

Fundamental Brainwork. Rossetti Among the Printers

Jerome McGann

Scholars are well aware that Dante Gabriel Rossetti was seriously concerned that the printing of his work be carried out to his precise expectations. The surviving MS and proof materials for his books are remarkably extensive. This is especially the case with his 1870 *Poems* and the two 1881 volumes—*Poems. A New Edition* and *Ballads and Sonnets*. As with his 1870 volume, Rossetti once again enlisted others to help him with the correction of his two 1881 volumes as they were going through the press. Taking the *Ballads and Sonnets* volume as an especially clear and dramatic case of Rossetti's creative habits, this essay exposes how meticulous and how significant were the corrections and changes that Rossetti made to that book.

I.

If an English poet other than Dante Gabriel Rossetti was more involved with the print production of his or her works, I don't know who it would be. I except Blake here because I mean print production carried out by that set of external agents called compositors, printers, binders, and publishers. In any case, I am fairly sure that no English poet before 1900 has left behind a legacy of production materials as voluminous and complex as Rossetti's.

That Rossetti was an obsessive reviser of his work, both pictorial and textual, is well known. The surviving textual materials are so massive, however, that one can scarcely believe his publisher permitted such extravagance. In this essay I will be primarily studying the proofing process for Rossetti's 1881 *Ballads and Sonnets*, an important set of which was acquired recently by the British Library (hereafter the BL Proofs). Assessing the precise status of this set of proofs, however, calls us to look carefully at Rossetti's habitual behavior in the process of his books' production. So I have to begin the narrative much earlier, in the 1850s (see Appendix 1 for a schematic chronology).¹

1. The materials discussed in this essay can be accessed, in facsimile and textual transcriptions and with editorial commentary, in my *The Complete Writings and Pictures of Dante Gabriel Rossetti. A Hypermedia Research Archive* (www.rossettiarchive.org). Also important to consult are William E. Fredeman's edition of *The Correspondence of Dante Gabriel Rossetti*, 9 vols. (Cambridge: D. S. Brewer and Boydell and Brewer, 2002-2010) (hereafter

The printing history of Rossetti's first book, *The Early Italian Poets* (1861), gives a presage of what was to come in 1869-1870 and 1881, when he oversaw the production of his 1870 *Poems* and his two 1881 volumes, *Poems. A New Edition* and *Ballads and Sonnets*. Between 1851 and 1858, Rossetti searched in vain for a publisher for the translations. At that point he had a core set of the translations—probably the Cavalcanti and the Dante materials—set in type by Charles Whittingham's Chiswick Press. A set of these proofs went to Charles Eliot Norton for comment and suggestion, and sets were sent as well to Mrs. Gaskell and to William Allingham. None of these proof materials survive, so far as we know. Especially important here is the fact that Rossetti had this work done on his own, though Ruskin probably paid for it. Like Tennyson, Rossetti said that he couldn't see his own work clearly until it assumed a printed form.²

Between January and May 1861, Rossetti had his book set in type once again, this time the whole of it—some 500 pages—by Whittingham. He still had no publisher, but he used these proofs to work out the substance and form of the book. Rossetti offered the book to three publishers, Macmillan, Chapman & Hall, and Smith, Elder, and in June 1861 it was finally accepted by the latter, Ruskin's publisher. Rossetti tried in vain to have the book printed with his own illustrations, and a decorative woodcut title page he made for the book survives in several proofs. How attached he was to the idea of a more decorative book is underscored by a copy at Princeton that has six small drawings by Rossetti spaced out at intervals through the text. The publisher refused to go along with the plan.³

At least six sets of these proofs were printed off and there may have been as many as ten. Two important sets have fallen from circulation—including the crucial author's set that was sold in 1929 in the famous Jerome Kern sale.⁴ Nonetheless, we can still see clearly how Rossetti used these proofs to continue working on the book through the rest of 1861. *The Early Italian Poets* was finally published at the end of December 1861.

From this little history we may note two salient matters: that Rossetti found it agreeable to use the printing process as a means to extend his own composition process; and second, that he was greatly concerned with the ty-

cited as Fredeman) and Roger C. Lewis, *Thomas James Wise and the Trial Book Fallacy* (Aldershot: Scholar Press, 1995) and *The House of Life: a Sonnet-Sequence by Dante Gabriel Rossetti*, ed. Roger C. Lewis (Cambridge: Boydell and Brewer, 2007).

2. For a comprehensive discussion of the composition, revision, and reception of this signal volume see *The Rossetti Archive*, <http://www.rossettiarchive.org/docs/1-1861.raw.html>.

3. See especially the Beinecke, Fitzwilliam, and Wrenn proof copies, the Princeton illustrated copy, and the revised proof pages (in University of Virginia's Special Collection), all of which are available in *The Rossetti Archive*, <http://www.rossettiarchive.org/docs/1-1861.rawcollection.html>.

4. See *The Library of Jerome Kern, NYC*, 2 vols. (New York: The Anderson Galleries, 1929), lot 1004.

pography, graphical design, and general physical appearance of his book. These two interests remain driving forces in all of Rossetti's textual works, as we shall see from the even more spectacular cases of 1869-70 and 1881. Indeed, so insistent were these concerns for Rossetti that a pattern is established with this first book. A kind of open-ended printing process is set in play and is maintained by having the type for the projected work kept standing—in this case for eight months. Ruskin appears to have borne the expense with *The Early Italian Poets* but later, as we know, Rossetti paid to have the type kept standing for the 1870 *Poems* (for nine months) and for the *Ballads and Sonnets* (for five months).⁵

The printing history of the 1870 *Poems* is well-known but may be usefully recapitulated. Rossetti began to have the book set in type in late July 1869, in galleys. By mid-August the first of a remarkable sequence of proof copies—the so-called Trial Books—was printed. Between August 1869 and April 1870 appeared successively six distinct and integral proof versions of the 1870 volume as well as ten separately printed subsets of parts of the book, including the infamous Exhumation Proofs. Multiple copies of all of these proof stages were printed off and sent for comment and correction to Rossetti's friends, like Allingham and Swinburne, and to his brother William Michael. Some thirty-eight distinct proof copies descend to us as well as numerous fragments of others. From this material we observe Rossetti not only revising and composing in the proofs but adding new material and experimenting continually with new sequences for the poems and groupings of subsets.

That is the context into which Rossetti's two 1881 volumes were undertaken. Before zeroing into my principal focus, the *Ballads and Sonnets*, one more impinging narrative is needed.

The idea for Rossetti's 1881 *Ballads and Sonnets* volume began slowly during 1879, the year after the last copies of his 1870 *Poems*—the so-called sixth edition—sold out. So far as the 1881 volume is concerned, a decisive moment comes in December 1879 when Rossetti, after repeated efforts, obtained a half dozen copies of the Tauchnitz edition, which had been published in Leipzig in 1873. Rossetti had been seeking copies of this book since January 1879. He wanted them to prepare printer's copy for the projected 1881 book because the Tauchnitz edition contained alterations to various poems in the 1870 volume. Rossetti introduced these additions and revisions when he worked on the proofs for the Tauchnitz printing in the summer and fall of 1873.

As Rossetti told various correspondents, he had been writing poetry throughout 1879, clearly with an eye to the publication of a new book of verse.

5. For a comprehensive discussion of the composition, revision, printing, and reception histories of these two books see <http://www.rossettiarchive.org/docs/1-1870.raw.html> and <http://www.rossettiarchive.org/docs/2-1881.raw.html>, and <http://www.rossettiarchive.org/docs/1-1881.raw.html>. On his desire to have the type kept standing, see his letters to Jane Morris, 30 August, 1869 (Fredeman IV. 259).

Just about the time he received his copies of the Tauchnitz edition, he was working to finish "Soothsay" and a letter to William Davies remarks on the composition of "Ardour and Memory," which he called the first sonnet he had written in eight years.⁶ In fact, he had been writing fragments of verse throughout the 1870s in various notebooks.⁷

Rossetti initiated practical publication plans early in February 1880, when he contacted his publisher F. S. Ellis about a new book of poetry. Originally he intended to publish a revised and augmented edition of his 1870 *Poems* in one volume. Working over his materials, however, he realized that he had more poems than could be accommodated to a single book, so he devised the scheme that resulted in the publication of the *Ballads and Sonnets* and its companion, "A New Edition" of *Poems*.

Printer's copy for these two volumes emerged from pages that Rossetti cut up from one of the copies of the Tauchnitz edition he received in December. Rossetti treated these as proof pages, marking them with revisions and shifting them about to test possible orderings for the poems. When necessary, he augmented the Tauchnitz pages with fresh manuscripts—for example, with a manuscript of "The Bride's Prelude" he had composed much earlier and with manuscripts of the new poems he had been writing since 1879; most notably the long ballads "Rose Mary," "The White Ship," and "The King's Tragedy."

One other preliminary matter should be noted since it helps to explain the astonishing character of the surviving 1881 proofs. Rossetti's friend Theodore Watts (later Watts-Dunton), the lawyer famous for rescuing Swinburne from alcoholism, worked as the poet's intermediary with Rossetti's publisher Ellis. Watts not only handled various financial and administrative matters for Rossetti, he read proof and was in regular conversation with Rossetti about the evolution of his two 1881 volumes.

II.

A key difference between the printing and proofing process in 1869-1870 and 1881 is that the 1881 proofs were sent to Rossetti signature by signature—or more accurately, in batches of signatures, or "sheets," ranging from two to seven signatures at a time. This procedure was followed in the case of both 1881 volumes, the *Ballads and Sonnets* (set by Whittingham) and the *Poems. A New Edition* (set by Strangeways). In 1869-70, by contrast, the proofs came to Rossetti as integral and complete sets, which is one important reason why those proofs have traditionally been referred to as the Trial Books.⁸

6. For extensive commentary on both poems see *The Rossetti Archive*, <http://www.rossettiarchive.org/docs/34-1871.raw.html> and <http://www.rossettiarchive.org/docs/4-1873.raw.html>.

7. See *The Rossetti Archive*, <http://www.rossettiarchive.org/docs/notebooktexts.raw.html>.

8. See the extensive discussion in *The Rossetti Archive*, <http://www.rossettiarchive.org/docs/53-1869.raw.html>. See also Lewis, op. cit.

Strangeways did not date stamp its proofs and revises but Whittingham did. As a result, we are able to follow the process of proof revision for the *Ballads and Sonnets* in a very detailed way. The extant materials are scattered. Fragmentary sets of proofs are preserved at Harvard and at Yale, and the British Library now has its virtually complete set. The library of the Delaware Art Museum has by far the largest collection, an enormous set of corrected and uncorrected proofs and revises for both of the 1881 volumes. For the *Ballads and Sonnets* volume alone, some 156 distinct signature sets are at Delaware.

The set of proofs for the *Ballads and Sonnets* recently acquired by the British Library is a composite of separate signatures printed and revised at different times during April and May 1881. These signatures have been gathered together and laid into a mockup binding as if they were an integral unit, like one of the 1869-70 trial books. They are not at all like those earlier proof books, however. The integrity of this set of proofs came about when someone, probably Rossetti's publisher, put the set together after the fact. The gathering is not Rossetti's work. Neither was it made by the other two persons, Rossetti's brother William or Theodore Watts, who were closely involved in the book's production and who both received proofs for comment and correction.⁹ The British Library proofs first appeared in their present state in 1895, when they came up for sale and were bought by S. M. Samuel, who gifted them to the Rosenbach Library in Philadelphia. The Rosenbach later sold them to the private collector Halsted Vander Poel, whence they passed to the British Library in 2004 from the Christie's sale of Vander Poel's library.

So, from all that, we can deduce a general account of the printing process for Rossetti's *Poems. A New Edition* and the *Ballads and Sonnets* (the latter being the focus of the remainder of this essay). His arrangement with his publisher called for at least three and sometimes four sets of initial proofs for each signature of the *Ballads and Sonnets*. One or sometimes two were kept in house and at least two were sent to Rossetti, who would send a corrected set back to the printer, keeping a corrected set with himself. Two copies of revised proofs would then be sent back to Rossetti with one set kept in house, and the revision process would proceed in that way through further revises until Rossetti was satisfied with the state of the text. As is apparent from the schedule of the printing process (see Appendix 2), the proofing began on 5 April and was not finally complete until 7 June.¹⁰

9. See Fredeman IX. 506 (letter to Ellis, 17 May, 1881), which shows that Rossetti's brother only came into the proofing process fairly late.

10. See *The Rossetti Archive's* extensive commentary of the first edition printing of the *Ballads and Sonnets* and *Poems. A New Edition*: <http://www.rossettiarchive.org/docs/2-1881.1stedn.radheader.html> and <http://www.rossettiarchive.org/docs/1-1881.1stedn.radheader.html>.

Rossetti's brother William Michael was much involved with the revision of the book. Rossetti regularly sent copies of his first author's proofs to his brother for comments and suggestions. In addition, on 17 May Rossetti told his publisher to print off a complete proof copy of the book and send it to his brother for further inspection; and on 21 May he told Theodore Watts that he would bring him a full proof copy when they had dinner together on 25 May (a date they postponed by a few days).¹¹

The most intense process of revising came at two periods. The first was between 25 April and 3 May, when the initial signatures for "The House of Life" came to Rossetti (signatures M and N). These revisions involved a major redesign of the page plus some of Rossetti's characteristic moves to shift the position of different sonnets. The second period dealt with late alterations to "The King's Tragedy" (signatures K and L), which continued intermittently between 15 May and 7 June. These changes came about largely because of questions Watts raised about the poem around 20 May. Rossetti responded to these over the next few days by writing new material for the poem and revising various passages.¹²

III

Let us now follow Rossetti at some of his work on the proofs. The examples I shall be calling out illustrate his concern for and involvement with the physical character of the book in all of its features, from typography and page design to the arrangement of the parts of the book, including the sequence of the individual works. Even the appearance of the adverts concerned him: "The advertisement page must not be on the back of the last leaf (as I have told Whittingham's) but a leaf by itself to follow."¹³ That he was equally concerned with the binding and cover design is evident from his extensive correspondence with his publisher from April through July 1881. The fact that the British Library proof set comes wrapped in an example of the cover indicates pretty dramatically how important that part of the work was as well.

In this selective commentary I begin with the first page of the first batch of proofs that were sent to him on 6 April. Unless otherwise indicated, the item is from the British Library bound set of proof sheets.

Pages xii, 3 (sig. B, first proof, 5 April). (See fig. 1). Here are Rossetti's first directions to the Whittingham printers. Notable is the insistence on a speedy printing process and fidelity to the MS.

11. See Rossetti's letters to his publisher Frederick Startridge Ellis of 17 May, 1881 and to Watts on 21 May (Fredeman IX. 505-06, 510-11).

12. Rossetti's revising process can also be tracked in his remarkable correspondence with his publishers Ellis and David White between 24 March and 26 July, 1881. See Fredeman IX. 450-571.

13. See his letter to Ellis on 17 May, 1881 (Fredeman IX. 506).

Pages 117, 124, 125, (sig. I, first proof, 14 April). (See fig. 2 and 3). Page 117: The note at the bottom of the page is by Rossetti's brother William, who questions the poem's reference to a "Christmas Feast" in the narrative's February context. Pages 124-125: Rossetti is instructing the printer to print so that none of the stanzas are broken—if necessary, moving lines from one page to another. William Michael's note at the foot of the page suggests that the apostrophe in "love's" might be dispensed with.

Pages 163, 174 (sig. M, first proof, Delaware, 25 April). Again, Rossetti is insisting on the visual integrity of the verse units: "Each sonnet must occupy one page only, even if the lines are closer together."

Pages 163, 174 (sig. M, first revise, Delaware proofs, 28 April). The signature sheet shows the fulfilled instructions from the previous proof.

Pages 176-177 (sig. N, first revise, 3 May). Here is Rossetti's exasperated note at the delay in the printing: "3rd May.—Pray do get on without the least further delay with the M.S. copy. The book ought absolutely to be *finished* within a *fortnight*. Since 14th April I have had only 2 fresh sheets. D. G. Rossetti."

Pages 196-197 (sig. O, first proof, 3 May). (See fig. 4). Rossetti instructs the printer to "Interchange this sonnet ["Heart's Haven"] with sonnet XXI sheet N page 183 [i.e., "The Dark Glass"].

Pages 240-241 (sigs. Q, R, first proof, 5 May). (See fig. 5). Rossetti deletes the initial note to the sonnet on this page ("The Monochord") and adds: "I have had no revise of this sheet as yet. I now send on a second proof with further changes in it." The excised note, which is interesting, is put in quote marks and reads: " 'That sustained mood of the soul for which a separate essence of itself seems as it were to oversoar and survey it' ."

Pages 242-243 (sig. R, first proof, 5 May). Rossetti's note calls for another "Interchange" of this sonnet ("Farewell to the Glen") with "Memorial Thresholds" on page 246.

Pages 254-255 (sig. R, first proof, 5 May). Another position change calls for moving this sonnet forward of the next two sonnets.

Pages 285, 276 (sig. T, first proof, Delaware proofs, 6 May). William Michael Rossetti has checked off lines 1 and 5 to indicate the hyphenation discrepancy.

Pages 308, 308v (sig. X, first proof, 6 May). (See fig. 6, 7). After adding a note on proof page 308 to alert the printer to ordering changes in the sonnet sequence, Rossetti laid in a separate leaf with specific instructions. The order called for here would be slightly altered yet again in a later revise proof. The pagination added in parentheses after the sonnet titles was added by the printer. The cancelled pagination numbers (transcribed here in angled brackets) indicate the printer's response to Rossetti's later revised order (see below).

- For the Holy Family — 311
- For Spring — 312
- Five English Poets — 313
- Tiber Nile & Thames 316
- The Last Few from Trafalgar 315
- Czar Alexander II 316
- Untimely Lost 317
- Words on the Window Pane 318
- Winter 319
- Spring 320
- Found 321
- A Sea-Spell 322
- Fiammetta 323
- The Day Dream 324
- Astarte Syriaca 325
- Proserpina (2) 326
- La Bella Mano (2) 327

Pages 318, 319 (sig. X, first proof, 6 May). (See fig. 8). Rossetti changes the title of the sonnet and directs how it should be printed. He then calls for the sonnet “to follow *Spring* (page 327),” but then changes his mind and cancels the note. On page 319 Rossetti writes a note to himself: “Q[uer]y Omit?” beside the poem “Saint Bartholomew’s Day in Paris (24 August, 1572).” In fact he did finally remove this sonnet.

Pages 328 (sig. Y, first proof, Delaware proofs, 6 May). (See fig. 9). Rossetti cancels the sonnet (“The Church-Porch”) and then restores it, also calling to shift it to page 324.

Pages 322, 335 (sig. Y, first proof, Delaware proofs, 6 May). (See fig. 10). Rossetti cancels the sonnet “On Climbing the Stairs of Notre-Dame,” fixing as well a typo on page 335.

Pages 324, 333 (sig. Y, first proof, Delaware proofs, 6 May). Rossetti calls for the title to be typographically redesigned.

Pages 324, 325 (sig. Y, first proof, 10 May). On page 324 Rossetti writes “This [sonnet] to page 323,” the note being the final in a series that began on previous pages calling to shift the sequence of sonnets back by a page, accommodating the removal of “Saint Bartholomew’s Day in Paris (24 August, 1572)” on page 319. Then on 325 Rossetti confirms the change: “From this point the order of <pages> sonnets remains the same.”

Page v (sig. A, first proof, 19 May). (See fig. 11). Two notes by Rossetti to the printer to redesign the typography. Then Rossetti laid in a leaf with his manuscript description of his desired page layout. This is Page v, in *The Rossetti Archive*’s presentation of the MS revision (19 May), transcribed thus:

ContentsBallads

- Rose Mary. Part I. 1
- Beryl-Song 22
- Rose Mary Part II. 25
- Beryl-Song 5 45
- Rose Mary. Part III 48
- Beryl-Song. 65
- The White Ship
(Henry I of England) 69
- The King's Tragedy

Pages x, xi (sig. A, first proof, 19 May). Rossetti's note to the printer ("This is my last change") to transpose the order of "Place de la Bastille, Paris" and "Untimely Lost. (Oliver Madox Brown)."

Title page (sig. A, last revise, 7 June). (See fig. 12).

Page 186 (sig. N, Delaware proofs, 7 August): This is the press proof from Signature N with the sonnet "Love's Baubles"; headed with printer's note "Send copy to Mr. Rossetti".

Appendix 1. Rossetti Books: Print Production Time Lines

Early Italian Poets (printer: Whittingham; publ., Smith, Elder: 1861) mid-1858: a sample set of proof pages (probably Dante and Calvalcanti)

January-May 1861: a complete set of proof pages, at least one revise (printed by Charles Whittingham, Chiswick Press)

December 1861: publication.

Poems (printer: Strangeways; publ., Ellis and White, 1870)

July 1869: early galleys of "Sister Helen"

July-August 1869: Penkill Proofs (218 pages)

September 1869: A Proofs (166 pages) and A2 Proofs (180 pages)

October 1869: First Trial Book (201 pages)

October 1869: Exhumation Proofs (68 pages)

November 1869: Second Trial Book (232 pages)

March 1870: "The Stream's Secret" and other poems (16 pages)

March 1870: First Edition final proofs (260 pages)

April 1870: publication (282 pages)

Ballads and Sonnets (printer: Whittingham; publ., Ellis and White, 1881)

5-6 April 1881: initial proofs for signatures B–G ("Rose Mary", "The White Ship")

13-14 April 1881: initial proofs for signatures H – L ("The King's Tragedy")

25 April 1881: initial proofs for signatures M – N ("The House of Life" sonnets I – XXX)

3 May 1881: initial proofs for signatures O – Q (“The House of Life” XXXI – LXXVIII)
 5-7 May 1881: initial proofs for final signatures (R – Z)
 15-18 May 1881: new revisions for sheets K and L
 17 May 1881: complete proof sent to William Rossetti for inspection (signatures A – Y)
 19 May 1881: signature A; “The book is now ready for the press” (DGR to Ellis)
 21 May 1881: complete proof set to Theodore Watts for inspection (signatures A – Y)
 24 May 1881: “an important change” in sheet K, “The King’s Tragedy” (DGR to White)
 24 May -7 June 1881: revisions to “The King’s Tragedy,” (sig. K) and revised signature A
 23 June 1881: asks for a copy “bound or unbound” of the book (signatures A – Y)
 29 June-5 July 1881: considers possibility of major revisions (Jane Morris anxieties)
 17 July 1881: title page and fly-title between signatures L and M
 29 July-2 August 1881: proofs for dedication page (to Watts)
 7 August: calls for a cancel leaf (pages 185-186) to introduce a final correction
 October 1881: publication

Poems, A New Edition (printer: Strangeways ; publ., Ellis and White, 1870)

9 May 1881: initial slip proofs (for “The Bride’s Prelude”)
 15-22 May 1881: all signatures (sent in three separate batches)
 23-24 May 1881: late proof corrections, book ready for “printing off”
 4-17 June 1881: book being printed off (after some final small proof corrections)
 26 July: receives a complete copy from Ellis, notices fallen type to be corrected
 November 1881: publication

Appendix 2: British Library Proofs

Signature	Date	Type
B	5 April	author’s first proof (corrected)
C	13 April	author’s first revise
D	[13 April]	first revise, printer’s copy
E	22 April	final proof, printer’s copy
F	[13 April]	first revise, printer’s copy
G	[5-6] April	author’s first proof
H	14 April	author’s first revise
I	14 April	author’s first proof
K	14 April	author’s first proof

L	[25 or 26 April]	second revise (partial), printer's copy
M	28 April	first revise, printer's copy
N	3 May	first revise, author's corrected copy
O	3 May	author first proof
P	[17 May]	final proof, printer's copy
Q	4 May	author's first proof
R	5 May	author's first proof
S	6 May	author's first proof
T	10 May	author's first revise
U	10 May	author's first revise
X	6 May	author's first proof
Y	10 May	author's first revise
A	19 May	author's proof (mixed set)

Printing Schedule

Signatures B – G:

first proofs, 5-6 April; first revises, 13-14 April; second revises, 22 April

Signatures H – L:

First proofs, 14 April

Signatures M – N:

First proofs, 25 April; 28 April – 3 May, first and second revises

Signatures O – Q:

first proofs, 3-4 May; first revises, 10 May; final proof, 17 May

Signatures R – Y:

first proofs, 5-7 May; first revises, 10 May; final proof, 17 May

Signature A:

first proofs, 19 May; first, second revises, 21-23 May; last revise, 7 June

Signature Z:

not in the BL proofs. This was sent to Rossetti on 7 May with the final batch of signatures. It disappeared from the book when Rossetti removed two sonnets from signature Y ("On a Handful of French Money" and "The Staircase of Notre Dame"). One copy of this signature is preserved at Delaware. Signature Z returned to the volume in the second edition when two pages were added after page 160 to accommodate a half-title for "The House of Life" sequence.]

Cancel leaf, pages 185-186: Though Rossetti called for this in a letter to Ellis of 3 August, in order to correct "wings" to "plumes" in the sonnet "Pride of Youth," the correction was made in a press proof: see Lewis, *The House of Life* 84-85 and Fredeman IX. 583.

University of Virginia
USA

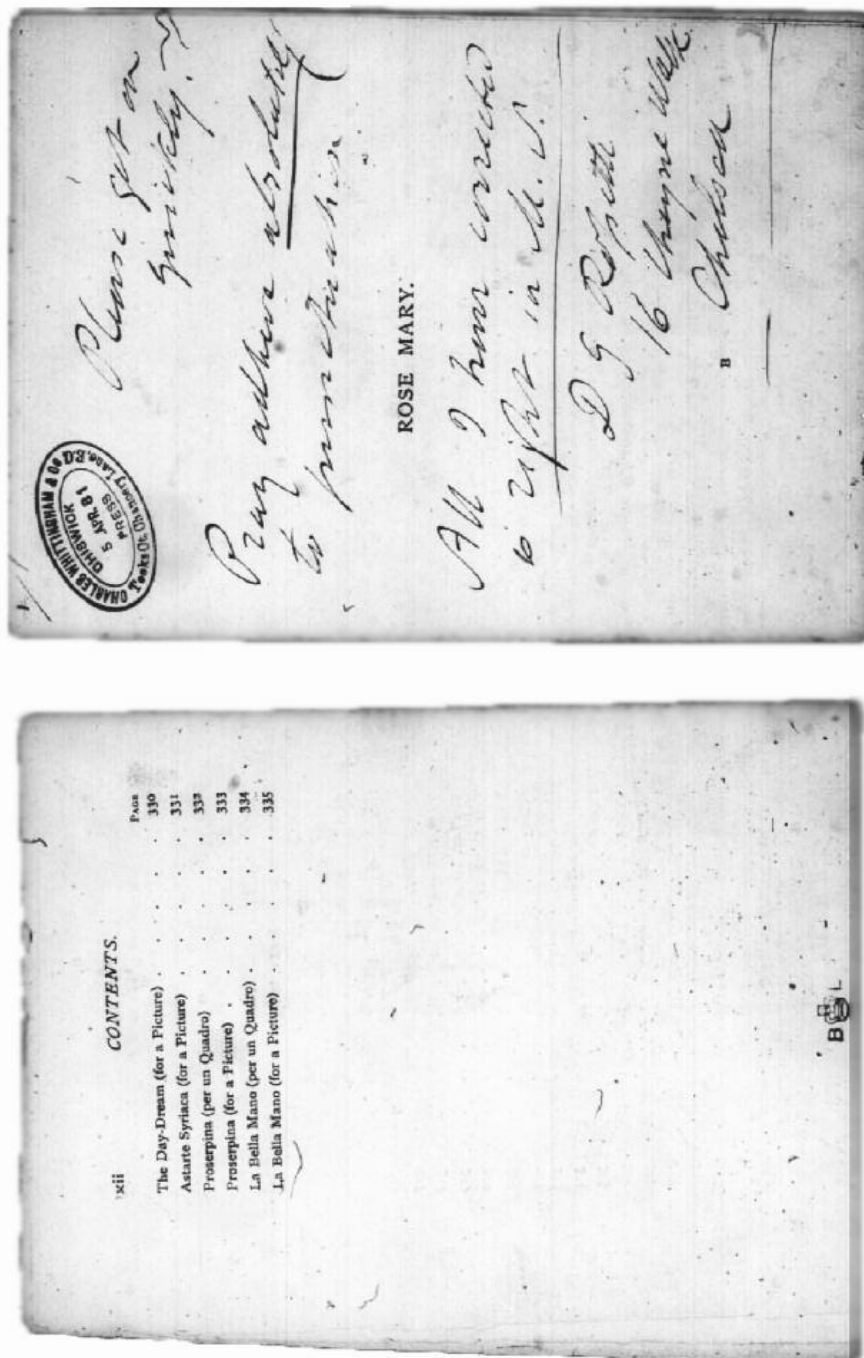


Fig. 1. Pages xii, 3 (sig. B, first proof, 5 April).

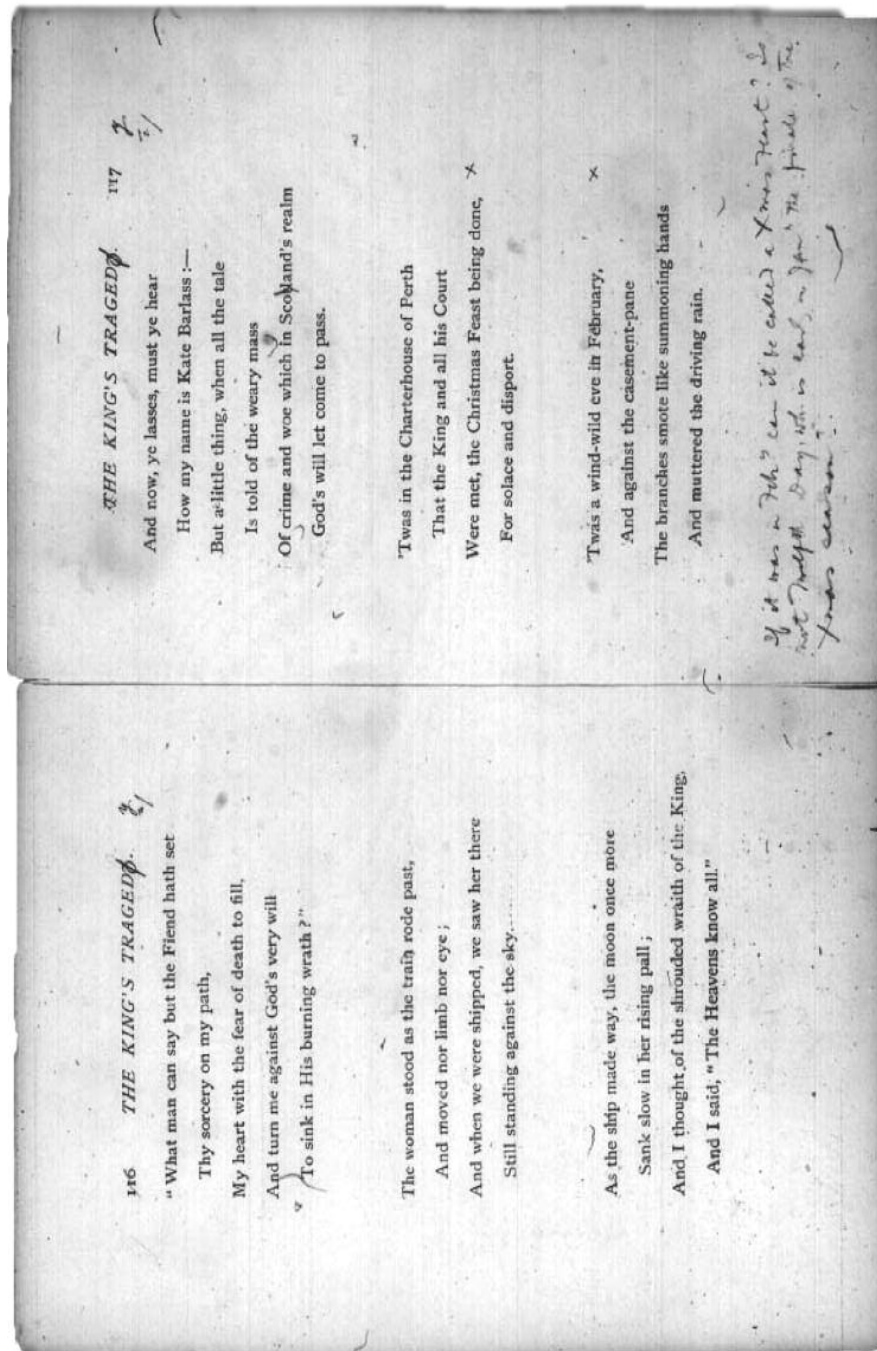


Fig. 2. Page 117 (sig. I, first proof, 14 April).

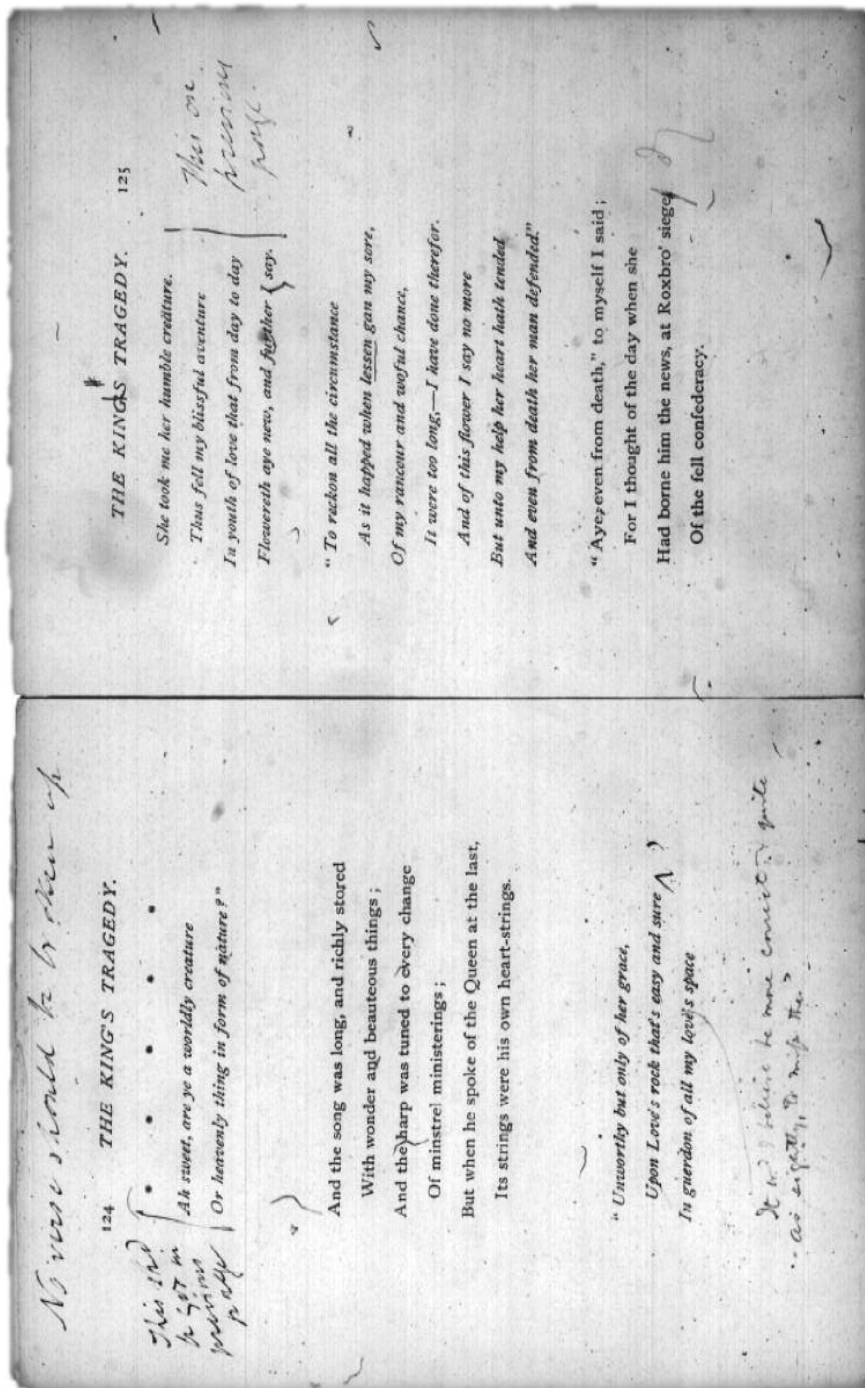


Fig. 3. Pages 124, 125 (sig. I, first proof, 14 April).

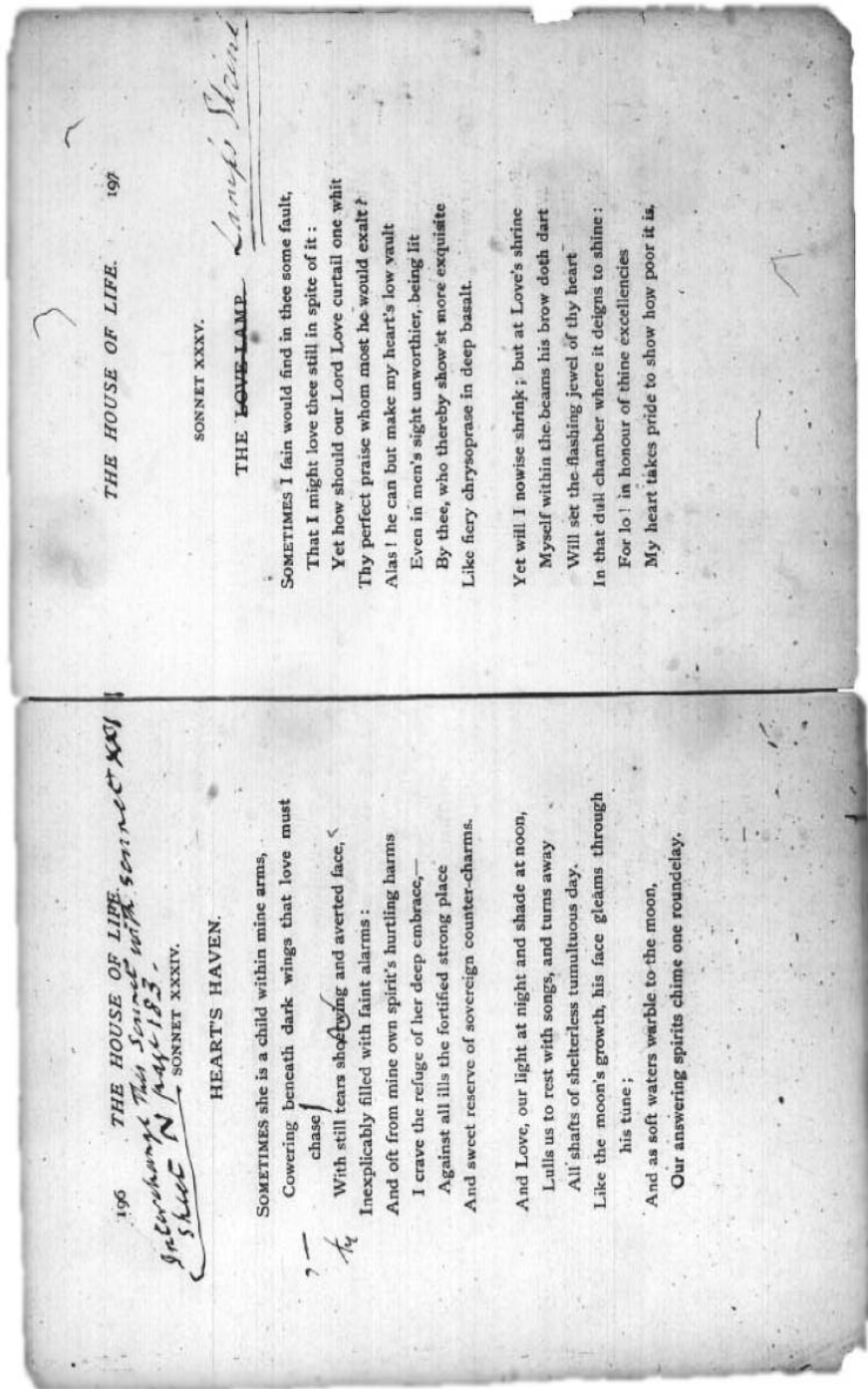


Fig. 4. Pages 196-197 (sig. O, first proof, 3 May).

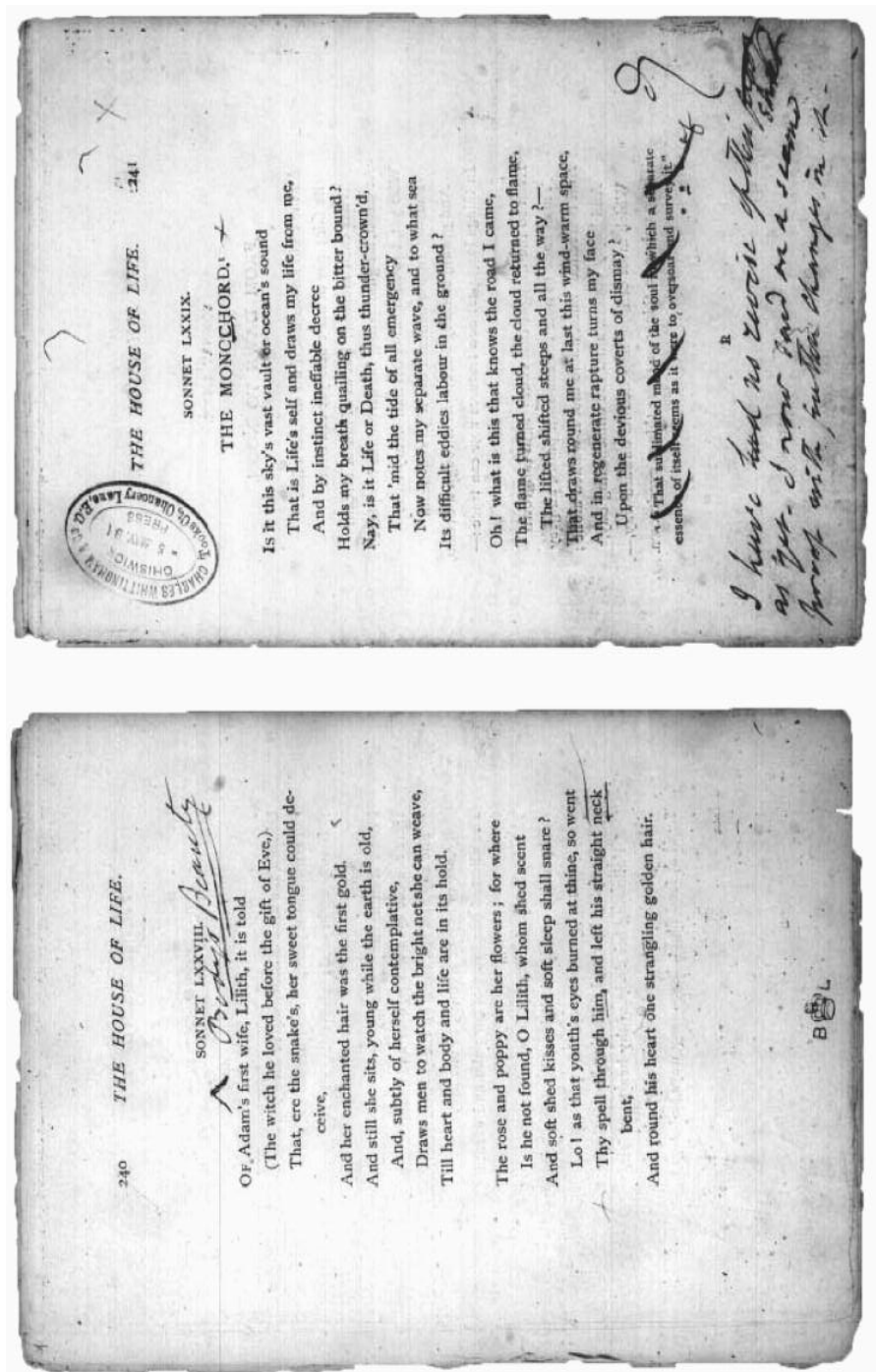


Fig. 5. Pages 240-241 (sigs. Q, R, first proof, 5 May).

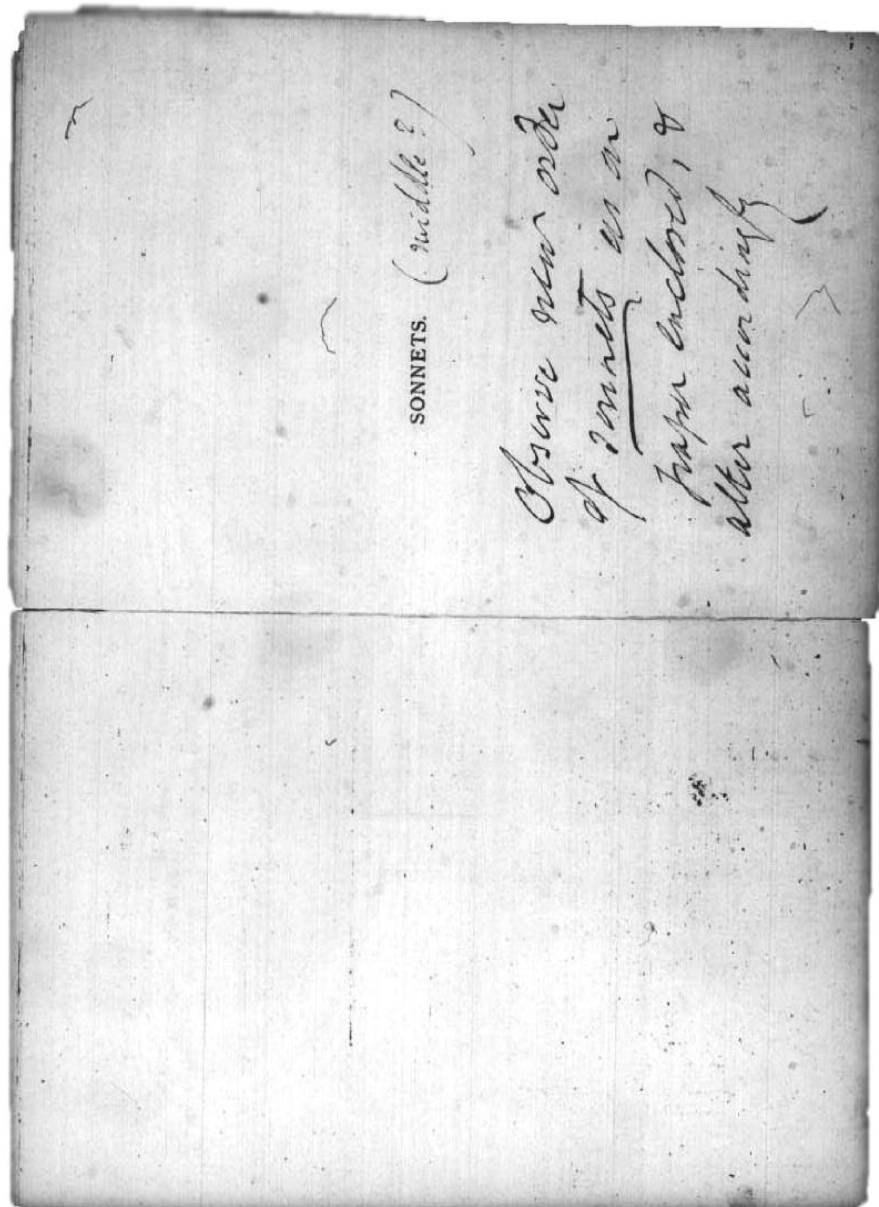


Fig. 6. Page 308 (sig. X, first proof, 6 May).

<u>New Order of Sonnets.</u>	
For the Holy Family	— 311
For Spring	— 312
Five English Poets	— 313
Five Miles & Thames	314
The Last Few from Raphael	315
For Alexander II	316
Untimely Lost	317
Words on the Window-pane	318
October	319
Spring	320
Friend	321
A Sea-Spell	322
Fiammetta	323
The Day Dream	324
Astarte Syriaca	325
Persephone (2)	326
La Bella Mano (2)	327

Fig. 7. Page 308v (sig. X, first proof, 6 May).

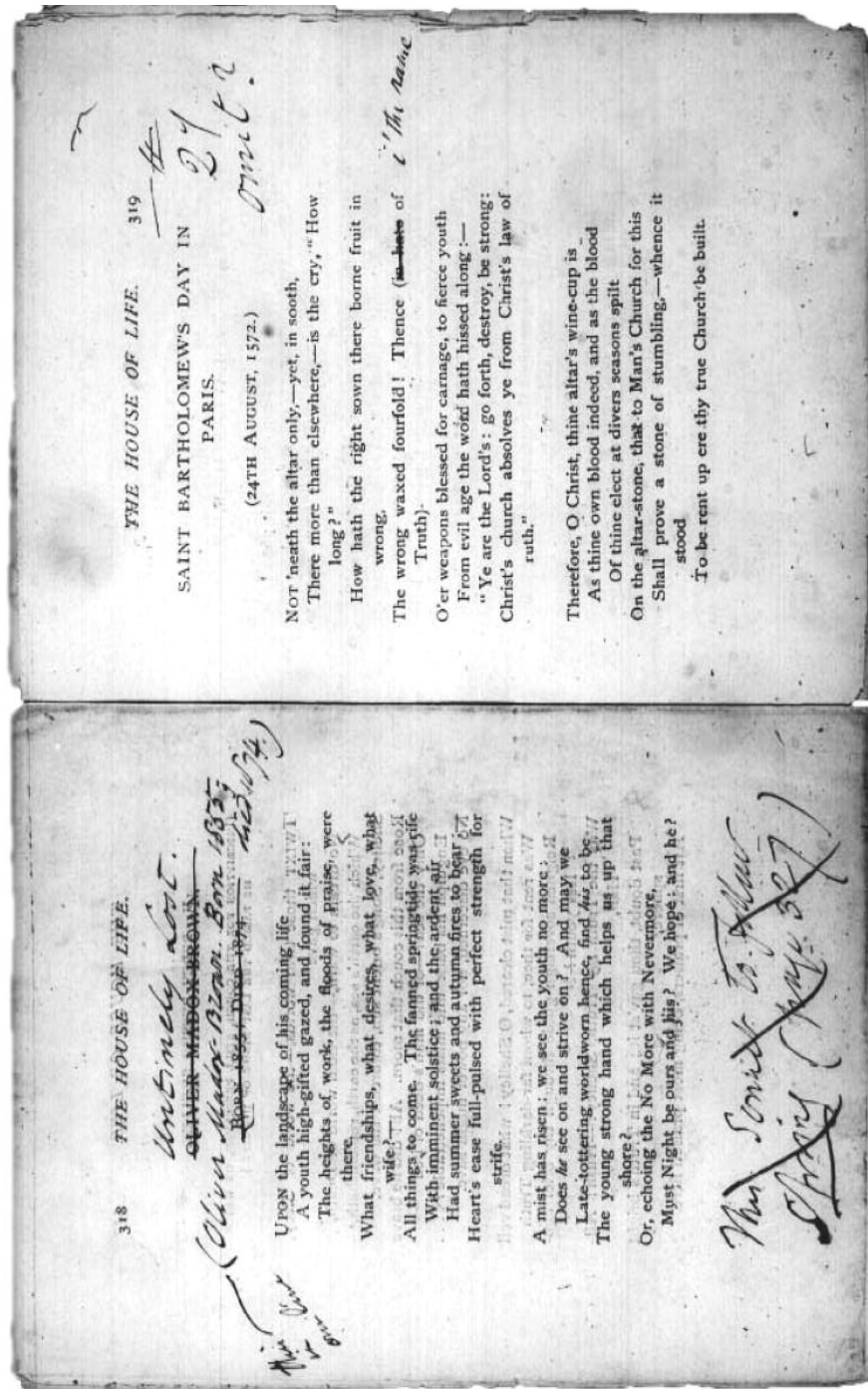


Fig. 8. Pages 318, 319 (sig. X, first proof, 6 May).

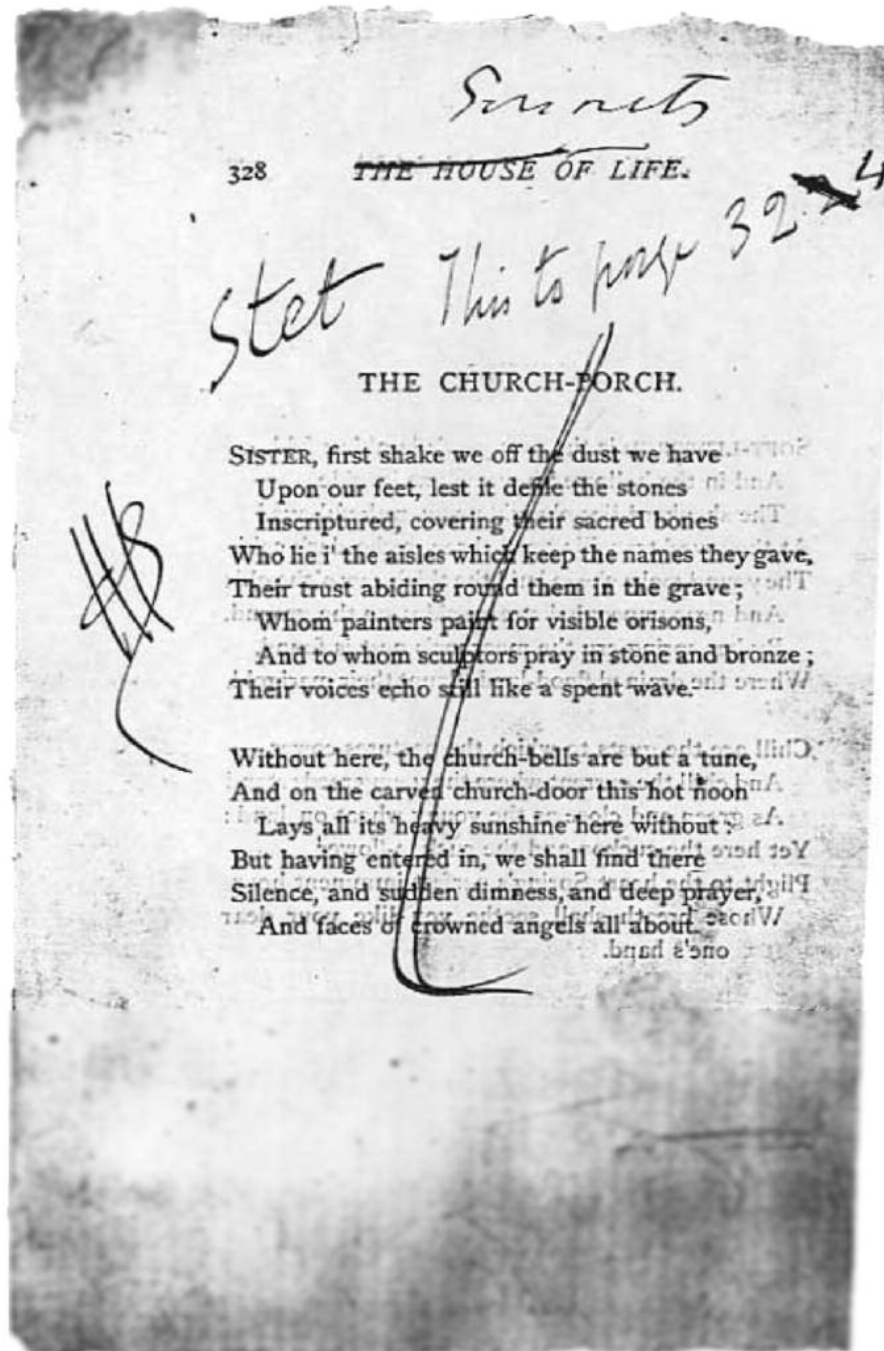


Fig. 9. Page 328 (sig. Y, first proof, Delaware proofs, 6 May).

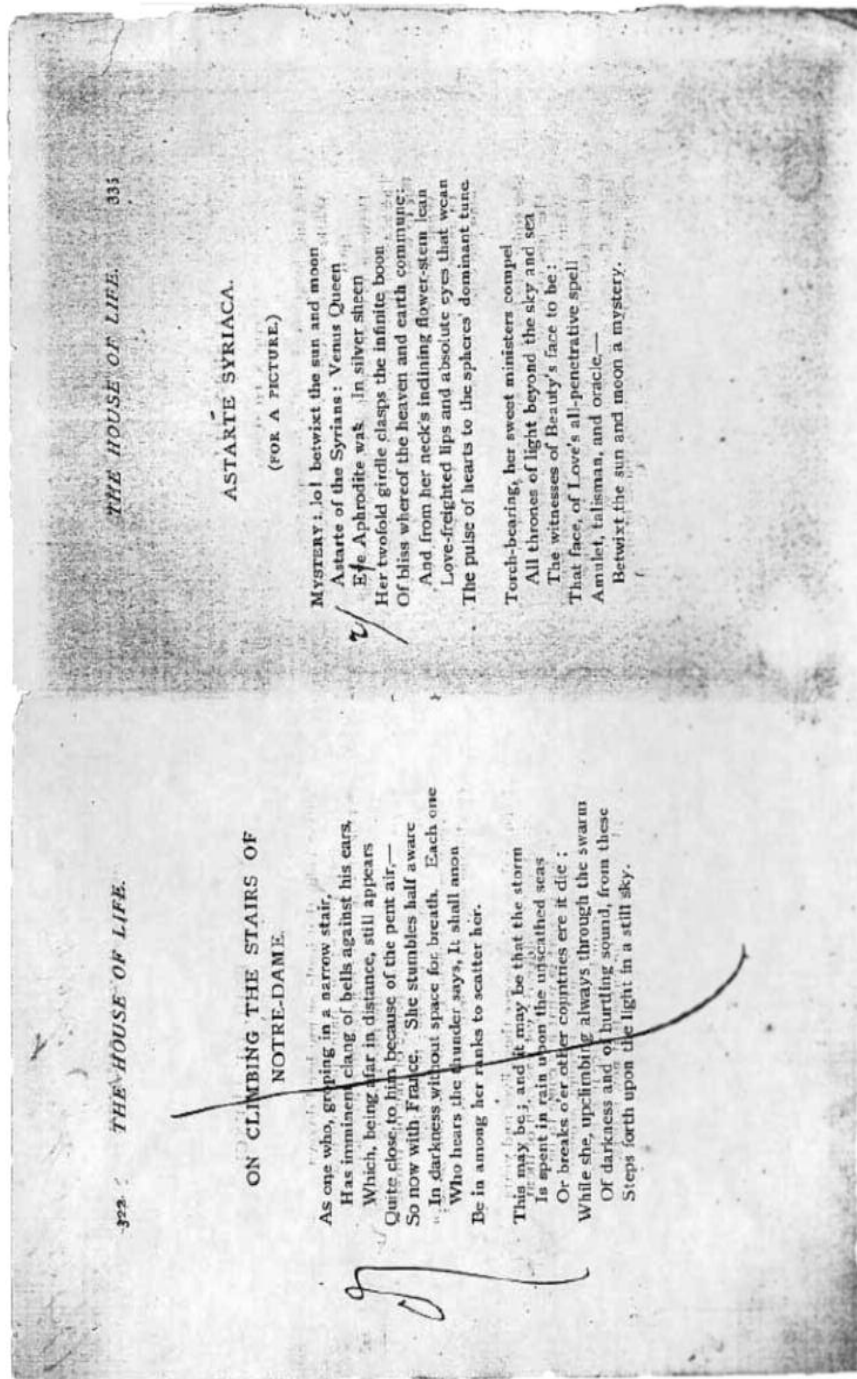


Fig. 10. Pages 322, 335 (sig. Y, first proof, Delaware proofs, 6 May).

*The Contents as
look better if the
Ballads only were
on the first page. The
whole of this page should be
printed larger and according
to M.S. enclosed
D. S. Repetti*

**CHARLES WHITTINGHAM & CO.
CHISWICK
19 MAY. 81
PRESS
Tooks Ct, Chancery Lane, E.C. 4**

CONTENTS.

BALLADS.		PAGE
Rose Mary, Part I.		1
Rose Mary, Part II.		25
Rose Mary, Part III.		48
The White Ship		69
The King's Tragedy		97

large **THE HOUSE OF LIFE.** *This to begin
second page*
A SONNET-SEQUENCE.¹

Introductory Sonnet	161
PART I. YOUTH AND CHANGE.	
I. Love Enthroned	163
*II. Bridal Birth	164
*III. Love's Testament.	165

¹ In this table, the sonnets marked * are those which appeared in the author's former volume.

Fig. 11. Page v (sig. A, first proof, 19 May).

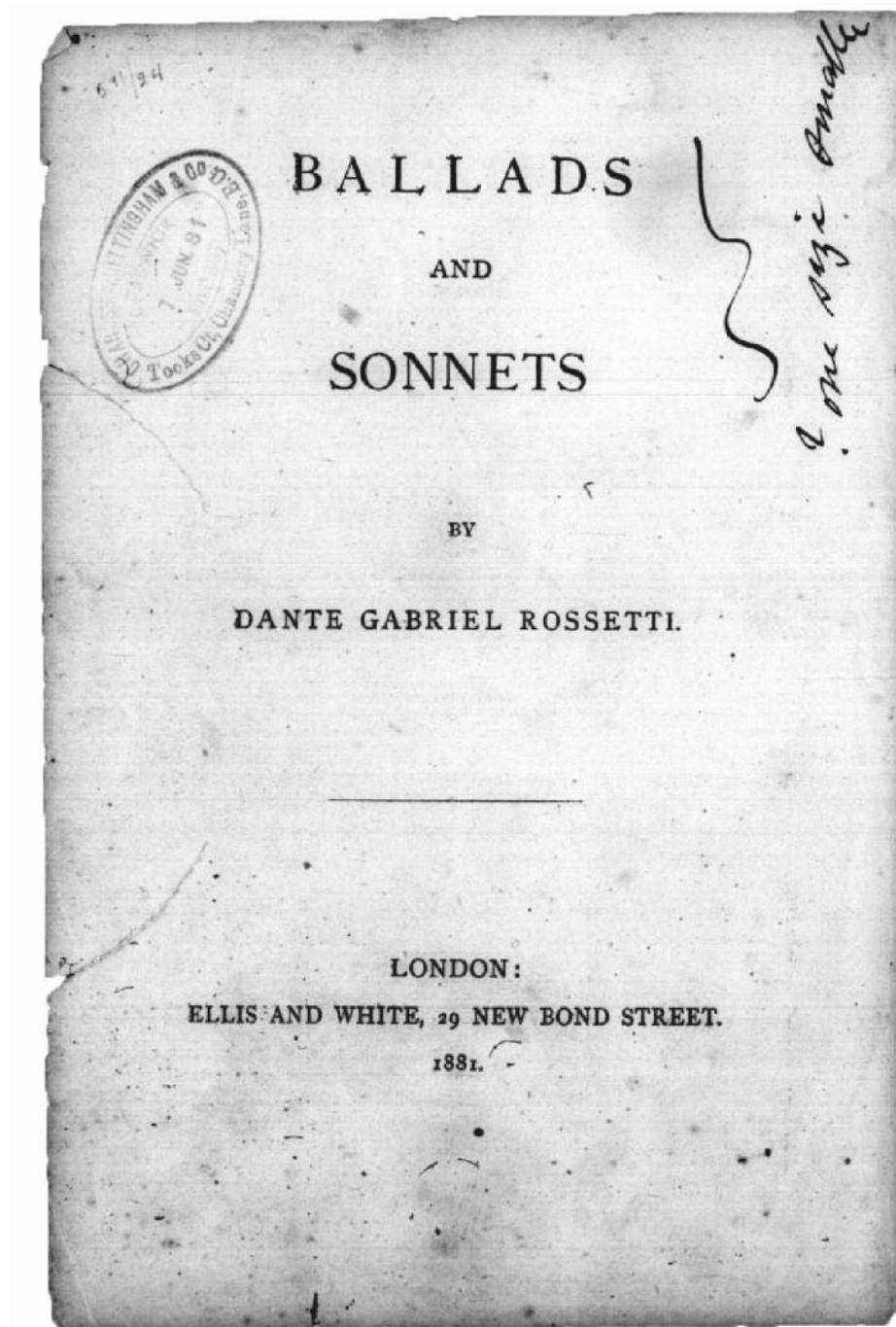


Fig. 12. Title page (sig. A, last revise, 7 June).