossetti.

[16] Pre-Raphaelite Papers. Leslie Parris, Ed. London: Tate Gallery, 1984 p. 180.

[17] Marsh, 219.

They say that Rossetti gave it to Ford Madox Brown to read, and that he destroyed it, since suicide, at that time, carried an unfathomable stigma. It was claimed by Brown's granddaughter that the note asked Rossetti to take care of Siddal's invalid brother, Harry. There is, of course, no way of knowing whether there is any truth to this family legend.

I agree with Marsh's opinion on Siddal's death, which is that drugs were not administered with the care back then as they are today, and it is not unlikely that Siddal simply forgot how much of the drug she had taken, and took another dose at night to help her fall asleep. I also believe that it is obvious that Rossetti was quite distraught by Siddal's death, even though they did not have the happiest of marriages. Beata Beatrix was done after his wife's death as a tribute to her (Plate 24). The title tells us that the figure is supposed to be Beatrice from Dante's Inferno, but it is also unmistakably the figure of his wife. It is obvious that the woman is in some pain, but her face also has a look of death about it. The symbols around her, the bird with the halo and the poppy, which is a symbol of Siddal's addiction, are explained by Andrea Rose in her book The Pre-Raphaelites. In it she quotes from Rossetti's own explanation of the painting:

> The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from Earth to Heaven. ...the figures of Dante and Love passing through the street and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice.[18]

Therefore, the poppy and the bird both symbolize death, and Beatrice herself symbolizes a passing into death from life. Probably the most famous PRB legend is the one of Rossetti being so overtaken with grief at Siddal's funeral that he placed a manuscript of poetry into her casket as she was being buried. In 1868 realizing the seriousness of his act, Rossetti was persuaded to exhume the casket and remove the manuscript. By this time, Rossetti had fallen in love, once again, and was dedicating a book of poetry to his new love, Jane Burden Morris.

In 1866, Burden and William Morris sold "Red House" which was in Kent, and moved to a house on Queen's Square in London, so that Morris could be closer to his work. This is about the time that Rossetti began to draw Burden again. It seems that old feelings between them were rekindled. The oddest thing about this affair is Morris' part in it. As I mentioned earlier, Morris idolized Rossetti and enjoyed being around him, so perhaps he wanted them all to spend

[18]Rose,Andrea. The Pre-Raphaelites. Oxford:Phaidon Press, 1981 p 39.

time together or, perhaps, he was not a jealous man. For whatever reason, Rossetti and Morris rented a country home together called Kelmscott Manor (Plate 39), which Morris eventually bought. Morris probably bought it for his wife, who still had periodic health problems and liked to go to the country for rest. As a result, Rossetti, Burden, and her children began to spend a great deal of time together there, without Morris. He was spending his time in London on business and with the Burne-Jones'.

Edward Burne-Jones was himself having an affair at the time with a young Greek woman named Maria Zambaco.[19] His wife, Georgie, knew of the affair and decided to wait it out, convinced it would end. Eventually, it did. Morris was there while the affair was going on to comfort Georgie Burne-Jones, whom he greatly admired, and told her that he disapproved of Ned's affair with Maria. It seems that Georgie Burne-Jones and William Morris had a very strong and loyal friendship, but there is no evidence that it was anything more than a good friendship. So, because of Georgie Burne-Jones' tolerance, the Burne-Jones marriage lasted, and appears to have been a happy and productive one. This probably owes a great deal to the fact that divorce was almost unheard of in those days. That is the most likely reason, as well, for the survival of the Morris' marriage.

[19] Marsh, 293.

Burden and Morris were separated a great deal of the time and Burden was spending this time with Rossetti, but she did eventually go back to living with Morris.

I think Burden and Rossetti enjoyed the notion that they were tragic lovers in the historic sense, like Tristan and Isolde or Romeo and Juliet. They were destined to stay apart for reasons beyond their control. Burden probably enjoyed the attention Rossetti was paying to her as well. He used her as a model for all of his paintings and as an inspiration for all of his poetry, at this time. He took a woman who had grown-up being considered homely and turned her into an ideal of beauty. It is easy to understand what attracted Burden to Rossetti, who created such works as Perserpine (Plate 13) and Astarte Syriaca (Plate 14) as well as numerous studies and photographs of her. Rossetti also did another work which had meaning in his personal life, as well as a literary meaning. In the painting Perserpine, he uses Burden as a model for Persephone, who is forced because she is married to Pluto the god of the underworld, to spend only half of the year above ground. At the time this painting was done, Burden was spending the summers with Rossetti and the winters with William Morris, her husband. Therefore, Rossetti equated Burden's life with that of Persephone. In the painting, it is somewhat difficult to tell that the woman is in distress, unless one is familiar with the tale of Persephone.

These particular paintings referred to Rossetti and Burden's situation, and Rossetti's feeling that Burden was trapped with Morris. Rossetti felt that outside forces were conspiring against the lovers and keeping them apart, much like the fated lovers in his paintings.

Rossetti and Burden continued to see each other on a part time basis until 1875, when their relationship ended, for the most part, because Burden seems to have tired of Rossetti and his addiction to chloral hydrate. Burden never posed for Rossetti after this time, although her likeness continued to appear in many of his works. He used studies he had done during their time together at Kelmscott Manor. Rossetti was plagued by fits of paranoia during his later life that were sometimes so bad he had to seek professional help. It seems that his separation from Burden triggered one of these episodes, and he had to be sent away to recover; he thought he might not be able to write or paint again. A lack of understanding about mental illness prevailed at this time, and more often than not, people were confined and forgotten. So, with less understanding of mental illness than there is today, Rossetti's exact ailment is not available to us. He was also addicted to chloral hydrate which he used to help him fall asleep and he became increasingly dependent on the drug which

probably contributed a great deal to his death. Rossetti died in 1882, and after his death, the letters he had received from
Burden during the height of their romance were burned, according to his orders and at the request of Burden who died in 1914 leaving few letters herself.

CHAPTER 5

WHAT THESE WOMEN MEANT TO THE PRB

Other women were models for the PRB, or were involved with them, such as Effie Millais and Emma Brown, but they are not included in detail in this paper because they modeled very rarely, or because little is known about them. Effie Millais was however, married to John Ruskin. When Ruskin commissioned Millais to paint his portrait, Millais traveled with the Ruskins and Millais and Effie Ruskin fell in love (Plate 29). Divorce was almost unheard of at this time, but Effie received one because her marriage to Ruskin had never been consummated.

Although these women did not create the art, their presence allowed the art to happen. They supplied the raw material and inspiration that created the masterpieces.

As I discussed at the beginning of this paper, the Victorian period consisted of many social rules, especially for the middle-class, and most especially for middle-class women. The women were expected to be hard-working, virtuous, and loyal to their husbands and family. The ideals of society helped women understand what they were expected to be. Typically, the ideal woman was small,

with tiny hands and feet, and a very sweet-looking face with small features and roses in her cheeks; she was pretty but not so pretty as to be a threat to either men or women. This woman can be found everywhere in Victorian literature and art. As Andrea Rose points out in her book The Pre-Raphaelites, this type of woman was known in one form as the "Keepsake Woman" whose image "during the early Victorian period, was circulated in folio volumes known as 'The Keepsakes' or 'Books of Beauty,' roughly equivalent to today's women's magazines. They dwelt obsessively on feminine beauty, promoting a Barbara Cartland [a modern day romance novelist] ideal." This type of woman was was depicted everywhere, to exemplify what the middle-class woman was supposed to look like. She shows up in periodicals such as "The Days Doings," and "Echos from the Clubs" (Plates 40-42). In these drawings the women are small and frail looking. Their hair is very carefully and ornately done, and their clothes are prettily decorated with lace and ruffles. They are very different from the statuesque, long haired, and very simply dressed women of the Pre-Raphaelite's paintings.

The Victorian woman, once married, was expected to devote herself to her husband and her family, in that order. She was there to serve everyone else, and was expected to never consider her own needs until everyone

else's needs had been met. The author, Bram Dijkstra, classifies this type of woman as the "household nun." He means that she is cloistered in the household and expected to devote her life to her husband, her children, and her home. Dijkstra also comments on how middle-class women were ousted from normal society and restricted to the confines of their homes. As he says in his book The Idols of Perversity, "the expulsion of the middle- class woman from participation in practical life had become fact; woman had never been placed on a more lofty pedestal. An apparently insuperable plateau had been reached in her canonization as a priestess of virtuous inanity." [20]

This was the type of woman whom the members of the PRB expected and were expected to marry. For this reason, women of a lower social class, such as Siddal, Burden, or Annie Miller had to be schooled in the ways of middle-class marriage. They were from the servant class and had been prepared by their families, to stay in that cast. However, their marriages to men of a higher class put them in a position they were not at all prepared to face. They were less sure of the rules and had to be taught them, but these rules were not ingrained in them. Georgina Burne-Jones (Plate 33) was an exception. She had grown up in a middle-class home and knew how a good and devoted wife should act. This phenomenon of taking a lower-class woman and marrying

[20] Dijkstra, 4.

her was not common practice, and as Andrea Callen points out in her book, Women in the Arts and Crafts Movement:

> The educating and 'raising' of working-class women, by such men as Morris and Rossetti, had strongly paternalistic overtones, and although potentially these women were more free from the moral restrictions of the period than their middle-class sisters, they were in fact being encouraged to abandon their own culture for a bohemian no-man's-land.[21]

The PRB were also allowed more freedom to associate with women of questionable virtue. Everyone knew that Fannie Cornforth was a prostitute, and some people did not approve of Rossetti's relationship with her, but he was not ostracized from society as she was. Although she was not a prostitute for very many years, the stigma of her former profession stayed with her whole life. In fact, Andrea Rose says in her book, The Pre-Raphaelites, that the PRB brought the prostitute to the level in society of "the anti-heroine"[22] through their (particularly Rossetti's) use of this image as a model.

All of these women represented something to the PRB that inspired their art and allowed them to create their works. All of the models they used were attractive women, or "stunners," as they were known to the men, and they allowed the men to faithfully represent nature, and still

[21] Callen,Anthea. Women Artists of the Arts and Crafts Movement. New York:Pantheon Books, 1979 p 105.

[22] Rose, 10.

create a beautiful piece of art. These artists were responsible for presenting such women as an ideal to the public. The typical definition of beauty at this time, as I mentioned earlier, was a small, sweet-looking girl, while the PRB painted striking, often different-looking women. They caused the non-conventional looks of women such as Siddal and Burden to become a sought-after style.

The PRB used these women as many different representations in their paintings: women as depictions of strength and reason, women as temptresses, and women in distress. There were, of course, many different paintings done on many different themes by these artists, but it seems that quite a few of their works fit into these categories.

In the category of women as strength and reason are the following: John Everett Millais' The Order of Release and The Huguenot, Ford Madox Brown's Take Your Son, Sir! and The Last of England, Holman Hunt's The Awakening Conscience, and Elizabeth Siddal's The Ladies Lament. In both of the works by Millais, the women are very strong figures. Millais' Order of Release,(Plate 15) shows a husband being returned to his wife after she has secured his release from prison, which he was in because he took part in the Jacobite Rebellion of 1745. It is a very stark

painting in which the figures are the primary emphasis. They are painted against a very dark background, which allows the people and the bright clothing they wear to be even more startling. The wife embodie strength and comfort for both the man and the child; even the dog looks to her for guidance. She is the one who is given the order of release by the officer and who was, and still is, entrusted with the care of the family while her husband fights, and eventually recovers from war. This is also one of the few paintings in which the model is quite obviously Millais'
wife, Effie Millais, who sat for very few of his paintings. Another of Millais' paintings which contains a strong female figure is The Huguenot (Plate 16). It is a brightly colored painting, which has a male and a female figure embracing against a lush background of green. The couple is standing next to a stone wall, while she tries to convince him to wear the armband that would prevent him from having to go to war. In The Huguenot (which is, incidentally, owned by the Detroit Institute of Arts) the woman is trying to convince her love not to go to war, but to stay with her. It seems that she is having little success, and that he will go anyway. Both of these women are trying to hold their world together against the ravages of war which forces them to be strong and to show that they know that the family is the most important element of life, even if

the men do not. They are doing what they were reared to do - be strong and devoted for the sake of their families. This is also true of the wife in Brown's The Last of England (Plate 17). In this painting, a man and woman are shown aboard a ship that is heading to Australia. The sky is grey and cold, and the viewer can see by the looks on the faces of the couple, that they are not happy about having to leave England to find work. This painting was done at a time when many people in Britain were being forced, because of lack of employment opportunities, to leave England for Australia or the United States. In fact, Thomas Woolner, an original member of the PRB, was forced to go to Australia for just that reason. It is obvious by the looks on their faces that they are doing what they feel they must do. He must find work and she must stick by his side. They are going to face life in a new land, and the wife is the bond that holds the family together. This is shown by the woman holding the man's hand and the child's hand at the same time. Brown's wife, Emma, sat for this work.

Emma Brown is also the model for a controversial work by Brown called Take Your Son, Sir! (Plate 18). This work was never completed, but it still has a strong clear message, nonetheless. The painting was only finished on the top, but this is where one can see the hidden message of the work. In the painting, a woman is holding a child out

to a man who can only be seen in a mirror behind her head. The mirror, a round one similar to the one seen in Jan Van Eyck's Arnolfini Wedding Portrait (Plate 19), frames the woman's head like a halo. The mirror is also where the viewer can see the man to whom the woman is speaking. This is not easily noticed, and at first glance, the painting looks like a Madonna and child. From the title, it is obvious that the man has gotten the woman pregnant and then left her and his responsibilities. The woman has had to live with the stigma of having an illegitimate child and is just trying to get the man to accept his responsibility, too.

The women who succumb to the temptation Hunt and others warned against fit into the category of "woman as temptress." These are the women with whom the artists have a love/hate relationship. The artists were able to act out their fantasies by painting women they might be attracted to sexually in provocative settings or situations, and by remaining distant enough to avoid temptation. It seems that women in Victorian art were often categorized. As Susan Casteras points out in her book, Images of Victorian Womanhood in English Art: "...the Victorian female was

often lost or embedded in a superstructure of categories and prejudices, telescoped and often trivialized into restrictive sentimental stereotypes,"[23] thereby forcing the woman to be one extreme or the other.

Dante Gabriel Rossetti seems to have concentrated a lot of his artistic effort in painting the temptress. All of his female subjects have similar features and hair. They have long, wavy hair, large pouty lips, long prominent necks, and enormous staring eyes which seem to lock onto the viewer's. Two of his most famous "temptress" paintings are Fazio's Mistress (Plate 12) and The Blue Bower (Plate 20). Both of these paintings were considered quite bold for many reasons. The subjects were thought to be shocking as well as the straightforward style in which they were done. The model, Fannie Cornforth sat for both of these paintings. Perhaps her former profession was some inspiration for Rossetti. She is shown staring out at the audience, and does not appear to be the least bit ashamed of her situation. The Victorian viewer would have been shocked by her lack of remorse for her situation. Casteras proposes that:

> ...Rossetti's women ultimately seem to qualify more as tantalizing cult objects and as devotional icons than as courtship images or anything else, fusing the enchantress simultaneously into a very private metaphor for the artist (who know [sic] and loved many of the

[23] Casteras, Susan. Images of Victorian Womanhood in English Art. London and Toronto: Associated University Press, 1987 p 177.

> women he painted) and a public, fantasy of feminine sexuality.[24]

This seems to be true of Rossetti more than of any of the other Pre-Raphaelites because he seems to have adhered to his own ideas about his art with consistency. Not that the other Pre-Raphaelites did not create paintings of the temptress as well. Holman Hunt uses the temptress in his work The Hireling Shepherd (Plate 21), where the presence of the woman causes the man to forget his work and his duty. The painting is done in wonderful bright colors, and Hunt has depicted a summer day in all its glory. But, the beautiful surroundings cannot prevent the chaos that ensues when work is neglected. Hunt's paintings usually carry a message, and the message usually amounts to: ignore your duties, and nothing but evil can come of it. The shepherd is paying too much attention to the woman, and his flock has started to run away without his realizing it. The woman has tempted him away from his work, and without her presence, and the shepherd's neglect, the sheep would not have run into the field.

The next painting, Apple Blossoms (Plate 22),is unusual in that one might not expect John Everett Millais

[24] Castras, 167.

to create such a subtly erotic scene. As is typical of Millais however, the setting and clothing of the girls are in beautiful colors, and the trees are rendered in great detail. The wall and orchard, are similar to a wall and orchard that appear in another of his works called Waiting (Plate 23). Apple Blossoms shows a group of very beautiful adolescent girls having a picnic in an apple orchard. On the surface, this may not seem so odd; however, the way the girls are depicted and the way the girl lying on the ground stares so intently at the viewer makes the painting seem less innocent then it appears at first glance. It is a disturbing image for this reason, but it is also very powerful.

Millais is known more for his women of strength or for his women who fit into the category of women in distress, then for painting the temptress. His most famous woman in distress has to be his painting of Ophelia (Plate 2), for which Elizabeth Siddal Rossetti was the model. As I mentioned earlier, Ophelia is driven mad by Hamlets's rejection of her, and Millais portrays this so skillfully in his painting, that Ophelia's mental state is easily recognizable. It is ironic how this painting seems to echo Elizabeth Siddal's life, and her possible suicide.

CONCLUSION

At first, the public was not willing to accept these artists and their work; it took time and the approval of critics, such as John Ruskin, for Pre-Raphaelitism to be recognized as a legitimate art movement. The public was weary, as well, of this new style of beauty the PRB presented them with. These women were the very ones they were used to considering unfortunate instead of beautiful. As Jan Marsh points out in her book, Pre-Raphaelite Women: "It is thus one of the remarkable achievements of the Pre-Raphaelite painters that they were able to alter and enlarge Victorian definitions of beauty, and create a 'look ' that has remained popular with painters and public for so long." [25] The PRB were able, through their art, to create a new ideal woman.

The focus of this paper is the women behind the paintings, They were not portraits of the women who sat for them, but the women provided some inspiration as the embodiment of the mens' ideas. But, how realistic were these ideas, or ideals? It seems that the Pre-Raphaelite painters were romantics, and sometimes their romanticism was not separate from real life. Rossetti, Hunt, Morris, and Millais all saw themselves as white knights ready to

[25] Rose, 26.

rescue the lady in distress. They all chose to marry women who needed to be rescued in some fashion. This probably added to the woman's attraction; had the women been readily attainable, they may not have been pursued.

The women appeared in many different paintings of the PRB. Some more often than others, but they were always an integral part of the painting. Their presence was often the focus of a painting and an inspiration to the artist. Rossetti in particular, was greatly influenced by his models, and often redid works depending upon who was sitting for him. The women are an intriguing part of the paintings; they are the portraits within the painting.

These women were not merely the models of the Pre-Raphaelites, however; they were real people with real lives and interests. Many of the women were very talented artists in their own right: Elizabeth Siddal was a painter, Jane Burden Morris did needlework, Maria Zambaco was a painter and a medallist, and Georgiana Burne-Jones painted although she gave it up early on when it interfered with the care of her family. That would be what she was supposed to do; Georgie Burne-Jones was supposed to put her family above all else, and, most especially above her own pursuits.

The women were an inspiration to the men in their work. For example, Rossetti's triangle with Burden and Morris probably inspired him to paint Perserpine, and

Millais feelings for Effie Ruskin probably lead him to see her as the perfect model for the strong, brave woman in The Order of Release. The women were not instigators in the paintings, but their support and presence was a source of inspiration for the artists.

The men of the PRB were able to see beauty outside the realm of traditional ideals. They were able to make these traditionally plain women into an ideal of beauty. They accomplished this through their talents and their beliefs that the women they were depicting were beautiful, even when society considered them unattractive. This determination and courage is exemplified through their earlier actions with the Royal Academy. The PRB was obviously willing to take chances, to stand behind what they believed in and to deviate.

It seems that the Pre-Raphaelites painted representations of women who were larger than life to accompany their subjects. The women they used as models were simply models for the figures in the artwork; they did not intend to have them represent real life. But, there is no doubt that they felt quite strongly for some of these women and that they inspired the artist in his work. I do not think that most of the painters, with the exception of Rossetti, wanted their wives to be the larger-than-life figures in the paintings. The Pre-Raphaelites seem to have

been able to distinguish between the canvas and reality.

Although the women did not create the art, their presence allowed the art to happen. The women were essential to the men in the very basic sense that they kept the men fed and clothed, and took care of their children. The women allowed the men to concentrate on their art without having to worry about the everyday chores of living. They also encouraged the men to pursue their art. Georgina Burne-Jones for example, even turned part of her small home into a studio so her husband could work.

I believe the Christina Rossetti summed up the relationship between the Pre-Raphaelite artists and their models best when she said in her poem, "In An Artist's Studio":

"Not as she is, but was when hope shone bright;
Not as she is, but as she fills his dream."

Plate 1 - Walter Deverell, Sketch for Twelfth Night, 1850.

Plate 2 - John Everett Millais, Ophelia, 1852.

Plate 3 - Dante Gabriel Rossetti, Sketch of Elizabeth Siddal, 1853.

Plate 4 - Elizabeth Siddal, Self-Portrait, 1853-4.

Plate 5 - Elizabeth Siddal, The Ladies' Lament, 1856.

Plate 6 - Dante Gabriel Rossetti, The Annunciation, 1850

Plate 7 - The Oxford Debating Hall (now library).

Plate 8 - William Morris, La Belle Iseult, 1858.

Plate 9 - Dante Gabriel Rossetti, Bocca Baciata, 1859.

Plate 10 - Dante Gabriel Rossetti, Found, 1854-81.

Plate 11 - William Holman Hunt, The Awakening Conscience, 1853.

Plate 12 - Dante Gabriel Rossetti, Fazio's Mistress, 1863.

Plate 13- Dante Gabriel Rossetti, Perserpine, 1873-7.

Plate 14- Dante Gabriel Rossetti, Astarte Syriaca, 1877.

Plate 15 - John Everett Millais, The Order of Release, 1852-3.

Plate 16 - John Everett Millais, The Huguenot, c.1854.

Plate 17 - Ford Madox Brown, The Last of England, 1855.

Plate 18 - Ford Madox Brown, Take Your Son, Sir!, 1851-7.

Plate 19 - Jan Van Eyck, Arnolfini Wedding Portrait, 1434.

Plate 20 - Dante Gabrial Rossetti, The Blue Bower, 1865.

Plate 21 - William Holman Hunt, The Hireling Shepard, 1851.

Plate 22 - John Everett Millais, Apple Blossoms, 1856-8.

Plate 23 - John Everett Millais, Waiting, 1854.

Plate 24 - Dante Gabriel Rossetti, Beata Beatrix, c.1864-70.

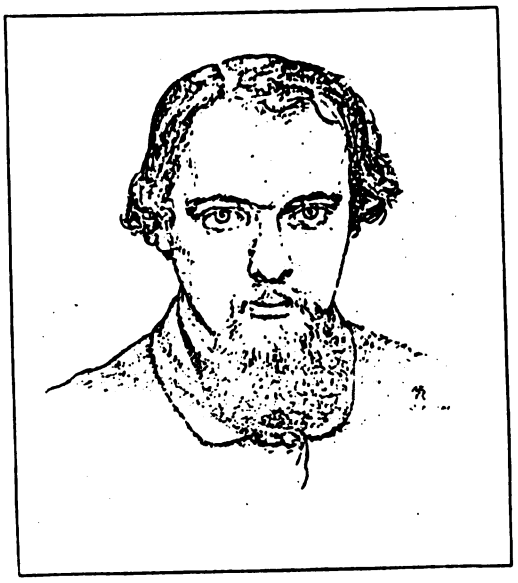

Plate 25 - Dante Gabriel Rossetti, Self-Portrait, 1861.

Plate 26 - Willaim Holman Hunt, John Everett Millais, 1853.

Plate 27 - Dante Gabrial Rossetti, William Holman Hunt, 1855.

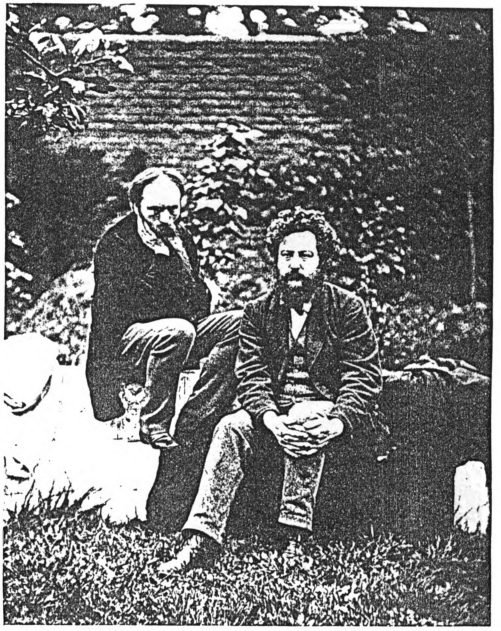

Plate 28 - Edward Burne-Jones and William Morris, 1874.

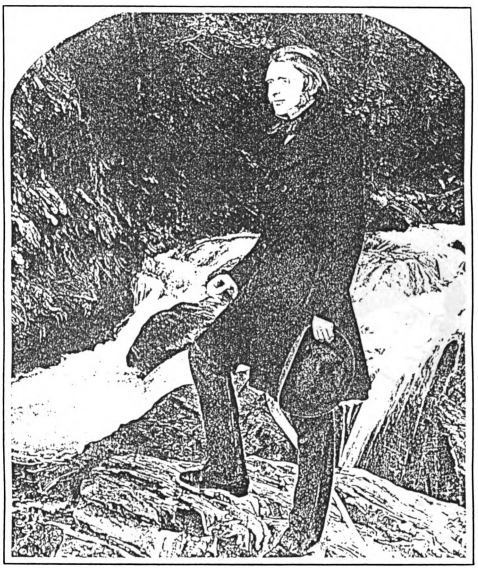

Plate 29 - John Everett Millais, John Ruskin, 1854.

Plate 30 - John Everett Millais, Sketch of Elizabeth Siddal for Ophelia, 1852

Plate 31 - Dante Gabriel [illegible] Rossetti, Sketch of Jane Burden, 1858.

Plate 32 - Dante Gabriel Rossetti, Sketch of Emma Brown, 1853.

Plate 33 - Edward Burne-Jones, Georgina Burne-Jones and her children, c.1870.

Plate 34 - Dante Gabriel Rossetti, Fannie Cornforth, 1874.

Plate 35 - Dante Gabriel Rossetti, Annie Miller, 1860.

Plate 36 - John Everett Millais, Effie Ruskin, 1853.

Plate 37 - The Burne-Jones and Morris Families, 1874.

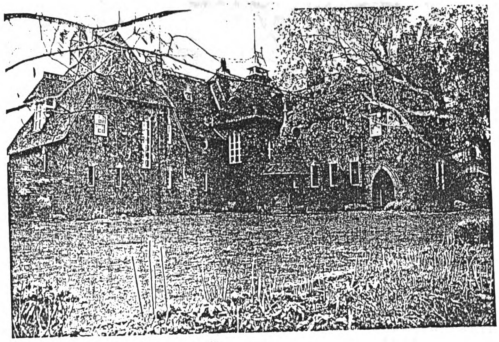

Plate 38 - Red House

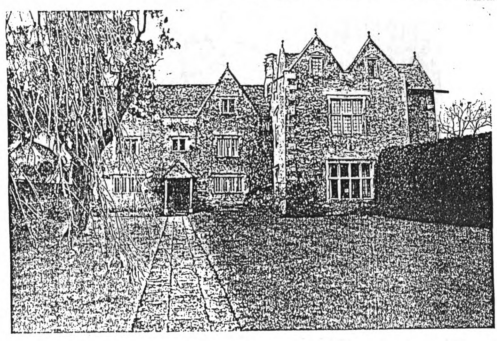

Plate 39 - Kelmscott Manor

Plate 40 - 'The Husband's Friend." Wood Engraving, "echos from the Clubs," February 5, 1868.

Plate 41 - "Of course Mr. Trottles was too busy in the city to take Mrs. Trottles to the Derby. How poor neglected Mrs. Trottles spent the weary hours during her husband's absence." Wood Engraving, "The Days Doings," May 27, 1871.

Plate 42 - "An old, old story with its usual end - As told so often in the Divorce Court." Wood engraving, "The Days Doings," July 29, 1871.

Plate 43 - A Contrast, Abraham Soloman, 1855.

Bibliography

Allen,Virginia M. The Femme Fatale: A study of the early development of the concept in Mid-Nineteenth Century poetry and painting. Diss. Boston U., 1981. Ann Arbor:UMI.

Angeli, Helen (Rossetti). Pre-Raphaelite Twilight; The story of Charles Augustus Howell. London: Richards Press, 1954.

Bate, Percy H. The English Pre-Raphaelite Painters: Their Associates and Successors. 1901. London: George Bell and Sons, 1972.

Beers, Henry Augustin. A History of English Romanticism in the Nineteenth Century. New York: H.Holt and Co., 1901.

Bickley, Francis. The Pre-Raphaelite Comedy. New York: H.Holt and Co., n.d.

Birmingham England Museum and Art Gallery. The Pre-Raphaelites and their Circle. N.p.:n.p., 1965.

Callen, Anthea. Women Artists of the Arts and Crafts Movement 1870-1914. New York:Pantheon Books, 1979.

Cary,Elisabeth Luther. The Rossettis: Dante Gabriel and Christina. New York and London: G.P. Putnam's Sons, 1900.

Casteras,Susan. Images of Victorian Womanhood in English Art. London and Toronto:Associated University Press, 1987.

Christian,John. Pre-Raphaelites at Oxford. Oxford: Ashmolean Museum, 1974.

Daly, Gay. Pre-Raphaelites in Love. New York:Ticknor & Fields, 1989.

Delaware Art Center. The Samuel and Mary R.Bancroft English Pre-Raphaelite Collection. N.p.:n.p., 1938.

Dijkstra,Bram. Idols of Perversity: Fantasies of Feminine Evil in Fin-de-siecle Culture. New York and Oxford: University Press, 1986.

Dunn,Henry Treffry. Recollections of Dante Gabriel Rossetti and his circle. London: E. Mathews. 1904; New York: AMS Press. 1971.

Elzea. Rowland. The Pre-Raphaelite Era 1848-1914. Wilmington: Delaware Art Museum. 1976.

Fleming,G.H. Rossetti and the Pre-Raphaelite Brotherhood. London: Rupert Hart-Davis Ltd., 1967.

--------. That Ne'er Shall Meet Again: Rossetti, Millais, Hunt. London: Michael Joseph. 1971.

Fredeman. William Evan. Preraphaelitism: A Bibliocritical Study. Cambridge: Harvard University Press. 1965.

Ford. Ford Madox. Memories and Impressions. New York and London: Harper & Brothers. 1911.

--------. The Pre-Raphaelite Brotherhood. a Critical Monograph. London: Duckworth; New York: E.P. Dutton. 1907.

Gaunt. William. The Pre-Raphaelite Tragedy. New York: Harcourt Brace and Co., 1942.

Grieve. Alaster Ian. The Art of Dante Gabriel Rossetti. Norwich: Real World Publishers. 1976.

Hadfield. John. Every Picture Tells a Story. New York and London:Facts on File Publishing. 1985.

Hamilton. Martin. Pre-Raphaelite Paintings and Graphics. London: Academy Editions. 1970.

Hilton,Timothy. The Pre-Raphaelites. New York and Toronto: Oxford University Press. 1970.

Holman-Hunt. Diana. My Grandfather. his wives and loves. New York: Norton. 1969.

Holman-Hunt. William. Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. London: Macmillan and Co., 1905.

--------. The Story of the painting of the pictures on the walls and the decorations on the ceiling of the old Debating Hall (now the Library) in the years 1857-9. Oxford: University Press. 1906.

-------. A Pre-Raphaelite Friendship: The correspondence of William Holman-Hunt and Lucas Tupper. Ann Arbor: University of Michigan Research Press. 1986.

Ironside, Robin. Pre-Raphaelite Painters. London: Phaidon Publishers, 1948.

Layard,George Somes. Tennyson and his Pre-Raphaelite Illustrators. London: E.Stock, 1984.

Lowe Art Museum. The Revolt of the Pre-Raphaelites. Coral Gables,1972.

Manchester England Art Gallery. Pre-Raphaelite Paintings. 1974.

Marsh, Jan. The Pre-Raphaelite Sisterhood. London, Melbourne, and New York:Quartet Books, 1985.

-------. Pre-Raphaelite Women: Images of Femininty. New York:Harmony Books, 1987.

National Gallery of Victoria. The Pre-Raphaelites and their circle. Melborne: n.p., 1978.

Nead, Lynda. Myths of Sexuality: Representations of Women in Victorian Britian. Oxford: Basil Blackwell, 1988.

Nicoll,John. The Pre-Raphaelites. London: Studio Vista, 1970.

Nochlin, Linda. Realism and Tradition in Art: 1848-1900. H.W. Janson Ed. Englewood Cliffs,N.J.: Prentice-Hall, 1966.

Ovedon,Graham. Pre-Raphaelite Photography. London: Academy Editions; New York: St.Martin's Press, 1972.

The Owl and the Rossetti's: Letters of Charles A Howell and Dante Gabriel, Christina and Willaim Michael. C.L.Cline, Ed. University Park: Penn State University Press, 1978.

Pre-Raphaelite Papers. Leslie Parris,Ed. London: Tate Gallery, 1984.

Rose,Andrea. The Germ: The Literary Magazine of the Pre-Raphaelites Brotherhood. Oxford: Ashmolean Museum, 1979.

--------. The Pre-Raphaelites. Oxford: Phaidon Press, 1981.

--------. Pre-Raphaelite Portraits. Oxford: Phaidon Press, 1981.

Rossetti, Christina. "In An Artist's Studio." The Norton Anthology of Poetry. New York: W.W. Norton & Co., 1975.

Rossetti, Dante Gabriel. Pre-Raphaelite illustrations from Moxon's Tennyson. London: Academy Editions,1978.

Rossetti, William. The P.R.B. Journal: William Michael Rossetti's Diary of the Pre-Raphaelite Brotherhood. Oxford: Clarendon Press, 1975.

--------. Ruskin:Rossetti:Pre-Raphaelitism: Papers 1854-1862. London: G.Allen, 1899.

Ruskin,John. Pre-Raphaelitism. New York: J.Wiley, 1880.

Sambrook, James. Pre-Raphaelitism: A Collection of Critical Essays. Chicago and London: University of Chicago Press, 1974.

Spalding, Frances. Magnificent Dreams. Oxford: Phaidon Press, 1978.

Staley, Allen. The Pre-Raphaelite Landscape. Oxford: Clarendon Press, 1973.

Stevenson, Lionel. The Pre-Raphaelite Poets. Chapel Hill: University of North Carolina Press, 1972.

Sussman, Herbert L. Fact in Figure: Typology in Carlyle, Ruskin and the Pre-Raphaelite Brotherhood. Columbus: Ohio State University Press, 1979.

Trevelyan, Raleigh. A Pre-Raphaelite Circle. London: Chatto & Windus, 1978.

Treuherz, Julian. Pre-Raphaelite Paintings from the Manchester City Art Gallery. London: L. Humphries, 1980.

Victorian Olympians. Sydney: Art Gallery of New South Wales, 1975.

Watkinson, Raymond. Pre-Raphaelite Art and Design. Greenwich, CN: New York Graphic Society, 1970.

Welby, Thomas Earle. The Victorian Romantics 1850-70. London: G.Howe, 1929.

Welland, Dennis Sydney Reginald. The Pre-Raphaelites in Literature and Art. Freeport: New York Books for Libraries Press, 1969.

William Morris Today. London:Institute of Contemporary Arts, 1984.

Williamson, Audrey. Artists and Writers in Revolt. Phildelphia: Art Alliance, 1977.

Wilson,Simon. "What is Pre-Raphaelitism?" London: Tate Gallery, 1984.

Winwar,Frances. Poor Splended Wings; The Rossetti's and their circle. Boston: Little, Brown and Co., 1933.

Wood,Christopher. The Pre-Raphaelites. New York: Viking Press, 1981.

Wood,Esther. Dante Rossetti and the Pre-Raphaelite Movement. London: S.Low, Marston and Co., 1894.

Periodicals

Ashwin,C. "Rosa Brett, Pre-Raphaelite." Burlington Magazine 126 (1984): 630-1.

Attwood,P. "Maria Zambaco: Femme Fatale of the Pre-Raphaelites." Apollo 124 (1986): 31-7.

Baro,G. "Millais Revisited." Art in America 55 (1967): 82-4.

Bayley,J.B. "Pre-Raphaelite Brotherhood 1848-55." Nineteenth Century 5 (1979): 70-5.

Casteras,S.P. "John Everett Millais, Yes or No?" Yale University Art Bulletin 36 (1976): 18-19.

Chapel,J. and J.Hardy. "Millais' Cabinet." Burlington Magazine 122 (1980): 424-5+.

Cherry,D. and G.Pollack. "Women as sign in Pre-Raphaelite Literature: A Study of the Representation of Elizabeth Siddal." Art History (UK) (1984): 206-27.

Davey,P. "Painters and Brothers." Architectural Review 175 (1984): 60-4.

Davis,F. "Wayward Goddess of Fortune." Country Life 164 (1978): N.pag.

Gere,J. "Pre-Raphaelites at the Tate." Burlington Magazine 90 (1948): 325.

Grigson,G. "Pre-Raphaelite Myth." Architectural Review 92 (1942):27-30.

Hilton,T. "Millais: The Middle Line in Pre-Raphaelitism." Studio 173 (1967): 2-11.

--------. "Pre-Raphaelite Problems." Studio 183 (1972): 219.

Hunt,V. "Stunners." Artwork 6 (1930): 77-87.

Lucie-Smith,E. "Millais hits the Mark." Art and Artists 14 (1979): 28-31.

James,W.M. "Order of Release." Burlington Magazine 90 (1948): 150-1.

Lutyens,M. "Millais and the Ruskins." Burlington Magazine 109 (1967): 654.

Macdonald,K. "Alexander Munro The Pre-Raphaelite Brotherhood and the 'unmentionable." Apollo 115 (1982): 190-7.

Macleod,D.S. "F.G.Stephens, Pre-Raphaelite Critic and Art Historian." Burlington Magazine 128 (1986): 399.

Neve,C. "Great Pre-Raphaelite Muddle." Country Life 150 (1971): 280.

Nochlin, Linda. "Lost and Found: Once more the fallen woman." Art Bulletin 60 (1978): 139-53.
Edelstein,T.J. reply with rejoinder 61 (1979): 509-10.

Nunn,P.G. "Rosa Brett, Pre-Raphaelite." Burlington Magazine 126 (1984): 630-1.

Poulson, C. "Checklist of the Pre-Raphaelite illustrations of Shakespeare's plays." Burlington Magazine 122 (1980): 244-50.

"Pre-Raphaelite Tragedians." Art News 45 (1946): 22-3.

The Pre-Raphaelite Tragedy (Reviews)
Apollo 35 (1942): 149
College Art Journal 2 (1943): 91-2
Connoisseur 110 (1942): 81
London Studio 24 (1942): 32
Magazine of Art 35 (1942): 271
Museum Journal 43 (1943): 95

"Pursuit of Beauty." Apollo 107 (1978): 446-51.

Reynolds,G. "Pre-Raphaelites and their circle." Apollo 93 (1971): 494-501.

"A Rossetti Portrait: Variation on a theme." Arts Virginia 27 (1987): 2-15.

Rossetti, W.M. "Elizabeth Elenor Siddal." Burlington Magazine May (1903):273.

Shefer,E. "Deverell, Rossetti, Siddal and 'The Bird in the Cage." Art Bulletin 67 (1985): 437-48.

Staly,A. "Pre-Raphaelites at the Tate." Burlington Magazine 126 (1984): 369-74.

That Ne'er Shall Meet Again (Review) Connoisseur 180 (1972): 228.

Thomas,D. "Victorian Painting in England." Antiques 94 (1968): 2-11.

Wood,J. "The Pre-Raphaelites." Pantheon 42 (1984): 287-8.

Young,P. "Millais Leisure Hours." Detroit Institute of Arts Bulletin 58 (1980): 118-26.

APPENDIX

List of Models and Paintings
for which they sat

Jane Burden

La Belle Iseult - Morris.1858
Proserpine - Rossetti, 1873-7
La Pia de'Tolomei - Rossetti.1886-80
Astarte Syriaca - Rossetti,1877
Pandora - Rossetti, 1869
The Roseleaf - Rossetti, 1870
Mariana - Rossetti, 1868-70
The Water Willow - Rossetti, 1871
Scalands/April 30, 1870- Portrait- Rossetti
Oxford 1858 - Portrait- Rossetti
The Blessed Damozel - Rossetti, 1871-7

Elizabeth Siddal

Study for Twelfth Night - Deverell c.1850
Ophelia - Millais, 1852
Valentine Rescuing Sylvia from Proteus - Rossetti, 1851
Dante's Vision of Rachel and Leah - Rossetti, 1855
Beatrice denying Dante her salutation - Rossetti, c.1855
Regina Cordium - Rossetti, 1854
Study for The Return of Tibullus to Delia - Rossetti, c.1851
Portrait of E.Siddal - Rossetti, 1854
Self-Portrait - 1853-4
Lady seated at an easel - Rossetti, c.1854
Artist sitting to E.Siddal - Rossetti, September 1853
Portrait - Rossetti, 1854
Sir Galahad and the Ruined Chapel - Rossetti, 1859
The Blessed Damozel - Burne-Jones,c.1857-61
Paolo and Francesca - Rossetti, 1862
Beata Beatrix - c.1864-70

Fannie Cornforth

Study for "Found" - Rossetti, 1854-81
Bocca Baciata - Rossetti, 1859
Sidonia von Bork - Burne-Jones, 1860
Fazio's Mistress - Rossetti, 1863
The Beloved -Rossetti, 1865-6
If, illus. - Sandys,1866

The Blue Bower - Rossetti, 1865
Monna Vanna - Rossetti, 1866
Portrait - Rossetti, 1874

Annie Miller

The Awakening Conscience - Hunt, 1853
Waiting - Millais, 1854
Mary Magdalene - Rossetti, 1858
Portrait- Rossetti, 1860
Woman in Yellow - Rossetti, 1863
Helen of Troy - Rossetti

Emma Brown

Oure Lady of Good Children - Brown, 1847-61
Take Your Son,Sir! - Brown, 1851-7
Pretty Baa-Lambs - Brown, 1851-9
Portrait - Rossetti, 1853
The Last of England - Brown, 1855
Portrait - Rossetti, 1860

Effie Millais

The Order of Release 1746 - Millais, 1852-3
Portrait - Millais, 1853
The Blind Girl - Millais, 1856

Georgiana Burne-Jones

Clara von Bork - Burne-Jones, 1860
Georgiana Burne-Jones with Children - Burne-Jones, 1883