

THE FITZWILLIAM MUSEUM

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Sue Hodson
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17 July 1990

Dear Sue,

This letter must begin with apologies for the long delay in providing you with the information which I promised in March. The spirit was willing, I assure you.

There are, in our large collection of Burne-Jones drawings, several which relate to manuscripts by William Morris in the Huntington Library.

THE EARTHLY PARADISE

EB-J made numerous designs for Morris' Earthly Paradise, which exists in 7 manuscript volumes at the Huntington. Some of these drawings are in the Fitzwilliam Museum. With the exception of no.1237, all the drawings which are listed may be associated with the first project of 1865-68. The drawings and photographic reproductions listed under no.1237 may be connected with the 1897 project to produce illustrated prose versions of 'The Earthly Paradise' and 'The Hill of Venus'.

William Allingham comments in his Diaries, Saturday, 18 August 1866:

'He [EB-J] occupies himself when in the mood, with designs for the Big Book of Stories in verse by Morris, and has done several from Cupid and Psyche; also pilgrims going to Rome and others. He finds his style in these on old woodcuts, especially those in Hyperotamachia (sic) of which he has a fine copy.'

Four drawings, probably for 'Cupid and Psyche', but not drawn onto blocks or engraved. Each pencil on tracing paper, each 121 x 87 mm. Nos. 2007/1, 2007/2, 2007/3, 2007/4.

Three drawings, probably related to 'The Earthly Paradise', but not clearly assignable to any particular poem. Each pencil on tracing paper, each 112 x 166 mm. Nos. 2009/1, 2009/1, 2009/3. No. 2009/2 may be a reference to the state of the earth before Venus.

Four drawings, probably for 'The Earthly Paradise'. Like nos. 2009/1 to 3, these cannot be precisely identified with any of the published EP poems. They may be designs for an early version of 'The Ring given to Venus', a poem for which EB-J made his only engravings, on copper plate. Each pencil on tracing paper. No. 1235/1, 120 x 90 mm; no. 1235/2, 120 x 85 mm; no. 1235/3, 120 x 80; no. 1235/4, 120 x 87mm.

Six designs for 'The Hill of Venus'. Each pencil on tracing paper, each 105 x 161 mm. These are the among the most finished of the 'Earthly Paradise' drawings, ready to be drawn onto woodblock by the engraver:

- no. 1236/1 Walter outside the hostel, meets the pilgrims
- no. 1236/2 The pilgrims arrive in Rome
- no. 1236/3 The procession to the Pope
- no. 1236/4 Walter tells his story to the Pope
- no. 1236/5 Walter leaves Rome
- no. 1236/6 The Pope, in his bedchamber, hears the news of the miracle

Thirty-two sheets of studies for 'The Earthly Paradise'. Many of these sheets contain more than one drawing.

- no. 1237/1 'The Hill of Venus'. Walter on his horse; and Walter taken to have audience with the Pope.
Pencil on paper. 253 x 176mm
- no. 1237/2a 'The Hill of Venus' The old peasant tells his tale; and Walter goes into the cave
Pencil on paper. 259 x 176mm
- no. 1237/2b 'The Hill of Venus' Walter goes into the cave; and Walter comes into a new land.
Pencil on paper. 159 x 176mm
- no. 1237/3a Venus emerging from the waves - Possibly for 'Cupid and Psyche'
Pencil on pinkish paper. 124 x 83mm
- no. 1237/3b Three nude studies for Venus. Possibly for 'Cupid and Psyche'
Pencil on tracing paper. 124 x 172mm
- no. 1237/4 Nude study of a girl. Possibly Psyche awakening for 'Cupid and Psyche'
Pencil on paper. 109 x 168mm

no.1237/5a Venus in a wheatfield [see also no.2009/2]; and same subject, but study of left hand side only.
Pencil on paper. 259 x 176mm

no.1237/5b The Mirror of Venus [see also no.2009/1]
Pencil on paper. 120 x 176mm

no.1237/5c Venus and the weavers[see also no.2009/3]
Pencil on paper. 128 x 176mm

None of the drawings nos.1237/5a-c can be definitely assigned to any of the published poems

no.1237/6 'The Hill of Venus': Walter comes out of the wood
Pencil on paper. 137 x 176mm

no.1237/7a 'The Hill of Venus': The pilgrims approach Rome
[see also no.1236/2]
Pencil and red chalk on paper. 134 x 176mm

no.1237/7b 'The Hill of Venus' : The Pilgrims approach Rome; and a sketch for the background of same.
Pencil on paper. 255 x 176mm

nos.1237/8a-h Eight studies for 'The Hill of Venus', all of Walter telling his story to the Pope.
Pencil on paper. Each approximately 135 x 196mm

no.1237/9a 'The Hill of Venus': Walter leaves Rome
Pencil on tracing paper. 127 x 93mm

no.1237/9b 'The Hill of Venus': Walter leaves for Rome, two sketches
Pencil on paper. 255 x 176mm

no.1237/9c 'The Hill of Venus': Walter leaves for Rome, an alternative design
Pencil and red chalk on paper. 135 x 176mm

no.1237/9d 'The Hill of Venus': The Pope passing through the streets
Pencil on paper. 137 x 176mm

no.1237/9e 'The Hill of Venus': Walter leaves Rome
Pencil on paper. 137 x 176mm

no.1237/10a-e Five studies for 'The Hill of Venus': the budding rod is brought to the Pope
Pencil on paper. Each approximately 135 x 175mm

no.1237/11 One sheet of eight studies for 'The Hill of Venus': Walter goes into the cave; Walter comes into the new

land; the old peasant tells his tale; studies for knights, ladies, dogs and falcons
Pencil on paper. 258 x 360mm

- no.1237/12 One sheet of studies for various episodes in 'The Hill of Venus' and 'Cupid and Psyche'
Pencil and paper. 477 x 314mm
- no.1238 'Atalanta's Race': Atalanta reaches the finishing line
Pencil on tracing paper. 126 x 170mm
- no.1239 'Atalanta's Race': possibly a study of the death of one of Atalanta's suitors
Pencil on tracing paper. 133 x 163mm
- no.1241/5 Layout sketch for two pages of 'Cupid and Psyche': Venus sending Cupid to annoy Psyche; Psyche sleeping in the valley; Cupid's first glimpse of Psyche
Pencil on paper. 87 x 109mm
N.B. J.R. Dunlap, The Book that Never Was, 1971, p.30 has used this drawing to calculate the approximate size of the pages as originally planned

THE AENEID

The Fitzwilliam Museum owns twenty-nine drawings, all highly-finished as illustrations for a proposed Aeneid of Virgil, as planned by William Morris. Between 1870 and 1875 Morris completed five hand-written volumes and began several more; of these only one was the Aeneid. The Huntington Library owns the manuscript by William Morris #6439

See: Anna Cox Brinton, A Pre-Raphaelite Aeneid, 1934, pp.17-18;
Georgiana Burne-Jones, Memorials, vol.2, ch.XVII, p.56

PROVENANCE: EB-J; Laurence W. Hodson; Hodson sale, Christie's, June 25 1906, lot 37; bought J.R. Holliday, by whom presented to the Museum, 1927

All drawings listed below are executed in pencil on paper.

The dates given are those inscribed on the drawings by the artist

- no.1183/1 Venus appearing to Aeneas before Carthage 1873
144 x 140mm
- no.1183/2 Aeneas flying from Troy 1873
144 x 140mm
- no.1183/3 Aeneas and the harpies 1873
142 x 140 mm
- no.1183/4 Death of Dido 1875
142 x 139mm

- no.1183/5 The Burning of the ships 1874
142 x 140mm
- no.1183/6 Aeneas and the sybil in the Underworld 1874
142 x 140mm
- no.1183/7 Lavinia in the palace of Latinus 1874
141 x 139mm
- no.1183/8 Venus bringing armour to Aeneas 1874
143 x 139mm
- no.1183/9 Iris and Turnus 1873
141 x 139mm#
- no.1183/10 Aeneas slaying Mezentius 1873
142 x 138mm
- no.1183/11 Aeneas at the tomb of Mezentius 1873
142 x 139mm
- no.1183/12 The Death of Turnus 1873
147 x 138mm
- The following seventeen drawings are for initial letters:
- no.1183/13 Juno
166 x 89mm
- no.1183/14 Letter 'H' Cassandra amid the flames of Troy
126 x 85mm
- no.1183/15 Letter 'T' The Golden Bough
173 x 90mm
- no.1183/16 Letter 'I' Helen hidden
130 x 176mm
- no.1183/17 Neptune
163 x 74mm
- no.1183/18 Letter 'D' Troy burning
106 x 74mm
- no.1183/19 Tartarus with the punishment of the Damned 1875
360 x 90mm
- no.1183/20 Letter 'D' The passing of Dido 1875
184 x 95mm
- no.1183/21 Letter 'E' The ruins of Priam 1875
126 x 94mm
- no.1183/22 Letter 'P' Dido's Wedding 1874
230 x 98mm
- no.1183/23 Letter 'I' Rumour blowing a horn 1874
168 x 100mm
- no.1183/24 Letter 'Q' Love and Dido 1874
147 x 130mm
- no.1183/25 Letter 'E' The Wooden Horse 1874
134 x 100mm
- no.1183/26 Letter 'T' Neptune and the Winds 1874
243 x 67mm
- no.1183/27 Letter 'I' Scylla 1874
157 x 89mm
- no.1183/28 Letter 'T' Andromache 1874
125 x 193mm
- no.1183/29 Letter 'P' Polyphemus 1874
163 x 91mm

The series of letters written by Sydney Cockerell to Charles Fairfax Murray (HM 36935 to 36952) contain many direct references to the Fitzwilliam Museum. Of particular interest is the receipt from SCC to CFM, listing the 15 paintings and drawings which CFM had put on loan to the Museum on August 6 1908, and the 5 paintings and drawings which he had given to the Museum. Of those on loan, only 3 have remained in the Museum. These are:

Mrs Rossetti (Elizabeth Siddal), Clerk Saunders no.680
 Florentine School (listed as by Andrea del Sarto in SCC's letter),
Holy Family no.651
 Burne-Jones, Buondelmonte's Wedding no.678

Of the album of letters written by Edward Burne-Jones to Ford Madox Brown 1858,1859 and 1885 HM12211 mentions our drawing of Buondelmonte's Wedding (no.678). While I was at the Huntington I agreed to write these up for the edition of the Quarterly which will appear in conjunction with Shelley's exhibition and symposium next year.

The above list refers only to the manuscripts which I consulted most intensively during my stay; there may well be omissions. You are probably aware, for example, that we own a large numbers of preliminary and intermediate studies, finished drawings and trial proofs of Burne-Jones' illustrations to the Kelmscott Chaucer. I can send you details of these on request. As I have no idea of what, or how much, you plan to include in your checklist, I am not sure how much information you would like to have about our drawings. Please let me know if you would like clarification of any of the above.

I am sending a copy of this to Shelley, as it may be of some relevance to her drawings files.

With best wishes,



Jane A. Munro
 Assistant Keeper
 Paintings, Drawings and Prints