self, I should hope that the Sonnets might take precedence of these plays in which Shakespeare has only a share, greater or less.

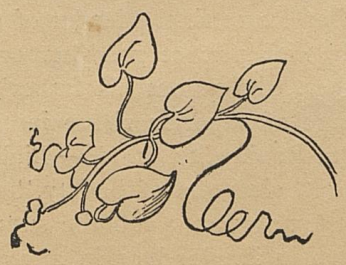
Dr. Furness, looking back on the lessening group of great Shakespearian editors, professes to feel that he has "grown old"; but, though the calendar would make him sixty-seven, he seems to me no older than when I first had the privilege of becoming personally acquainted with him, more than thirty years ago. Let us hope that the measure of his years and of his powers may not fall short of that of his saintly father, who at ninety-four was the able and eloquent preacher he had been for threescore years and ten.

The Friendship of the Storm

BY EDITH M. THOMAS

BETWEEN a Trouble and a Grief I went
Dumb and outworn, and sought a sheltering spot
Beneath a rock, where the wild winds came not;
That there my soul, sore-tortured and clean-spent,
Might find such breathing-space, such dull content,
As chances in his all-indifferent lot,
Who hath the world forgot, and is forgot,
Within a self-drawn magic circle pent.

But ah, that place of peace supplied a foil
Whereon more dark the spirit's strife did show!
Henceforth I seek the friendly storm—to win
Such solace as may be in constant toil
With wind and wave that will not let me know
The fiercer tempest that endures within.



Rossetti and the Pre-Raphaelites *

BY ELISABETH LUTHER CARY

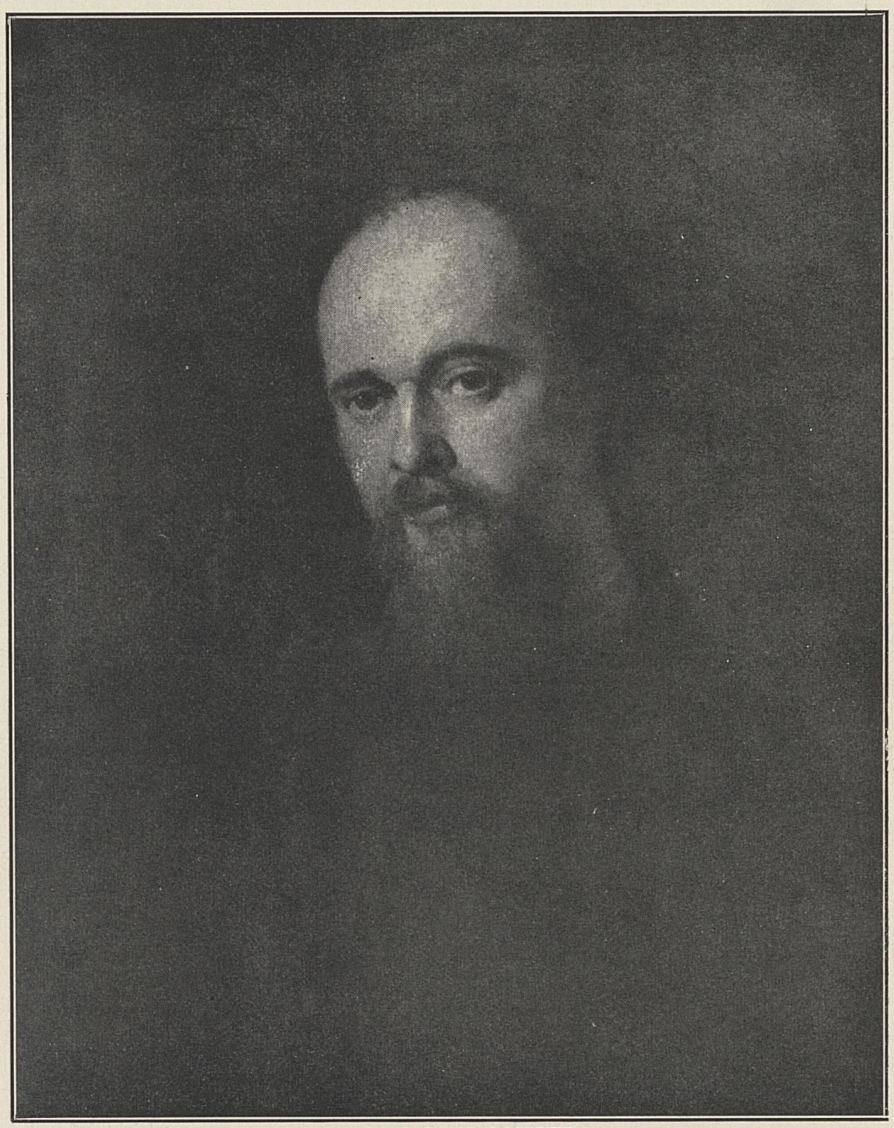
PRE-RAPHAELITISM has suffered from the tendency of human nature to define a thing, "in order," as some one has said, "to save the trouble of understanding it." Through various and contradictory definitions it has been held responsible for many artistic sins, and also credited with an amount of virtue it hardly could claim. At once the most discerning and least didactic statement of it is given by a painter who appreciated its "dramatic programme" without falling under its spell. "Pre-Raphaelitism," he says, "is the Pre-Raphaelite Brotherhood, of course." And this Brotherhood was what? Little more in reality than a band of a few enthusiastic young men—("Thank God that they *are* young," said Ruskin)—who had eager minds, interesting ideas to express, and a great determination, not by any means upheld by their technical skill, to express them. Their name, somewhat but not altogether misleading, led to an uproar against them which their pictures would never, perhaps, have raised; this uproar, amounting to persecution, aroused the abounding sympathy of Ruskin, and his defence produced a great reaction in their favor, with the curious result that by the time the little organization had wearied of its own existence and dissolved, it was pretty well fixed in the public mind as a revolutionary influence, a "school."

The part played by Rossetti in all this was a peculiar one. Because he had so little in common with most of his companions; because his independent genius was so little dominated, or even guided, by any hard-and-fast principles he might profess, or which might be professed for him; because his contribution to the Brotherhood was not chiefly the veracity in workmanship, the conscientiousness of detail, the morality of motive, demanded by them, but a deep vein of imaginative romance inherited or derived from the great dreamers of mediæval Italy, and a lovely sense of color blooming with exotic brilliancy in the foggy atmosphere of London,—for these very reasons, by which he is set apart from and above the Brotherhood, he has come to be regarded as its chief exponent and representative, and, after fifty years, is still spoken of as Rossetti, the leader of the Pre-Raphaelites. His admirers can smile with perfect good-humor over the claims of Millais's filial biographer, who quotes his father's assertion, made, it must be said, with a tinge of superior virtue in the tone, that "Rossetti's art was not Pre-Raphaelite at all — highly imaginative and original and not without elements of beauty," but "not Nature." Not nature indeed, but temperament and the supreme expression of a sentiment quite unknown in England or in any other one spot where brushes were at that time touching canvas; a sentiment belonging to two ages and two countries united in one man, and that man singularly

* From advance sheets of "The Rossettis: Dante Gabriel and Christina." By Elisabeth Luther Cary. Permission of Messrs. G. P. Putnam's Sons.

himself and unsubordinated to influences of either lower or higher kind.

His interest in the little Brotherhood was ardent enough, however, and is easily traced. The history of the brief interval between his



DANTE GABRIEL ROSSETTI

From a painting by G. F. Watts, R.A. By permission of Mr. Frederick Hollyer

connection with it and his previous study in the Academy shows him beating about in unrestrained impatience to be free from the direction of others, although he was not then or later indifferent to the opinions of those about him, or disinclined to learn from them as much as he could without interfering with his own pronounced tendencies and predilections.

By the end of 1847, it was perfectly plain to him that his path in art

lay in some other direction than through the successive gates of the Royal Academy. Two more years at the Antique before he could

RUTH HERBERT

From an unpublished sketch by Rossetti in the collection of Mr. Samuel Bancroft, Jr., Wilmington, Delaware

hope to enter the painting school was a prospect that appalled him. He was eager to venture on color, but quite unequal to the hazard. "Every time I attempt to express my ideas in color," he wrote to his

Aunt Charlotte Polidori, "I find myself baffled, not by want of ability —I feel this and why should I not say it?—but by ignorance of certain apparently insignificant technicalities, which with the guidance of an experienced artist might soon be acquired." The means to this end were provided by Miss Polidori, who, from her regular income as a

LADY LILITH, BY ROSSETTI
Photographed from the original by courtesy of Mr. Samuel Bancroft, Jr.

governess, was, alone of all the family, capable of producing "comfortable extra sums" to further the desires of her relatives. Rossetti had two men in view who "by some unaccountable accident" had not obtained public renown, but either of whom he would trust with his education as a painter. Ford Madox Brown was one, and to him he wrote the first of the series of extravagantly appreciative and sincere letters which, like milestones, marked his admirations to the end of his life.

His advice to Rossetti was less radical than the latter had hoped it would be. He had himself been well equipped in several art schools for more than one branch of his profession, and rigid and long-continued attention to those insignificant technicalities which Rossetti had hoped soon to acquire seemed to him an essential of learning to paint. He recommended his pupil to do some copying, and to paint still-life ("pickle-jars") with him during the day, and in the evening

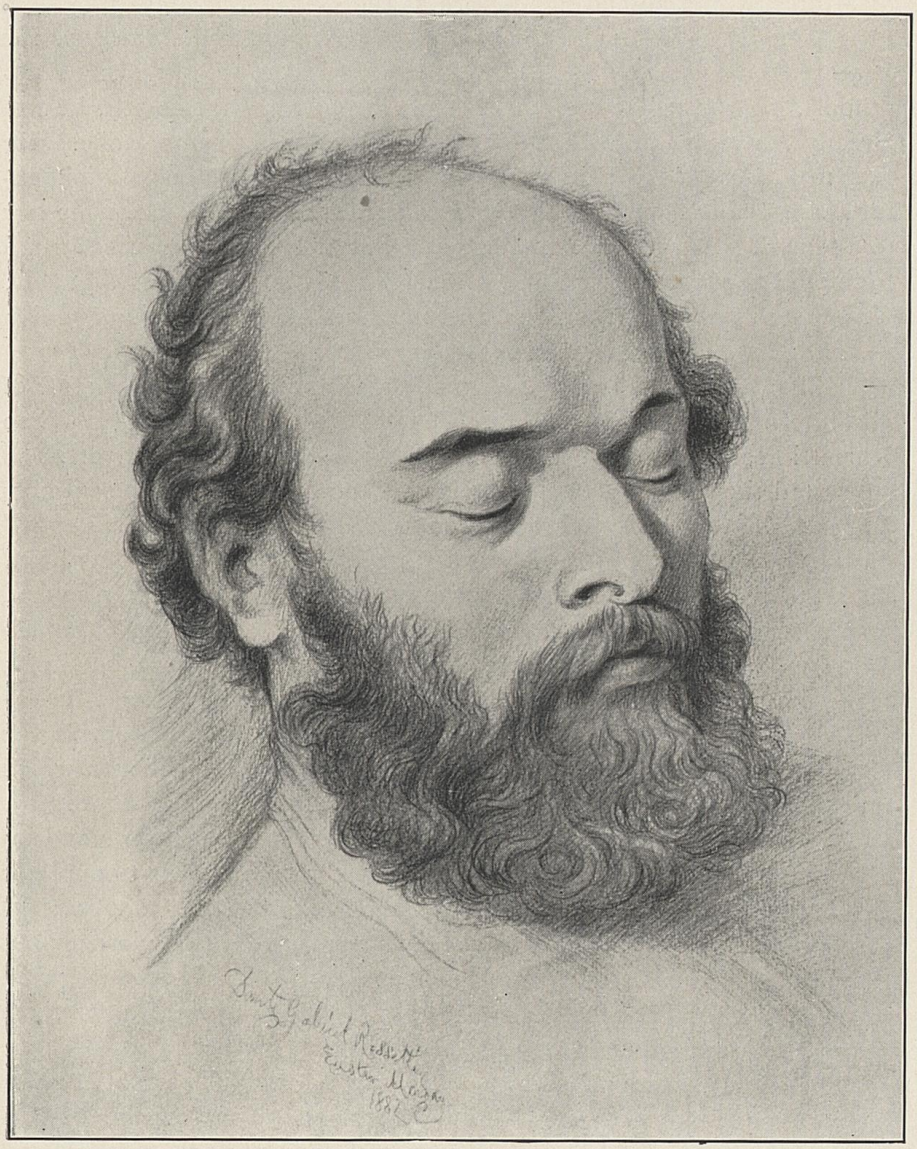
"FOUND" BY ROSSETTI

Photographed from the original, with isochromatic plate, by courtesy of Mr. Samuel Bancroft, Jr.

to attend an academy where the students drew from the model. This advice Rossetti received with respectful gratitude and followed for a time. One of the bottle studies which he painted, obviously in a spirit of dutiful acquiescence, is owned by Mr. Bancroft of Wilmington, Delaware, and shows how closely his first steps in color followed the path of his master.

In a few months, not having found what he sought, he was mapping out a new course that shortly led him to the Pre-Raphaelite Brother-

hood. He saw in the Spring Exhibition at the Royal Academy Holman Hunt's painting, from "The Eve of St. Agnes," and, thinking it the finest picture of the year, went up to Hunt and boisterously told him as much. Later he called upon Hunt at his studio, and grumbled to him about the pickle-jars, and by the 20th of August, 1848, the two



PENCIL DRAWING, BY FREDERICK SHIELDS, OF "THE DEAD ROSSETTI"
Photographed from the original by courtesy of the owner, Mr. Samuel Bancroft, Jr.

young men were sharing a studio together at No. 7 Cleveland Street, Rossetti at last in an atmosphere that suited him, combining still-life with figure painting in a composition of his own, at Hunt's suggestion and under his criticism.

It is interesting to find Rossetti thus at the very beginning, with his first exhibited picture, planning for it a frame that should be harmoni-

ous with it, and a sonnet that should explain it, as he did fifteen years later for "The Lady Lilith," and "Venus Verticordia," and twenty years later for "Penelope," and nearly thirty years later for "Astarte Syriaca."

While painting "The Girlhood of Mary Virgin," Rossetti saw much of Millais, whom he had met before at the Royal Academy and in the little Cyclographic Society, and the triple friendship on which the Brotherhood rested began. Millais was the type, well-known to art-schools, of "prize" student. A year younger than Rossetti, he was already hung with medals, and an exhibitor of some importance. He was intimate with Hunt, who saw in him "a generous, quick enthusiasm" and a spirit on fire with eagerness to seize whatever he saw to be good. Although he liked Rossetti at first, the two were as fitted to mingle as oil and water, and Millais records in later years that "D. G. Rossetti was a queer fellow, and impossible as a boon companion —so dogmatic and so irritable when opposed."

Millais and Hunt had already made a compact "to adopt a style of absolute independence as to art-dogma and convention." When Rossetti heard of it he became an easy and enthusiastic convert, and suggested the idea of a Brotherhood. Thomas Woolner, the sculptor; James Collinson, a painter, and pronounced by Rossetti "a stunner," on the strength of one interesting picture; Frederic George Stephens, an art critic, and apparently the only one of the number who had much acquaintance with the actual pre-Raphaelite art, and William Rossetti were enrolled as members. At Millais's house in Gower Street they were shown what Ruskin calls Lasinio's "execrable engravings" from the frescos of Gozzoli, Orcagna, and others in the Campo Santo at Pisa, as examples of the sort of art-spirit with which they should sympathize, and the crusade of the P.-R.B.'s began.

Their code, as Mr. William Rossetti records it, was simple and inoffensive enough. They were: (1) to have genuine ideas to express; (2) to study nature attentively, so as to know how to express them; (3) to sympathize with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parading and learned by rote; (4) most indispensable of all, they were to produce thoroughly good pictures and statues.

They held monthly meetings and daily meetings, for that matter, to discuss questions of art and literature, and, as far as can be discovered, bore themselves with self-respect. Their habits, together and separately, were those of wholesome, well-bred, serious-minded young men. Millais's biographer calls attention to the fact that at a period when, as Thackeray has shown us, "all Bohemia was saturated with tobacco, spirits, and quaint oaths," the Brotherhood neither smoked, drank, nor swore. None of the prejudice with which they were presently to be regarded could be laid therefore to any waywardness or wantonness of character.