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# One Pre-Raphaelite Legacy: An Analysis of the Personalities of Dante Gabriel Rossetti and Elizabeth Siddal as Seen Through Their Handwritings

## Introduction: Handwriting Analysis as a Psychological Tool

The use of handwriting analysis to identify personality features began to take formal shape in the 1920s and 1930s, and over the succeeding years it has been refined into a scientific tool.<sup>1</sup> Although graphology is often dismissed as "pop psychology" we find it employed by court-appointed document examiners to determine the authenticity of handwritten papers, by bank officials to detect forgeries, and by personnel officers of many major corporations to gain a better understanding of job applicants and their skills.

Handwriting analysis owes much of its current status to two individuals: Milton Bunker, who initiated the first large-scale system of handwriting analysis, and psychologist Gordon Allport, who tested and confirmed the validity of graphology.

Bunker, a shorthand systems expert and teacher, observed that his students formed their shorthand strokes in highly individual ways. Although he had read several books on graphology, he was not convinced of the validity of existing theories.

In 1929, Bunker completed 14 years of studying, collecting, analyzing and finally organizing his findings. He determined that common strokes in different persons' writing indicated similar personality features, even if the writing was in different languages or from different cultures. Bunker further discovered that the same basic writing strokes appeared when a person held the pen between the teeth, the toes, or in the crook of an elbow. Such consistency suggested that the brain and not a habit of the hand was directing writing style.<sup>2</sup>

Allport, a professor at Harvard University for more than 40 years, is well remembered for his theories on expressive behavior. He was particularly interested in the consistency of expressive behavior and its significance, and he conducted numerous psychological studies to explore this theme.

He maintained that people expressed their meanings not just by what they said but how they said it, viz. by the speed of their speech. He was also convinced that consistent expressive behavior displayed itself through a person's gait, gestures and posture. Like most psychologists, he believed that a person's behavior was an intricate nexus, with even the most trivial acts reflecting elements of basic personality. Today, his idea that personality is expressed by or projected into an individual's responses to his environment has become a fundamental concept in clinical psychology.

In 1933, Allport wrote:

*From our results, it appears that a man's gesture and handwriting both reflect an essentially stable and constant individual style. His expressive activities seem not to be dissociated and unrelated to one another, but rather to be organized and well-patterned. Furthermore, the evidence indicates that there is a congruence between expressive movement and the attitudes, traits, values, and other dispositions of the 'inner' personality.<sup>3</sup>*

Nearly 30 years later, Allport was still fascinated by handwriting analysis. In 1961, he noted

*There is a strong case to be made for handwriting analysis. It is, as proponents argue, not merely handwriting, but also "brain writing," influenced by all manner of expressive neural impulses giving individual flavor to the coping movements of the hand. As "crystallized gesture," it is by all odds the most accessible of expressive movements for study; all other movements are fugitive and more difficult to measure.<sup>4</sup>*

By the 1970s, Allport's studies were both expanded and popularized by books instructing readers how to analyze "body language."

Yet analysis of the way letters and words are formed presents a range of "frozen gestures" that can be seriously and systematically studied. Handwriting can reveal traits of which the individuals themselves may not be conscious.

Training to become certified as a graphoanalyst is extremely intensive and rigorous. To clearly distance the field from pseudo-sciences, students at the International Graphoanalysis Society in Chicago must take an oath stating that they do not believe in astrology.<sup>5</sup>

### Methods

While researching a book on the Pre-Raphaelites one of the authors examined, photographed and photocopied manuscripts written by Dante Gabriel Rossetti and Elizabeth Siddal, now in the possession of the Ashmolean Museum, Oxford.

On returning to the United States, he loaned the manuscript copies to his coauthor, a master certified graphoanalyst. She, in turn, enlisted the assistance of another professional graphoanalyst.

A comprehensive analysis of handwriting includes studying hundreds of subtle features: slant; size of letters; script and printed forms; breaks between letters; loops or their absence in the upper zone (l, t), the middle zone (o, a) and the lower zone (y, g); bars crossing the letter t; dots over the letter i; and so forth. The letter forms are considered in the context of the writing as a whole, not just as isolated strokes. Handwriting analysis can, with high accuracy, indicate such features as intelligence, creativity, thinking processes and emotional responsiveness; it usually cannot reveal a person's sex, politics or religious beliefs.

Our analyses of Rossetti and Siddal's handwritings consider seven general categories of their personalities: emotional make-up, thinking processes, potential for achievement, sources of anxiety, social conduct, per-

sonal integrity and special aptitudes.

The goal of these analyses was to gain new and reasonably objective insights into the personalities of Rossetti and Siddal—that is, insights not prejudiced by the protective biases of family biographers or by the restrictive social mores under which many other biographers have written.

Certain observations are relevant here. (I) Personalities are complex and not always consistent. We know that Rossetti exhibited considerable ambivalence toward his work and many of the people around him. History has left us far fewer biographical details about Siddal, but the analysis of her handwriting shows a comparable measure of ambivalence and contradictory feelings. In Siddal's case, the authors believe those contradictions reflect mood shifts resulting from drug addiction, as well as the ongoing battle between what she wanted and what her society wanted of her.

(II) Other students of the Pre-Raphaelite movement may feel some of the authors' observations are obvious. We should point out that the actual analyses were done with little or no knowledge of Rossetti and Siddal—hence without favorable or unfavorable prejudice. The authors believe that Pre-Raphaelite scholars will be able to think of examples to illustrate many of the personality traits described in this paper.

(III) Many of the traits revealed by handwriting analysis are based on an evaluation of multiple strokes and are difficult to describe simply. Other traits are identified by single strokes, and where possible we have described them.

(IV) The authors believe these analyses to be a starting point, not the final word in compassing the personalities of Rossetti and Siddal. Our principal limitation here was having to use photographs and photocopies rather than the original texts. We are also aware that the originals cover a number of years, not any single period in the lives of Rossetti and Siddal. There is ample room, then, for a more exhaustive graphological study.

## Emotional Make-Up of Rossetti and Siddal

So much has been written about Rossetti that it hardly seems necessary to dwell on his life history and reported personality features. By contrast, very little is really known about Siddal. Most biographical references to both ultimately lead to the same original sources, such as the journals, letters and observations by William Michael Rossetti, Georgiana Burne-Jones and Algernon Charles Swinburne.

Analysis of Rossetti's handwriting confirms the established view that he was both moody and coercive. Siddal's handwriting, although very different at first glance, exhibits a remarkable number of personality traits similar to Rossetti's; those similarities might have formed a basis for their attraction to each other. Both had great visual and verbal gifts; both were intuitive and enthusiastic in their work. Other common traits will be discussed shortly.

Biographers have tended to romanticize many aspects of Siddal's life. She has been beclouded in death by myth and mystery, as she was in life by the constraints of Victorian society. The analysis of her handwriting leaves no doubt about her creative potential; it also confirms that she was torn between the desire to assert herself and the personal or social pressures that tried to push her along the path of least resistance.<sup>6</sup> She was not the angelic redhead portrayed by Paula Batchelor in her superficial fantasy novel—or as many other commentators would make us believe.<sup>7</sup>

The rightward slant of Rossetti's handwriting indicates that his responses to situations were usually ruled by his feelings rather than by his head. (A vertical handwriting would indicate reserve and a mind that controlled emotional responses, whereas a leftward slant would reveal inhibition.) His impulse was to respond quickly without giving much thought to the subsequent responses of others. In addition, Rossetti's extreme shifts in mood have become legendary.

Essentially mercurial, he tried hard to maintain some sense of decorum, often consciously controlling his reactions. In this he usually succeeded.

The extreme slant of Siddal's writing also reveals a degree of impulsiveness. She often reacted without considering the consequences of her temper. The unusual upper stroke in her lower-case p shows an argumentative nature. But she too made active efforts to control potentially embarrassing responses. In both Rossetti and Siddal, emotional reactions were somewhat mitigated by a natural tendency to analyze problems or situations. In addition, Rossetti tended to act very independently and somewhat opportunistically. Siddal often submitted to others to gain approval and a sense of belonging, provided that submission did not violate her principles.

Like most artists, neither Rossetti nor Siddal could be restricted by routine or custom. Rossetti never held conventional employment; he usually did what he wanted when he wanted. His sense of independence is shown by the short stems on some of his lower-case d and t letters. Siddal seemed to fall into a similar bohemian pattern after her relationship with Rossetti deepened in the early 1850s, often traveling where she wanted despite others' wishes. In one instance, John Ruskin, whose attitude toward Rossetti and Siddal was almost parental, funded what began as Siddal's trip to Nice. As it turned out, she stayed in Paris and spent all the money shopping. She also remained uninterested in ordinary house-keeping chores, rarely preparing anything more than breakfast or tea at Chatham Place. Visitors tended to describe the apartment as untidy, laying the entire blame on her.

## Thinking Processes

Rossetti's mental processes were considerably more diverse than Siddal's as evidenced by the variety of rounded and angular letter forms in his writing. However,

Siddal was more analytical in her comprehension; this is shown by the v-like angular strokes in many of her letters. Their many rounded letter forms indicate that both gathered information in a gradual, cumulative fashion. New ideas were built on the foundation of older ones. Both had active minds and, driven by curiosity, liked to seek out information for themselves. The frequent breaks between letters show that they were also highly intuitive, often using fleeting impressions to gain insights into other individuals' ideas, feelings and motives. The balance in size between upper loops (such as in the letter l) and lower loops (such as in the letter y) reveals that Rossetti and Siddal shared a native ability to organize their thoughts in uncluttered fashion. They also easily discarded irrelevant details and facts, an ability demonstrated by the absence of loops in many letters. As long as they didn't overextend themselves, these traits helped them think efficiently.

The analysis of Rossetti's handwriting further shows him to have been more concerned with application than theory. This is particularly evident in the restlessness he exhibited during his rather limited formal training as an artist. His distinct preference was to do rather than to learn to do.

Our analyses confirm the well-established fact that both Rossetti and Siddal possessed excellent language skills, which helped them express their ideas and plans easily. In Rossetti's handwriting, his delta-style d letter is a sign of his creativity in language and writing. We know that Rossetti, growing up in a literary and bilingual home, became skilled both as an English poet and as a translator from the Italian. Most biographers have been at a loss to explain how Siddal, a Cockney working-class girl of scant education, could write poetry as well as she did. The analysis indicates that she had considerable native talent; and she may have been an exceptionally quick learner, aided, of course, by Rossetti's help and example.

Both were adroit thinkers and could move

readily from one subject to another, a trait revealed by the fluidity of both handwritings—but much more clearly by how Rossetti connected letters and words. Rossetti had an unusually good sense of timing, which sped his powers of reasoning. It is quite likely that this gift helped him captivate many people, including some who had distinct reservations about his character and personality.

Siddal usually tried to uncomplicate things with a straightforward approach. But her directness had certain disadvantages. Unless someone pointed out to her the details of a complex situation, her hurried scanning for information could easily lead her astray. This tendency to overlook details is revealed by the light strokes used to form the letters m and n. The upward slant of her writing shows her to be basically an optimist, an outlook that gave her the confidence to believe her thinking was on the right track. She tended to cling to ideas and opinions, reluctant to let go of those to which she had become accustomed. This reluctance to accept new ideas is shown by the compressed circle used in writing such letters as the o or a. Even when backed into a corner, she was reluctant to admit being wrong.

Although Siddal could be stubborn, she did tend to yield to stronger personalities in order to gain approval. Such yielding may have contributed to her accepting a yearly allowance from John Ruskin in return for her artwork.

#### Potential for Achievement

Rossetti was doubtless better equipped to achieve his objectives as an artist and poet than was Siddal. However, her potential for achievement should not be underestimated. Born in another era, when women could be more competitive with men, she might have been a much stronger artistic rival to Rossetti.

Rossetti believed staunchly in himself. This self-confidence—shown by his strong,

well-placed t-bars—helped him attain his goals. In asserting his powers, he often swept up the opposition. In addition, he was a self-starter, alert to opportunities and attentive to the work that had to be done.

His natural zeal and enthusiasm, which are revealed by both the strength and length of his t-bars, quickly attracted the attention of others. Their responses triggered a chain reaction, creating positive reinforcement that would continue to fuel Rossetti.

If people are, as it has been claimed, limited only by their imagination, then Rossetti had few limitations. His capability to enlarge on the conventional enabled him to imagine possibilities in art and poetry that had not occurred to others; witness the radical nature of his pictorial work and some of his poetry, such as the poem "Jenny."

Rossetti established his goals and directed his energy with vigor toward accomplishing them. He had good staying power and, despite major disruptions, moved steadily toward what he wanted. His natural disposition was to energetically push forward and, if necessary, elbow others out in order to gain success for himself. This tendency may account for the occasional accusation that Rossetti was rather free with other people's ideas.

Siddal's will power, shown by her t-bars as well, was strong enough for her to choose her own objectives and to direct her efforts toward achieving them. She was enterprising and willing to take a chance when setting her objectives. She would not have been bothered by making some self-sacrifice for the sake of a handsome reward in the future. It is possible that, with limited social opportunities, she may have seen a long intimate relationship with Rossetti as the necessary sacrifice for the later payoff of marriage.

Yet there were several personality traits that held Siddal back from the kind of success Rossetti so easily obtained. She preferred a slow, methodical pace, finding it contrary to her nature to rush through a task, regardless of how others urged her. This

cautiousness is indicated by the rounded forms in many of her strokes. She also tended to feel a lack of control over a variety of situations, often resigning herself to conditions with little or no effort to change them. This fatalism is revealed by a long downstroke on some letters that don't normally have long downstrokes, such as the lower-case m. And she was susceptible to the influence of other people, quite unlike Rossetti. Faced with forces stronger than herself, Siddal often tended to take the path of least resistance and submit to conditions with which she was from from happy.

### Sources of Anxiety

While the handwritings of Rossetti and Siddal show low levels of anxiety, suggesting that they had coped remarkably well with what made them uneasy, there appear hints of trouble which are fully borne out by the facts of their lives.

Rossetti felt uncomfortable when ignored, and we know he became increasingly eccentric as he grew older, acting in an erratic fashion. He frequently drew attention to himself, a trait identified by his occasional, long final strokes which resemble a scorpion's tail. Despite his self-confidence, he needed frequent reassurances that he was loved and accepted. This insecurity may have prompted him to orchestrate reviews of his 1870 *Poems*, as well as contributed to his emotional breakdown after Robert Buchanan's criticisms.

In her turn, Siddal was made extremely anxious by competitors, making her feel she had to out-perform each rival. In fact, the mere thought of being second was sufficient to spur her to greater efforts, for anything other than first was being a loser to her. Many of her rivals were other lower-class women, such as Annie Miller, who had been given the promise of a better life by Pre-Raphaelite artists. After being admitted into the Pre-Raphaelite circle, it would have been difficult for Siddal and the other women to return to

the sub-standard life that had been theirs in London or Oxford.<sup>8</sup>

#### Social Conduct

The attitudes of most people can be succinctly defined, but the varied features of Rossetti's handwriting suggest a blend of characteristics that defies classification. His feelings about people and situations would often be in conflict with each other: sometimes submissive, sometimes aggressive, sometimes distant.

Rossetti wanted to belong, to be accepted. Consistent with this desire, he exercised deliberate control over the release of his feelings; this helped him to avoid being conspicuous when going against Victorian social standards. For example, although Rossetti and Siddal frequently lived together before marriage, he was discreet enough to describe her as his "pupil" outside the circle of his most intimate friends. To increase his social acceptability, Rossetti attempted to correct what might be viewed as errant behavior.

He made every effort to be easy-going and adaptable, avoiding personal conflicts whenever possible. The rightward slant of his handwriting shows that he was friendly and willing to respond to people with helpful gestures. One need only think of his endless generosity toward the acquisitive Fanny Cornforth or his sense of obligation to the family of Robert Brough, a friend who died while the Rossettis were on their honeymoon. Learning of his death on their return to London, Rossetti and Siddal immediately went to a pawnshop, where they sold Siddal's new jewelry. The money was given to Brough's widow.<sup>9</sup>

He liked to have his way and may have been somewhat overbearing at times. Rossetti's highly visible romance with Jane Morris, sometimes in front of her husband, illustrates this capability. He expected others to jump when he gave orders and tended to belittle his entourage in the process, personality features shown by the downward slant of

some of his t-bars. Those t-bars ending in a sword-like point also reveal his sarcasm. If pressed, he was prone to a sharp and angry counterattack.

While wanting "to belong," Rossetti also wanted to maintain some social and emotional distance from others. This separation—necessary for his creativity—may also have been a prelude to his later withdrawal. He enjoyed being by himself more than most people, viewing social activities as an invasion of his privacy.

Features in his handwriting indicate reserve and formality, as though he wished to appear inscrutable. Rossetti liked to keep his social relationships well regulated and did not care to become emotionally involved. He also showed a marked reluctance to reveal his inner thoughts to other people.

By contrast, Siddal's handwriting reveals a very different attitude toward other people and social situations. Her personality was characterized by two major features. First, she was strongly motivated by the need for approval. This need is identified by the large size of upper loops in the letters t and d, signs that also indicate a sensitivity to criticism. This part of her personality was manifested by socially acceptable behavior. Her handwriting shows that she was generally friendly and sympathetic, valuing unselfishness and humility. These traits tended to make her submissive to other people and to Victorian standards of social acceptability.

However, when such submission did not bring her the desired approval, another aspect of her personality came into play. Siddal was clearly torn by wanting to belong and wanting to assert herself against threats or demands. Depending on her current state of mind, she may have either harbored her anger or diverted it subtly to bring people under her control. Such acts would have been characteristic behavior among Victorian women who, debarred from overt action, had few socially acceptable options other than manipulation.

Siddal could also be pragmatic and did not

blindly follow convention. If established procedures did not appear effective, she would readily follow her own ideas. And she had a stubborn streak of independence: what was hers she kept; where she was she stayed. Rules could raise her hackles, and anyone handing them out would have done well to give good reasons for her to accept them. Without those reasons, she was inclined to defy anyone she sensed was trying to exert authority over her, a trait identified by the unusually high rightward stroke in the letter k.

Perhaps not surprisingly, she would become irritated if someone annoyed her, indicated by the short stabs forming some of her t-bars and jagged i-dots. Her anger was easily aroused and, if pressed on an issue, she could counterattack with a fierce temper. The strength of that anger is documented in many instances, including her reactions to a proposed artistic commune that would have included Annie Miller (of whom she was bitterly jealous because of her affair with Rossetti) and Rossetti's proposal of marriage and life in Algeria. In addition, biographers have described her frequent arguments with Rossetti and the many times she left him to be consoled by Madox Brown's wife Emma.

#### Personal Integrity

Rossetti's sense of personal decorum helped him behave in socially appropriate ways, and he restrained displays of emotion to avoid what he considered unseemly behavior. Indeed, we know that he could be extraordinarily graceful in social situations. He also had the capacity to follow through on assigned tasks, a characteristic indicated by the firmly drawn lower end of his j, y and g letters. As a rule, his discipline in doing generally what was expected helped him remain consistent with socially approved values.

He did, however, have some characteristics that would have left a poor impression among others. If he risked implicating

himself by revealing certain information, he would conveniently omit it when telling a story. But this and similar matters are minor. Overall, he gave the impression of high personal standards and an integrity not open to question.

Like Rossetti, Siddal's sense of personal decorum helped her conduct herself in socially appropriate ways. She tried—not always successfully—to restrain displays of emotion to avoid what she considered improper behavior. This restraint is shown by a subtle vertical and leftward slant in some letters, such as the r and s. Yet her inclination to follow her impulses sometimes gave others the impression that she was whimsical or unreasonable. This may explain William Michael Rossetti's frequently quoted description of Siddal as "chaffing."

She was keenly susceptible to intense emotions and always ready to release those feelings through the senses. It is quite possible she may have been looking for a fight on many of the occasions when she argued with Rossetti, who clearly preferred stable social interactions. Rightly or wrongly, others may have judged her as being intemperate.

#### Special Aptitudes

Rossetti's handwriting shows that he had a natural talent for business management. We know how shrewd he was in obtaining commissions for paintings. He lacked trust in others, and his unquestioned leadership was not free of elements of coercion. Although he could easily accomplish what he set out to do, his working relationships may have suffered as a result.

Rossetti's handwriting clearly reflects his artistic aptitude and the satisfaction he derived from designing and from working with his hands. Given his visual and manual endowments, he enjoyed doing anything that required close observation, finesse and optical precision. Last but not least, his handwriting gives abundant evidence of his power of word-shaping. The ease of this expression



is shown by the depth and thickness of his letter forms and in his use of the Greek e. His manual dexterity is shown by many flat-top letters, such as his lower-case r.

Siddal too had a remarkable way with words, as well as with the brush. This point deserves mention because critics have paid scant attention to her poetry. Her prose is largely unrecorded, but one specimen may be cited here to demonstrate her gift for storytelling. It is part of a letter she wrote at Christmas 1855 to Rossetti from Nice. Although the letter was probably edited by William Michael Rossetti for publication, its description of frustration and absurdity testifies to her writing talent:

*On your leaving the boat, your passport is taken from you to the Police Station, and there taken charge of till you leave Nice. If a letter is sent to you containing money, the letter is detained at the Post Office, and another written to you by the postmaster ordering you to present yourself and passport for his inspection. You have then to go to the Police Station and beg the loan of your passport for half-an-hour, and are again looked upon as a felon of the first order before passport is returned to you. Looking very much like a transport, you make your way to the Post Office, and there present yourself before a grating, which makes the man behind it look like an overdone mutton-chop sticking to a gridiron. On asking for a letter containing money, Mutton-chop sees at once that you are a murderer, and makes up its mind not to let you off alive; and, treating you as Cain and Alice Gray in one, demands your passport. After glaring at this and your face (which has by this time become scarlet, and is taken at once as a token of guilt), a book is pushed through the bars of gridiron, and you are expected to sign your death-warrant by writing something which does not answer to the writing on the passport. Meanwhile Mutton-chop has been looking*

*as much like doom as overdone mutton can look, and fizzing in French, not one word of which is understood by Alice Gray. But now comes the reward of merit. Mutton sees at once that no two people living and at large could write so badly as the writing on the passport and that in the book; so takes me for Alice, but gives me the money, and wonders whether I shall be let off from hard labour the next time I am taken, on account of my thinness. When you enter Police Station to return the passport, you are glared at through wooden bars with marked surprise at not returning in company of two cocked-hats, and your fainting look is put down to your having been found out in something. . . This is really what one has to put up with, and it is not at all comic when one is ill. . .*<sup>10</sup>

#### Conclusion

Most students of the Pre-Raphaelite circle wish they could have met or known its chief personalities. Unfortunately, we live more than one hundred years after Dante Gabriel Rossetti and Elizabeth Siddal died, and there is no one alive today who remembers them from personal contact. Our handwriting analyses were performed with the hope of obtaining a relatively accurate glimpse of their lives, unclouded by the impressions they wanted to leave or by the interpretations of a long list of biographers.

Both Rossetti and Siddal were complex, mercurial and extraordinarily gifted individuals driven by strong emotions and restrained by social values. They were reflections of Victorian English culture as well as reactions to it.

Siddal in particular reflected strong contradictions between what she wanted to do and what society expected her to do. She tried to follow her own path, but her path often became the one of least resistance. If she did in fact commit suicide (rather than die accidentally from a drug overdose), it is

very possible that those competing forces in her life drove her to such a desperate act.

### Acknowledgments

The authors wish to thank the following for

assistance: Dr. Blayney Brown and the Ashmolean Museum, Oxford; George Steinert, MGA; Mrs. Jean Pateman, Friends of Highgate Cemetery<sup>11</sup>; and Edward Rice III.

Jack Joseph Chalem and  
Barbara Reed-Stitt

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### FOOTNOTES

<sup>1</sup>A review of psychological studies in the validity of handwriting analysis can be found in *The Psychological Basis of Handwriting Analysis*, by David Lester, Ph.D. (Chicago, Nelson-Hall, 1981). Lester, an associate professor of psychology at Stockton State College, Pomona, New Jersey, writes (page 121), "As far as we can tell, handwriting is a very reliable psychological variable. It remains constant from day to day and from year to year, once the style is formed during childhood. Handwriting is probably as reliable as other psychological variables." Also worth consulting, although it only presents supportive studies, is *An Annotated Bibliography of Studies in Handwriting Analysis Research*, prepared by the IGAS Research Department and revised in 1985 by James Crumbaugh, Ph.D.

<sup>2</sup>Some people argue that their handwriting changes daily. Such changes reflect mood swings rather than changes in basic personality.

<sup>3</sup>Allport, G.W. and Vernon, P.E., *Studies in Expressive Movement*. (New York, MacMillan, 1933)

<sup>4</sup>Allport, G.W., *Pattern and Growth in Personality*. (New York, Holt Rinehart and Winston, 1961)

<sup>5</sup>The terms "Graphoanalysis" and "Graphoanalyst" are registered trademarks and service marks owned by the International Graphoanalysis Society (IGAS), Inc.,

Chicago, Illinois.

<sup>6</sup>The book *The Pre-Raphaelite Sisterhood*, by Jan Marsh (London, Quartet Books, 1985), is well worth reading. It presents convincing evidence that Siddal and others were far more assertive in forming their destinies than many previous biographers had proposed. Marsh builds an impressive case to show that the Pre-Raphaelite women were far more than simple extensions of the Pre-Raphaelite concept of woman.

<sup>7</sup>*An Angel with Bright Hair*, by Paul Batchelor. (London, Methuen, 1957)

<sup>8</sup>*The Pre-Raphaelite Sisterhood*.

<sup>9</sup>Rossetti's response to Brough's death is described by Stanley Weintraub in *Four Rossettis*. (New York, Weybright and Talley, 1977)

<sup>10</sup>*Ruskin, Rossetti, Preraphaelitism: Papers 1852 to 1862*, edited by William Michael Rossetti and published in 1899 by Dodd, Mead and Company. "Alice Gray" was a woman who swindled people in various parts of the United Kingdom. A "transport" is a criminal on the way to a penal colony.

<sup>11</sup>The Friends of Highgate Cemetery (FOHC) is a non-profit organization that owns and is restoring the cemetery to its original appearance. Cemetery tours are conducted throughout the year.

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### ILLUSTRATIONS

<sup>1</sup>The grave of Dante Gabriel Rossetti next to All Saints Church, Birchington. The inscription reads "Here Sleeps/ Gabriel Charles Dante Rossetti/Honoured Under the Name of/Dante Gabriel Rossetti/Among Painters as a Painter/And Among Poets as a Poet/Born in London/Of Parentage Mainly Italian 12 May 1828/Died at Birchington 9 April 1882." Photo by JJC.

<sup>2</sup>The Rossetti family gravestone in Highgate Cemetery, London, Gabriele, Frances and William Michael are remembered on the vertical stone. Elizabeth Siddal and

Christina are remembered on the badly weathered horizontal stone. Photo by JJC. Reproduced with permission of the FOHC.

<sup>3</sup>Holograph of Elizabeth Siddal's poem "True Love." Reproduced with permission of the Ashmolean Museum, Oxford.

<sup>4</sup>Pages one and four of Dante Gabriel Rossetti's letter to C.L. Dodgson dated March 13, 1864. Reproduced with permission of the Ashmolean Museum, Oxford.



Plate I

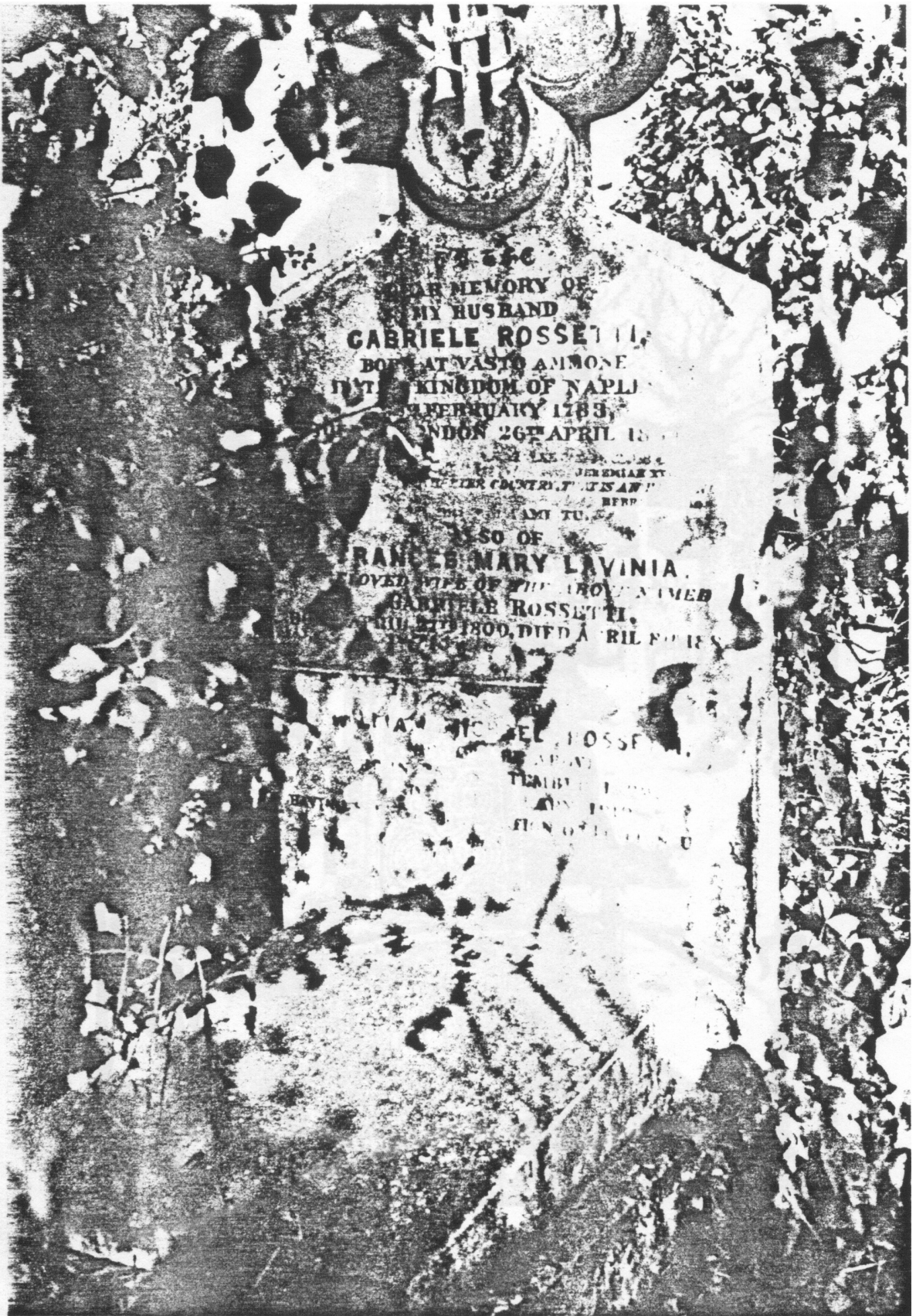


Plate II

True Love

Knowell Earl Richard,  
Under and above,  
Kissing his  
The dust of your grave.  
Pray for me Richard,  
Lying alone  
With names plauding in melody  
All in white stone  
Soon must I leave this  
This sweet sunny side.  
That one is waiting  
To claim his young Bride.  
Soon I'll return to the  
Hopeful and brave,  
When the dead leaves  
Blow over my grave,  
Then shall they find me  
Close at my head  
Watching me waking,  
Sleeping as dead.

P. P. R.

1977.12.1

Belmont, Calif

Q.721

if I permit me to say  
Brettin ~~is~~ the

34 forrais ~~is~~  
Sister Christina; and

though I could not  
think of having any

obstacle to your health  
one if you absolutely

wish it, I would for  
rather have some more

trials made when ~~the~~  
you are next seen from

(if you can spare the  
time, as I have no other

the word) and need not  
fancy that she, you

could not play out of  
the sick condition  
withstanding to be healthy.

With kind regards & thanks  
I am yours ever truly  
D. M. M. M. M.



My dear Sir

Many thanks for the  
photograph which the 3

figures are all very  
good I think - the

best being that with  
4 figures only, of

which I should like  
much, as you seem

to have a series for  
myself. I desire

when my mother sees  
the photos, which she

has not yet seen she  
will be delighted. I have

(1403)