

Women's Bodies and Books: Portraits of Victorian Women Poets



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Texas Christian University

**2017 Mark Samuels Lasner Collection Exhibition
and Symposium**
University of Delaware
March 18, 2017

Nell Gwynn (1650-1687),
National Portrait Gallery, painted 1680



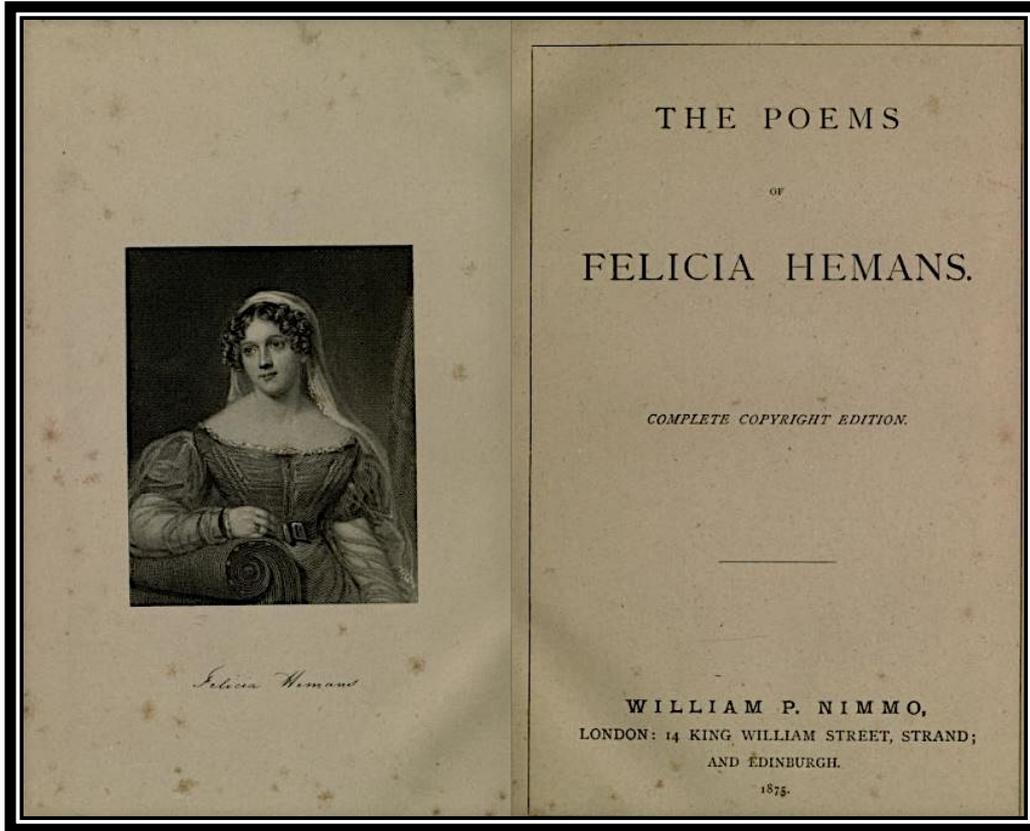
Rev. George Gilfillan on women poets, 1847

“

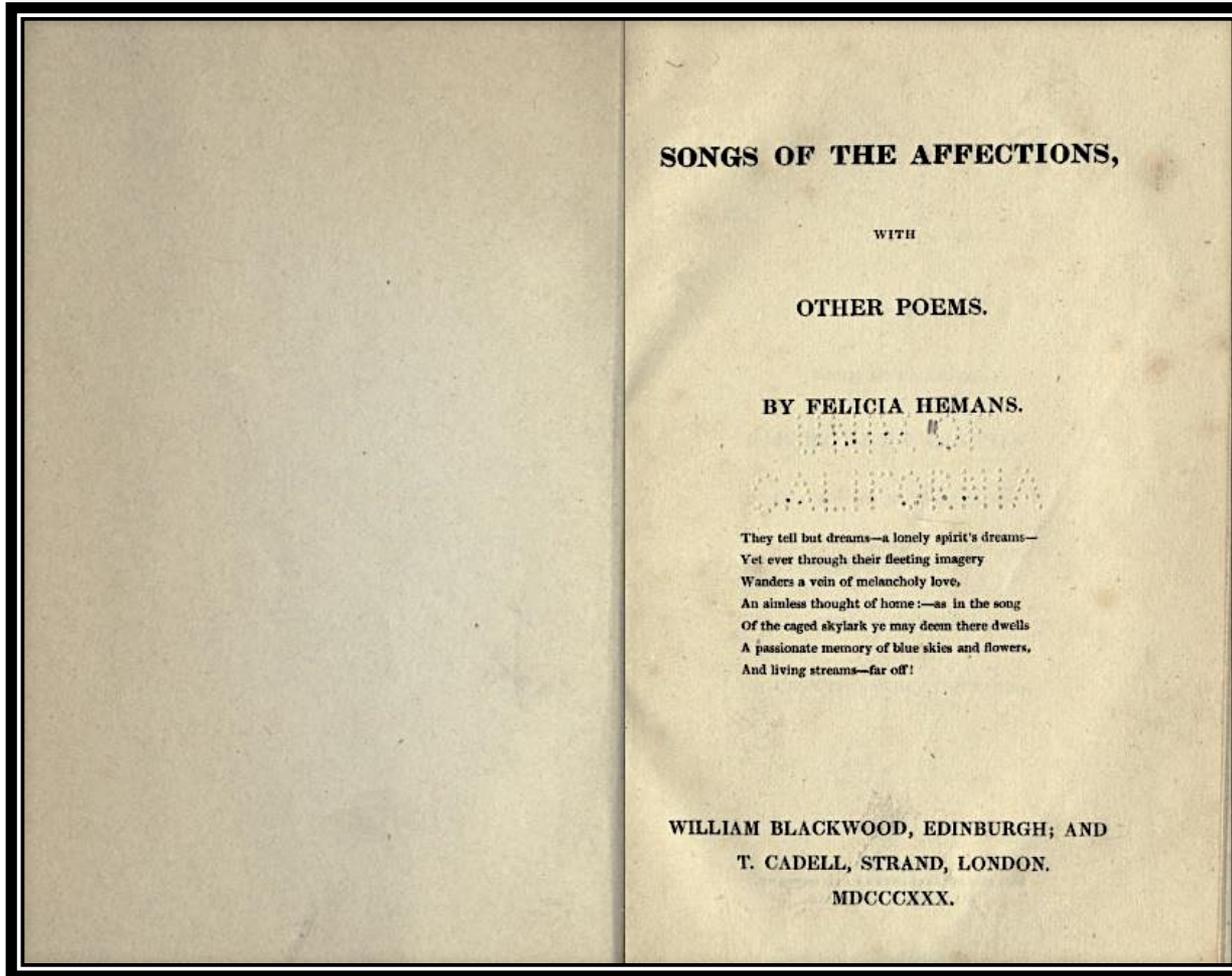
on all questions affecting proprieties, decorums, what we may call the *ethics* of sentimentalism ..., their verdict may be considered oracular, and without appeal. But we dare not say that we consider them entitled to speak with equal authority on those higher and deeper questions where not instinct nor heart, but severe and tried intellect is required to return the responses....A *maker* [Hemans] is not.

”

Felicia Hemans (1793-1835), 1875 edition of *Poems*



Felicia Hemans,
Songs of the Affections, 1828



SONGS OF THE AFFECTIONS,

WITH

OTHER POEMS.

BY FELICIA HEMANS.

They tell but dreams—a lonely spirit's dreams—
Yet ever through their fleeting imagery
Wanders a vein of melancholy love,
An aimless thought of home:—as in the song
Of the caged skylark ye may deem there dwells
A passionate memory of blue skies and flowers,
And living streams—far off!

WILLIAM BLACKWOOD, EDINBURGH; AND

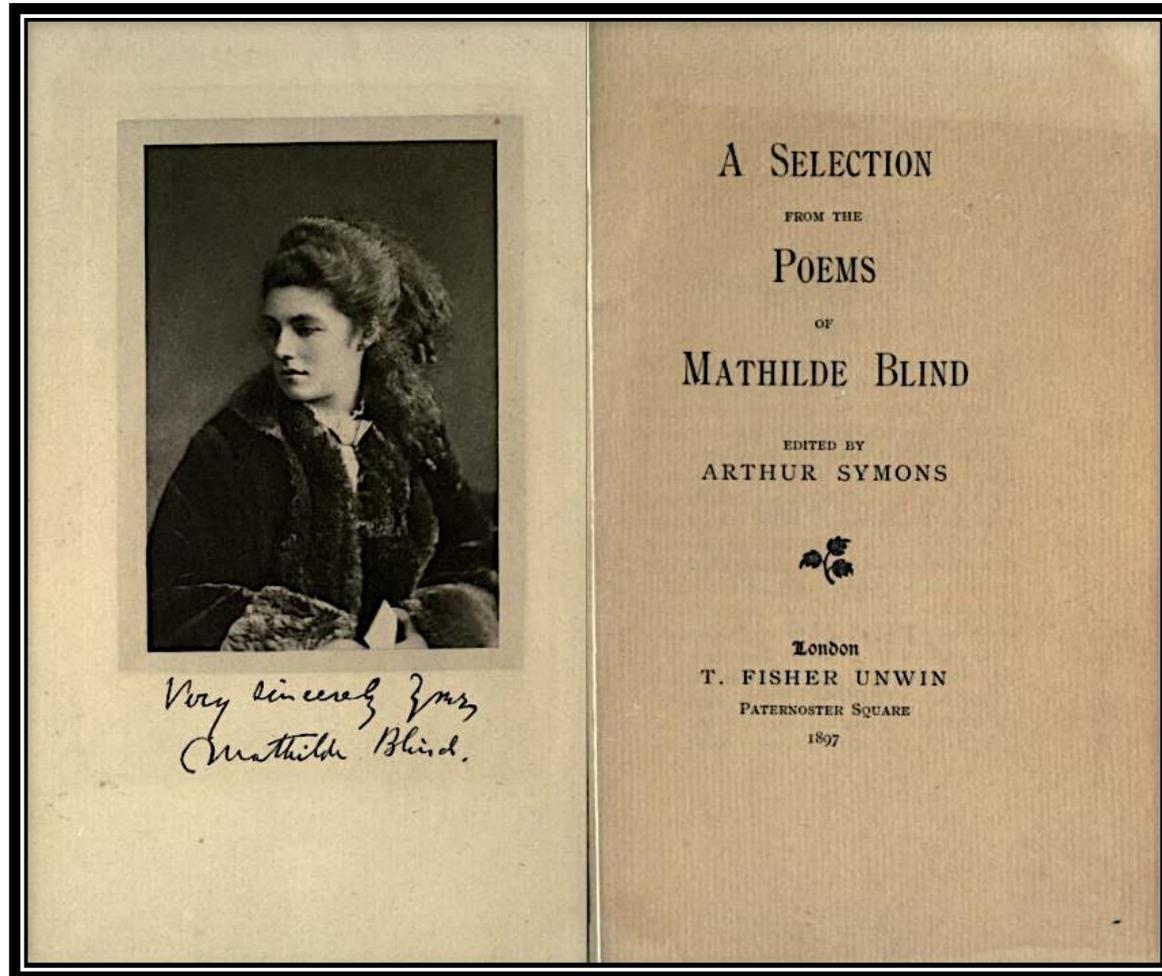
T. CADELL, STRAND, LONDON.

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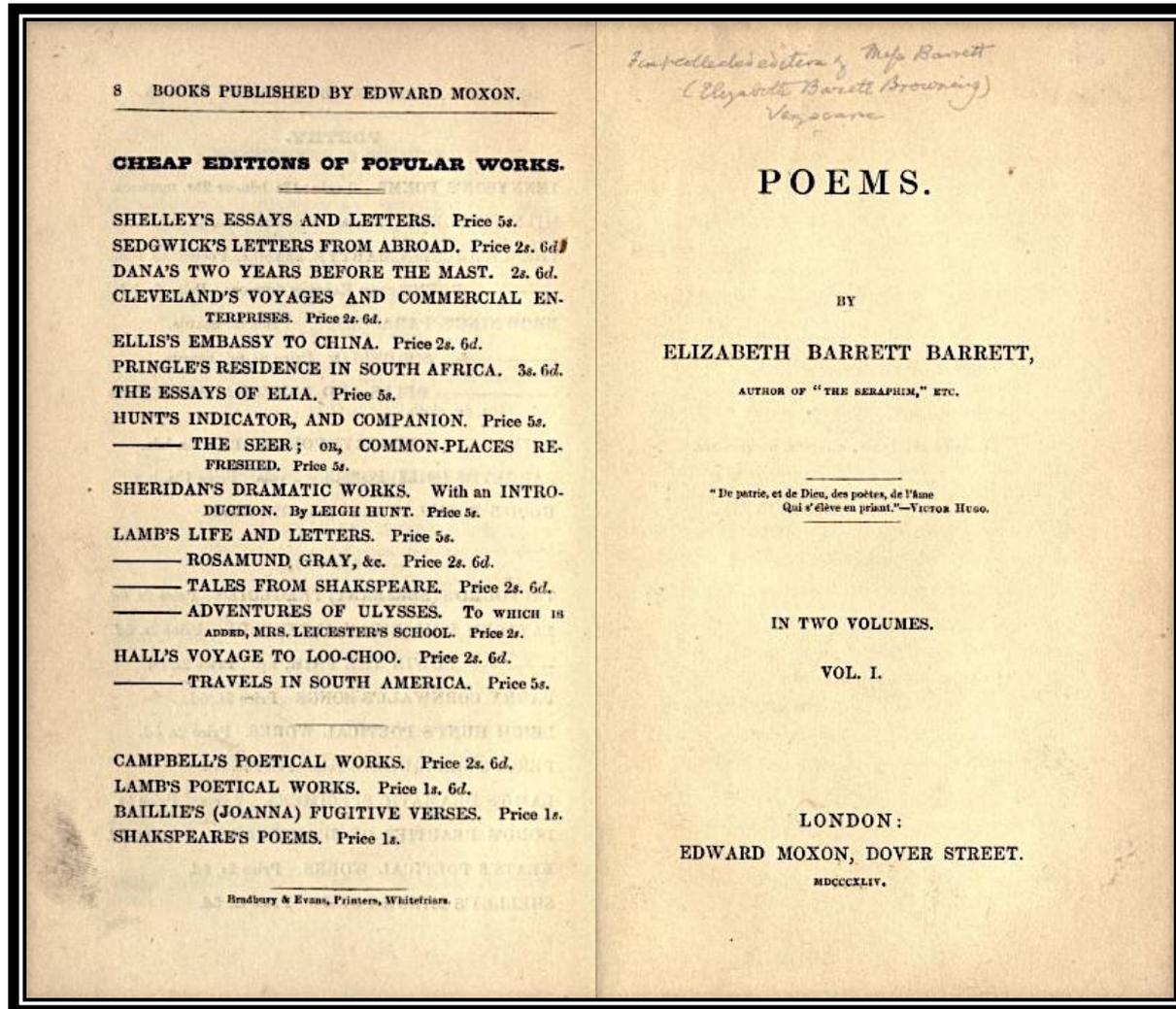
Mathilde Blind photograph, 1870



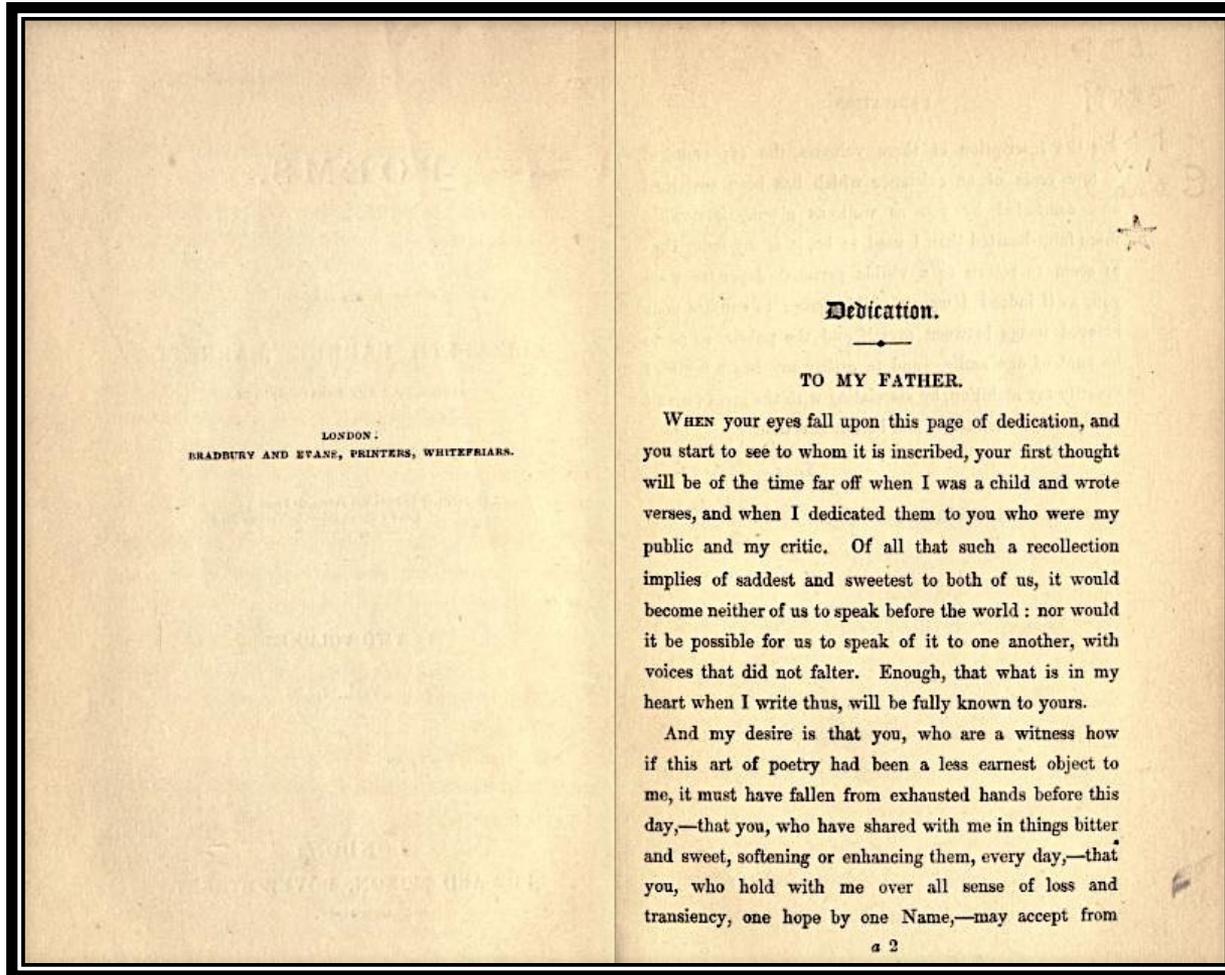
Mathilde Blind (1841-1896), Selected Poems, ed. Arthur Symons, 1897



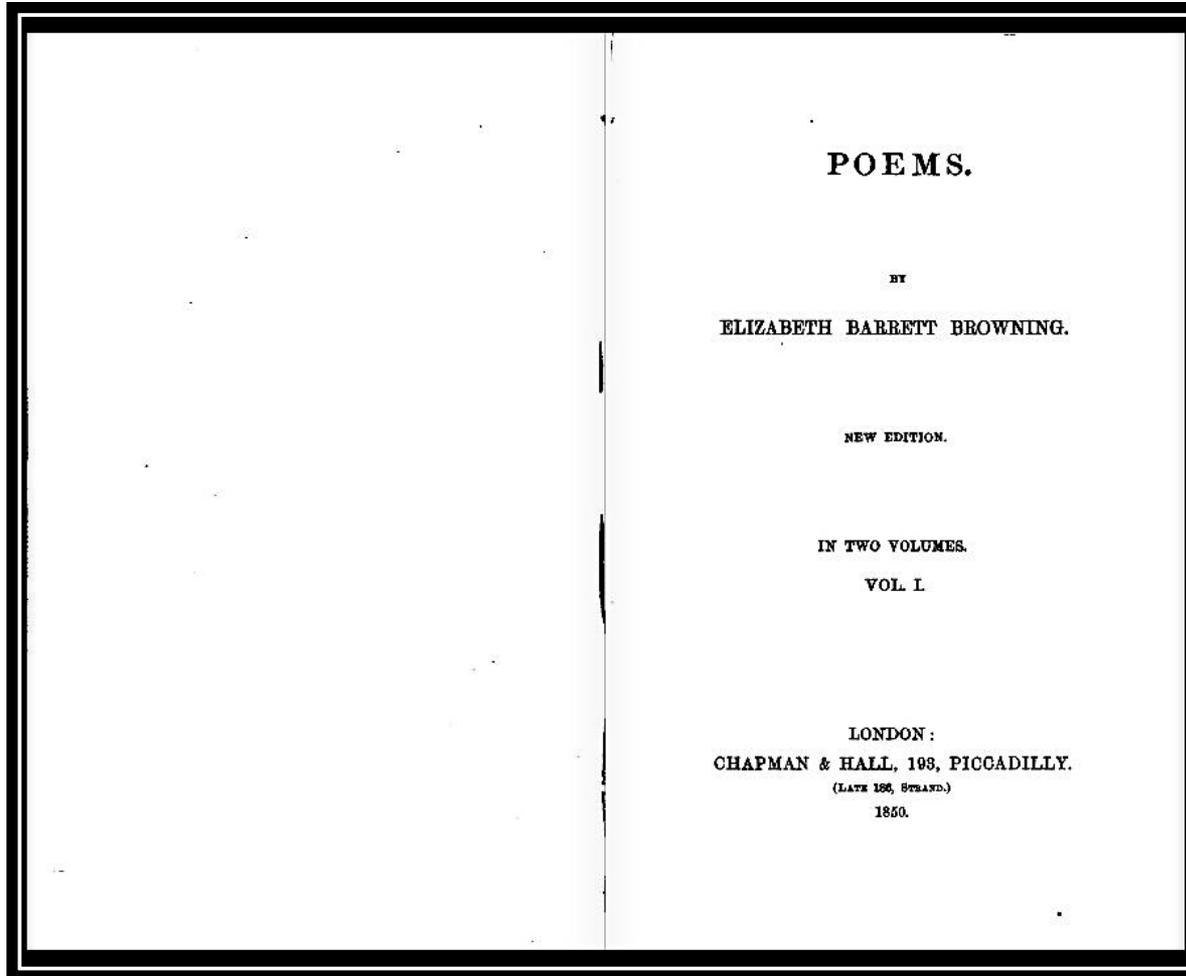
Elizabeth Barrett Barrett, *Poems* title page, 1844



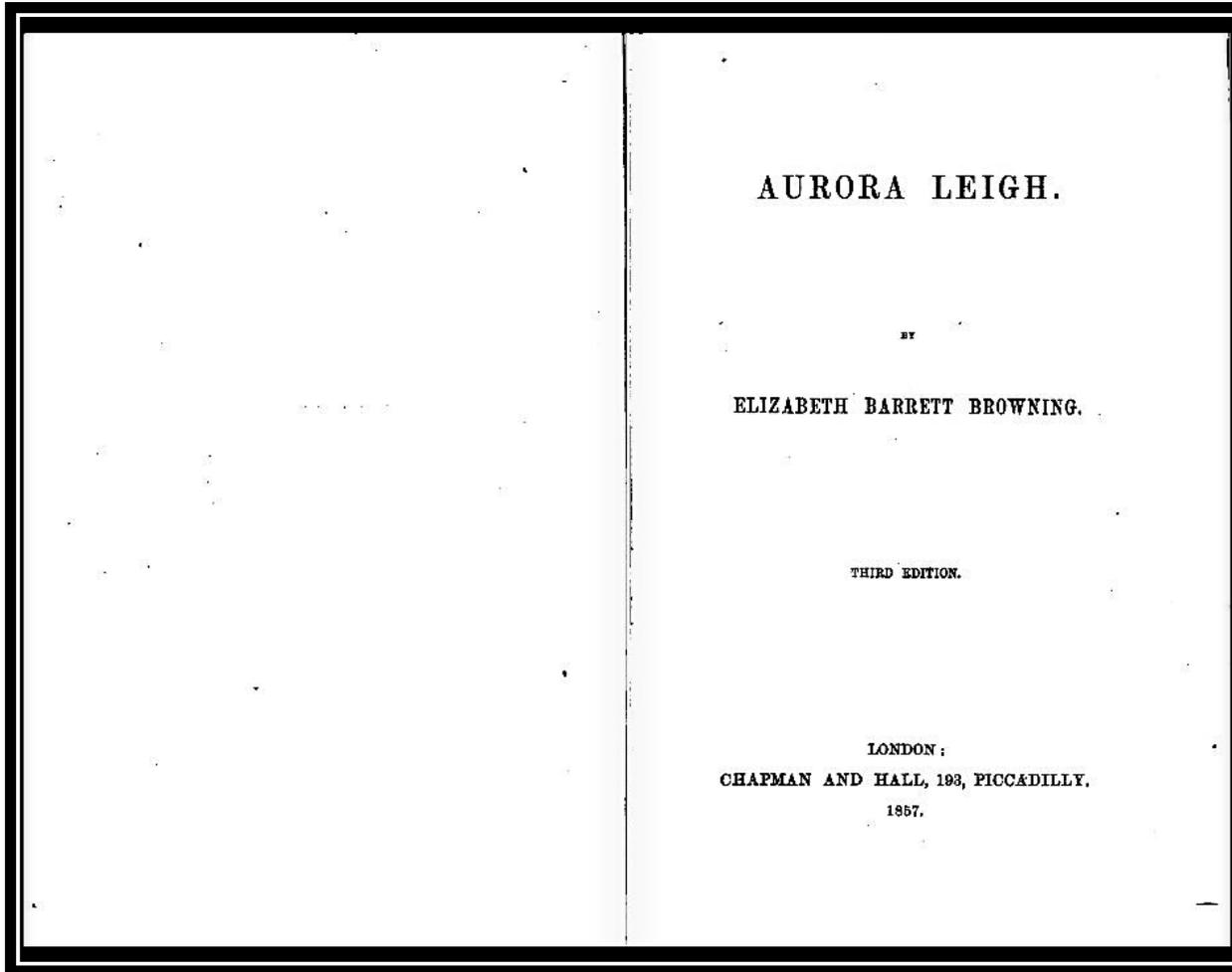
1844 Dedication following the title page



Elizabeth Barrett Browning
(1806-1861), *Poems*, 1850, title page



Elizabeth Barrett Browning,
Aurora Leigh, 3rd ed., 1857 title page



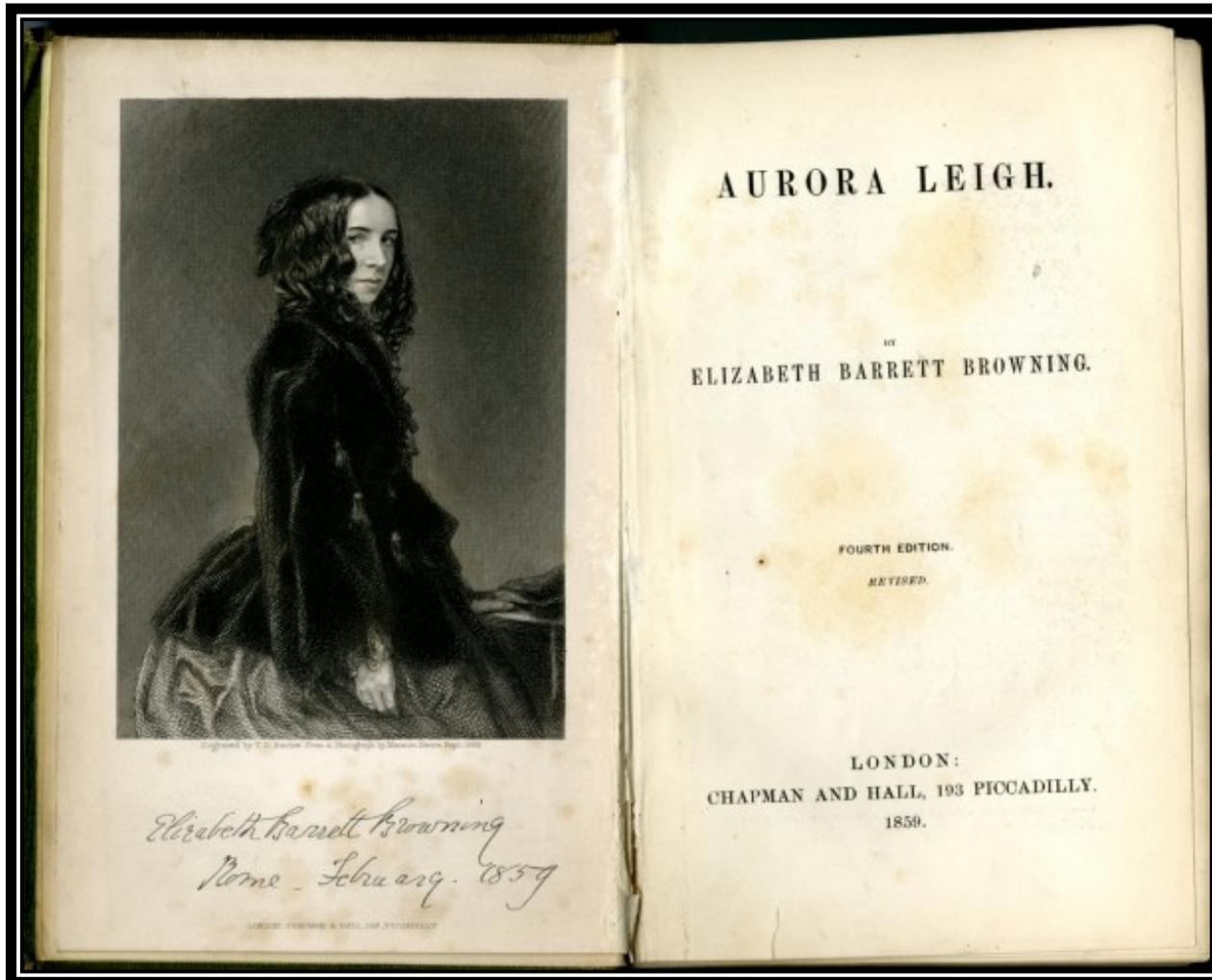
Field Talfourd, Portrait of Elizabeth Barrett Browning, Chalk, 1859



Elizabeth Barrett Browning and her son Pen, 1860



Title Page and Frontispiece, *Aurora Leigh*, 4th ed., 1859



Elizabeth Barrett Browning daguerrotype, 1858, MSL Collection



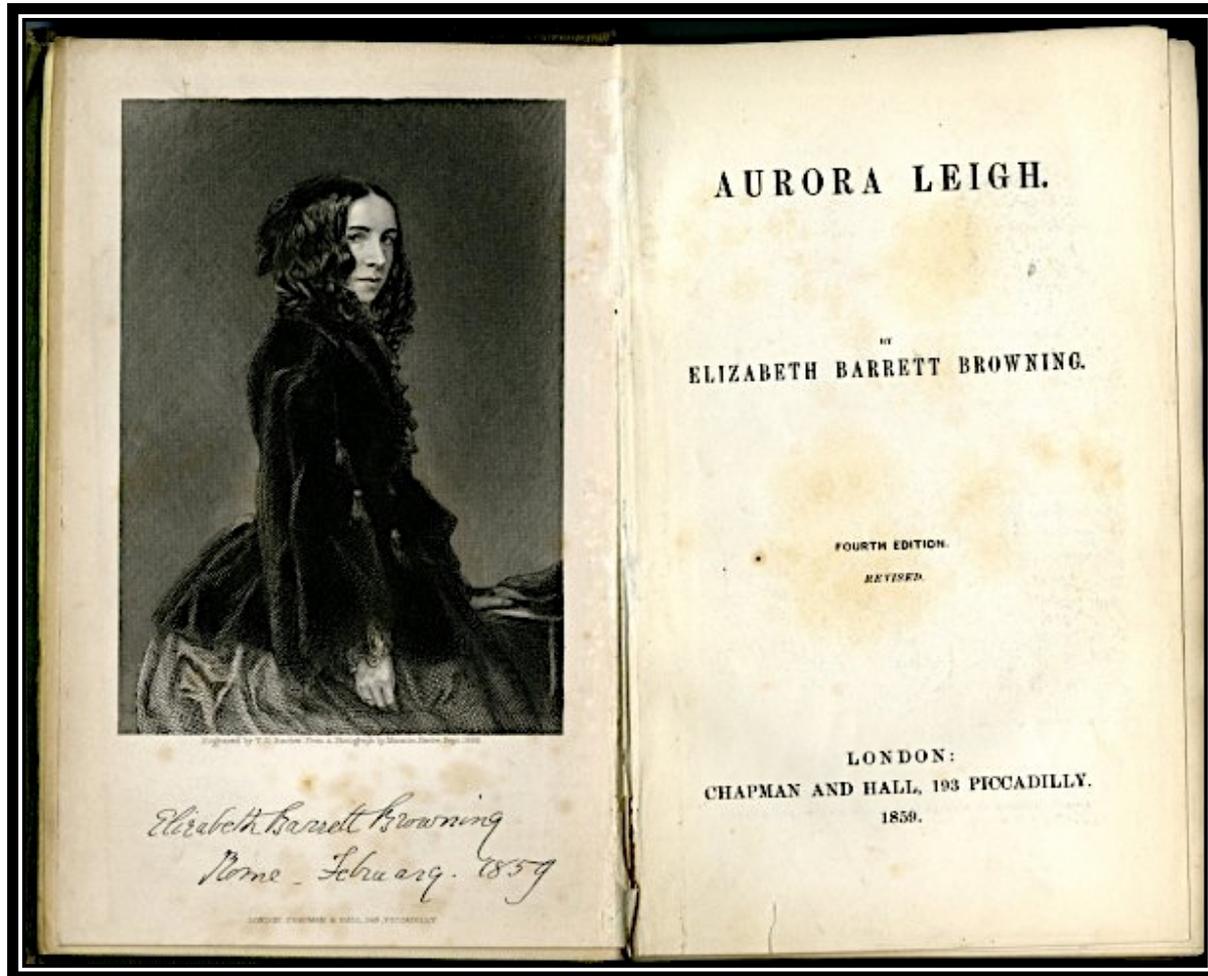
Elizabeth Barrett Browning
daguerrotype, **1858**, MSL Collection



Title Page and Frontispiece,
Aurora Leigh, 4th ed., **1859**



Title Page and Frontispiece, *Aurora Leigh*, 4th ed., 1859

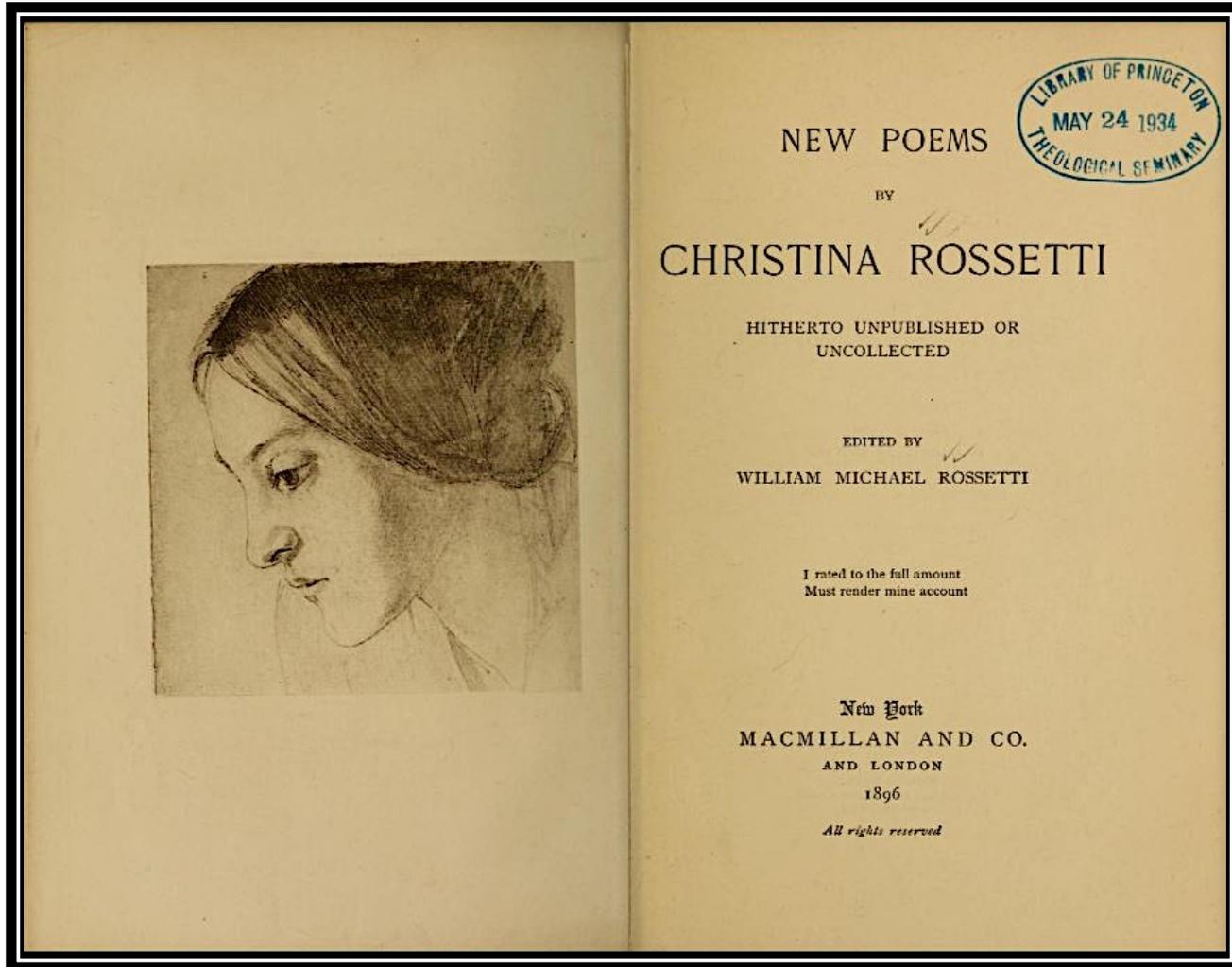


Christina Rossetti (1818-1894)

Goblin Market, 1862; art by D G Rossetti



Christina Rossetti, *New Poems* (1896), with frontispiece by D. G. Rossetti

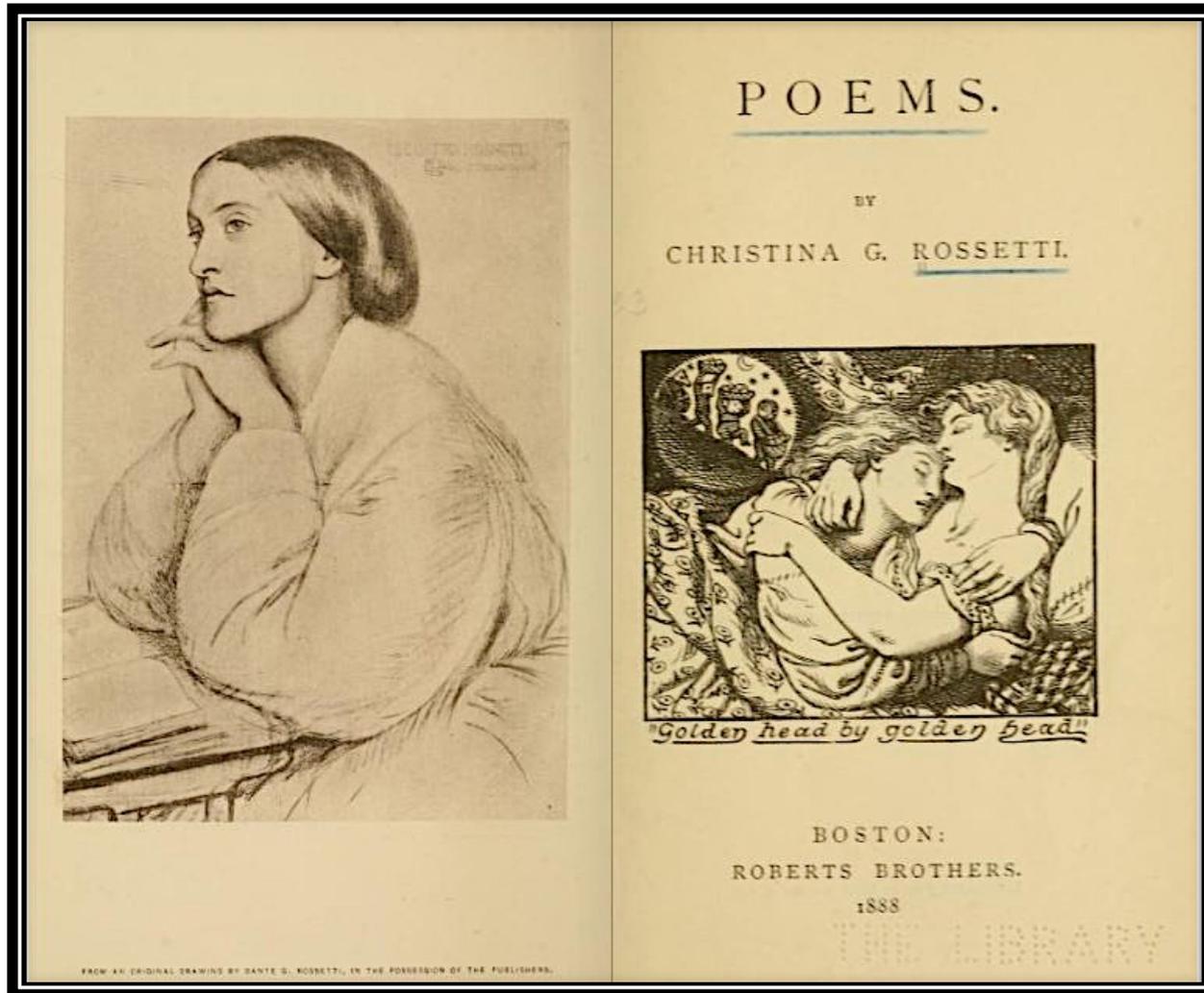


Christina Rossetti, excerpt from “Song” (1862)

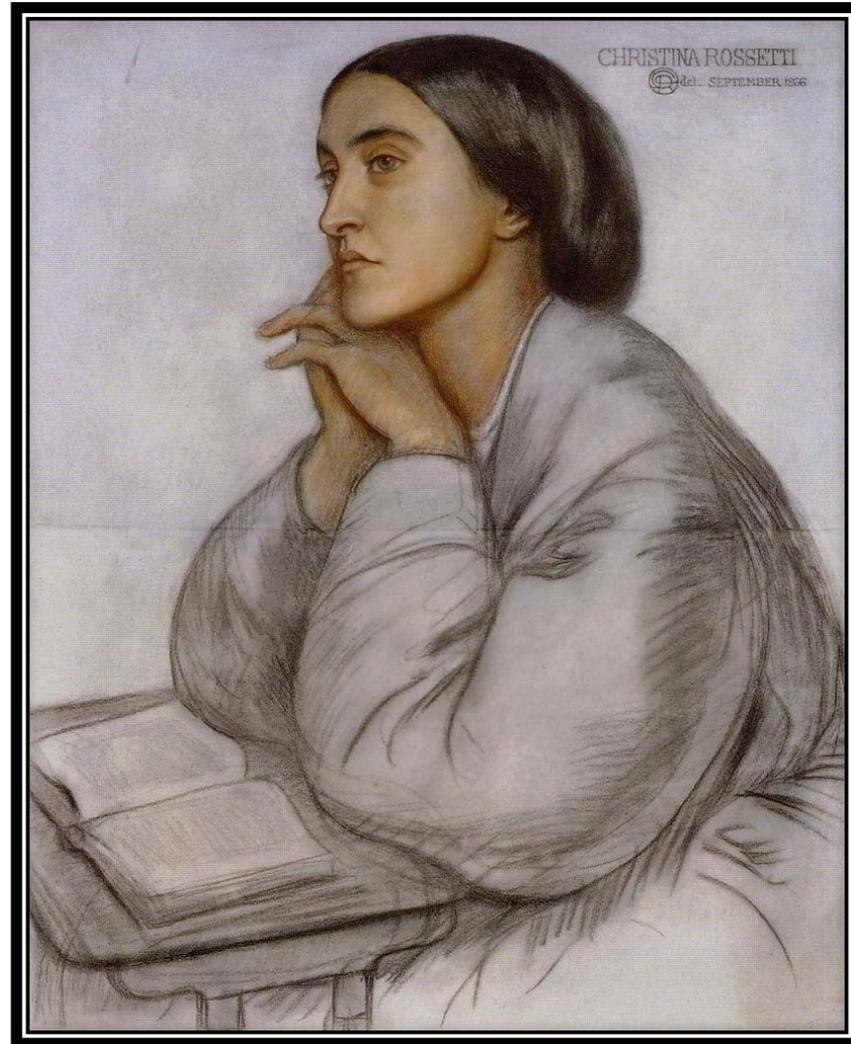
SONG.

WHEN I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress-tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

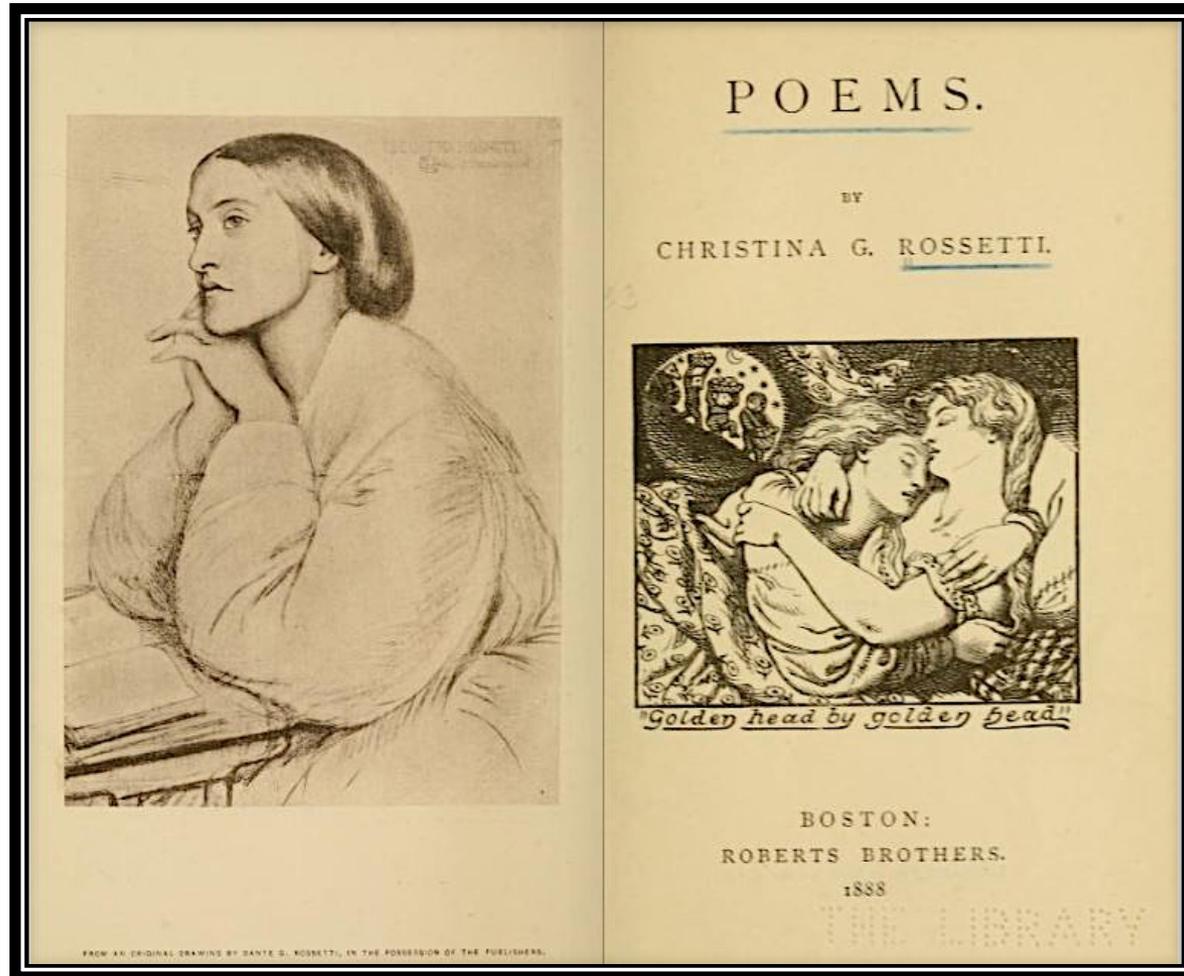
Christina Rossetti's frontispiece and title page, Roberts Brothers (US, 1888)



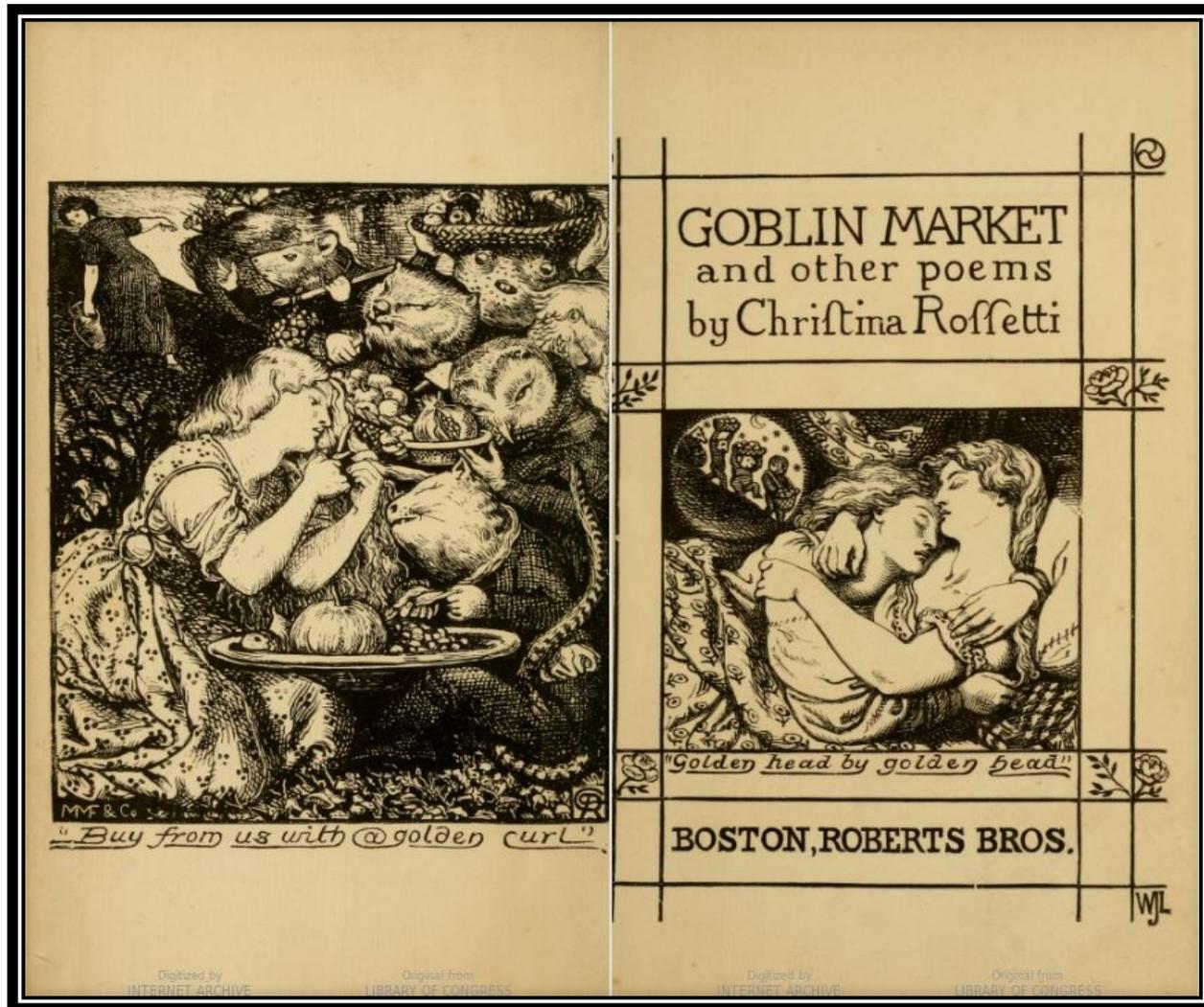
D. G. Rossetti portrait of Christina Rossetti, pencil and chalk, 1866



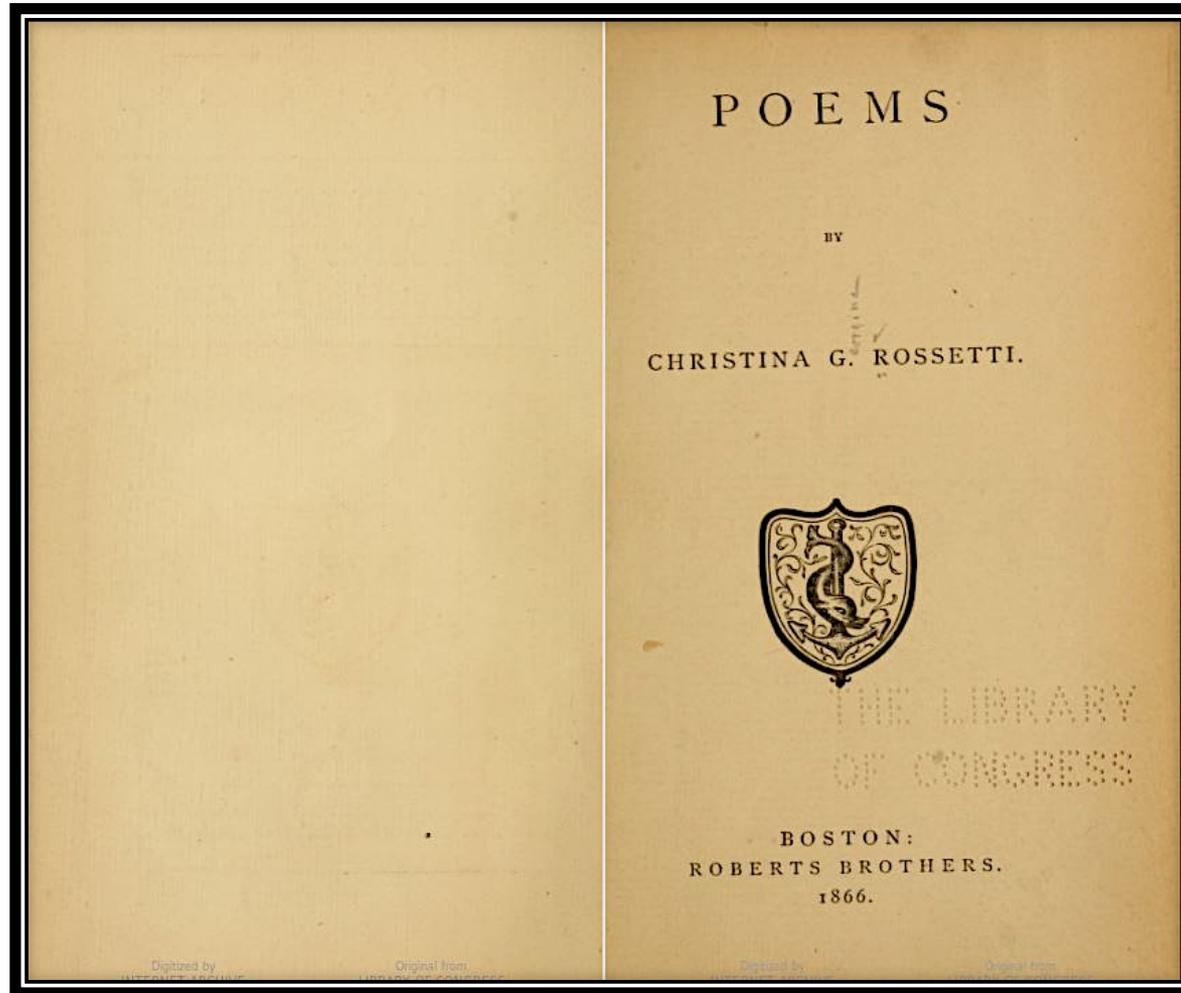
Christina Rossetti's frontispiece and title page, Roberts Brothers (US, 1888)



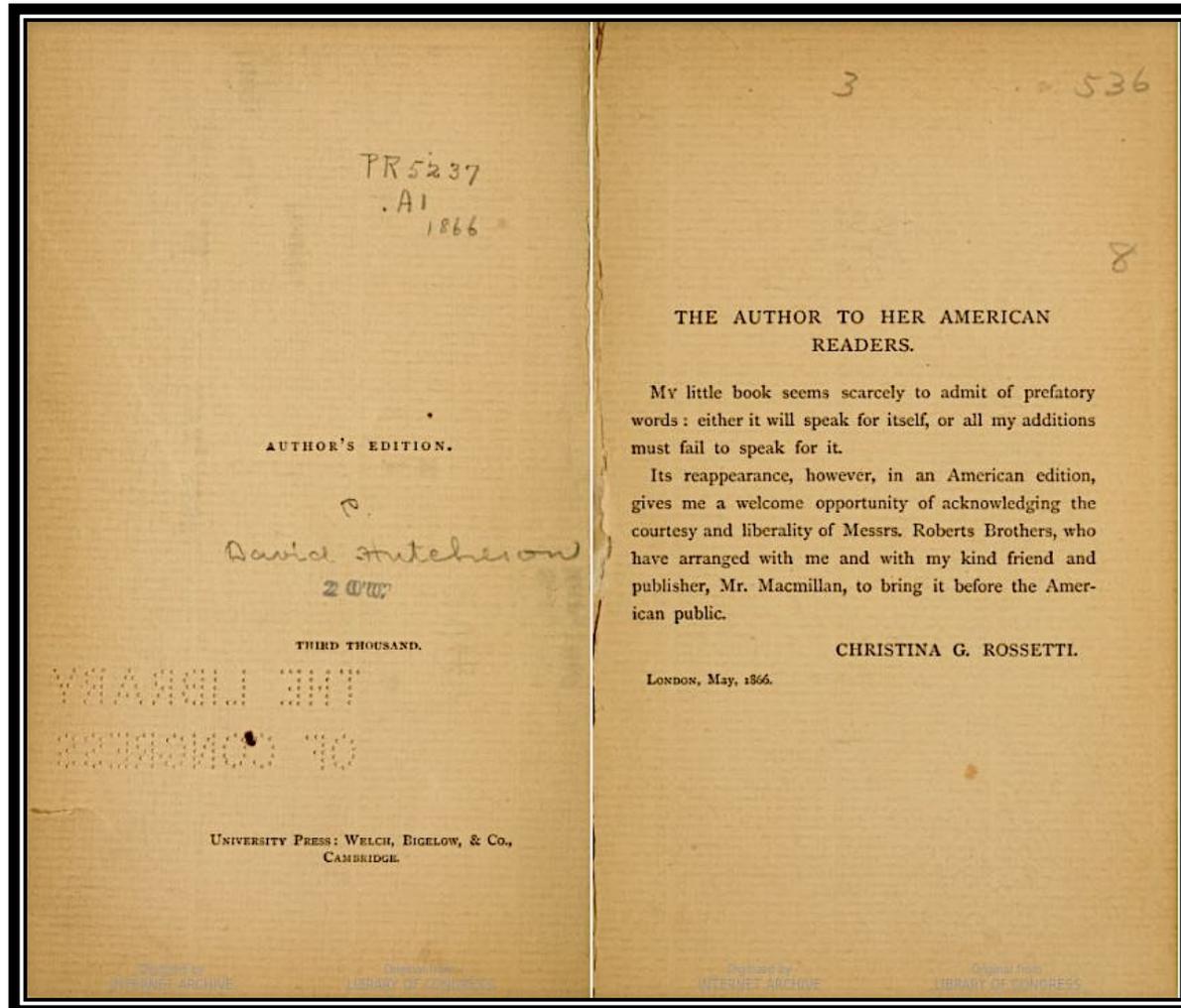
Double Frontispiece, Roberts Brothers *Goblin Market*, 1866



Title Page, Roberts Brothers *Goblin Market*, 1866



Christina Rossetti's Author Note, Roberts Brothers edition, 1866



Christina Rossetti's Author Note, 1888

THE AUTHOR TO HER AMERICAN READERS.

My little book seems scarcely to admit of prefatory words: either it will speak for itself, or all my additions must fail to speak for it.

Its reappearance, however, in an American edition, gives me a welcome opportunity of acknowledging the courtesy and liberality of Messrs. Roberts Brothers, who have arranged with me and with my kind friend and publisher, Mr. Macmillan, to bring it before the American public.

CHRISTINA G. ROSSETTI.

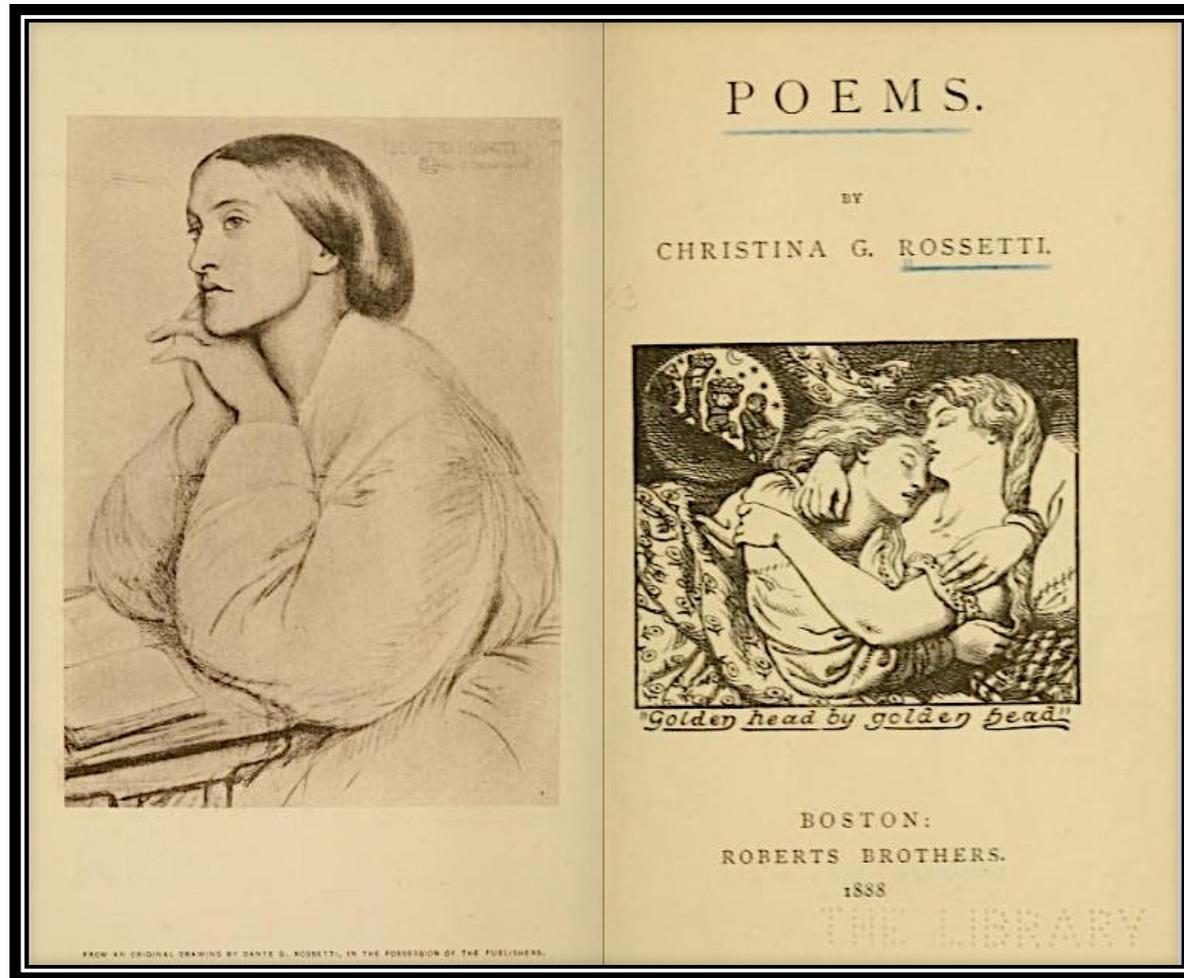
LONDON.

CONTENTS.

GOBLIN MARKET, ETC.

	PAGE
GOBLIN MARKET	3
IN THE ROUND TOWER AT JHANSI, JUNE 8, 1857	23
DREAM-LAND	24
AT HOME	25
FROM SUNSET TO STARRISE	26
LOVE FROM THE NORTH	27
WINTER RAIN	29
A DIRGE	30
CONFLUENTS	31
NOBLE SISTERS	32
SPRING	34
THE LAMBS OF GRASMERE, 1860	36
A BIRTHDAY	37
REMEMBER	38
AFTER DEATH	39
AN END	40
MY DREAM	41
SONG	43
THE HOUR AND THE GHOST	43
A SUMMER WISH	46
AN APPLE GATHERING	47
SONG	48
MAUDE CLARE	49
ECHO	51
WINTER: MY SECRET	52
ANOTHER SPRING	53

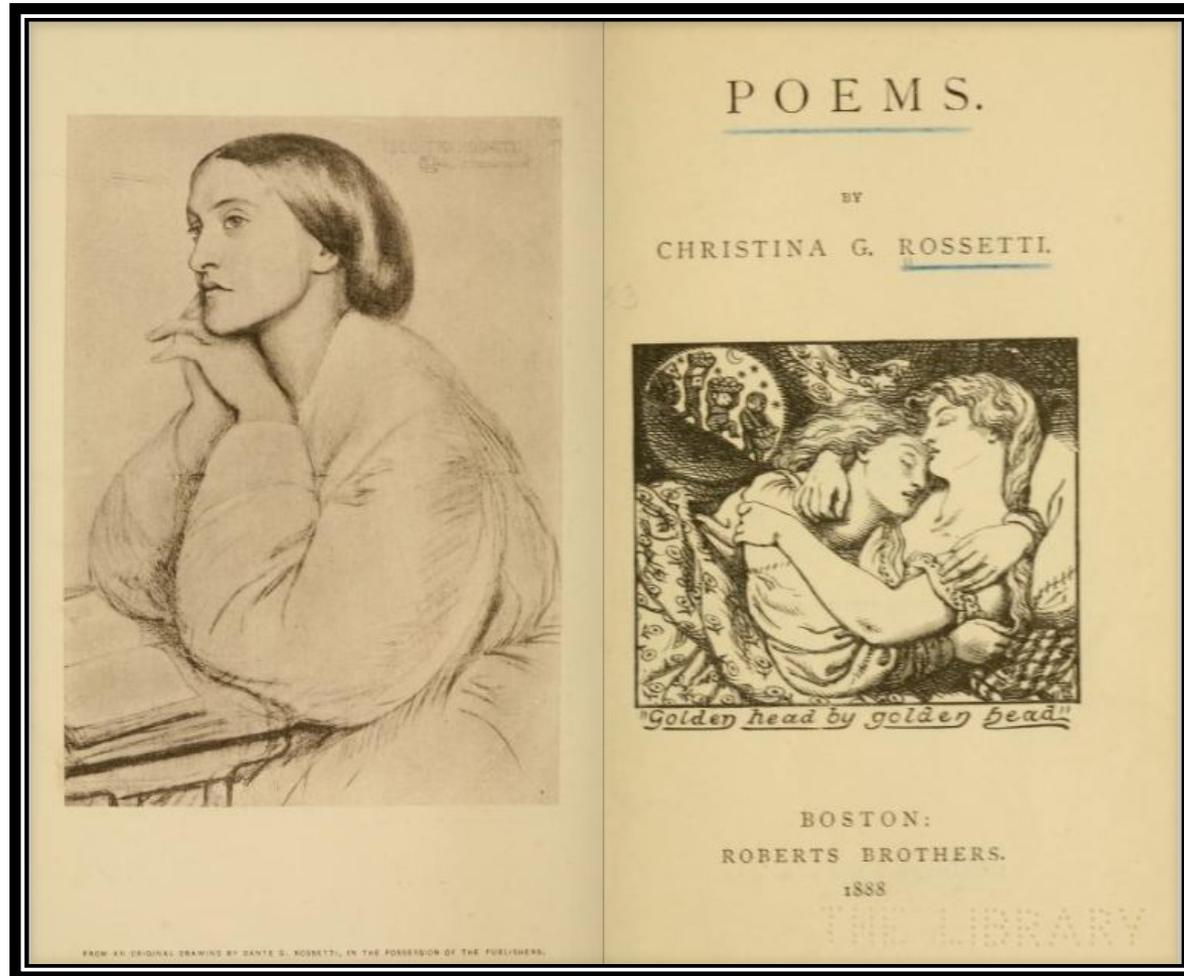
Christina Rossetti's frontispiece and title page, Roberts Brothers (US, 1888)



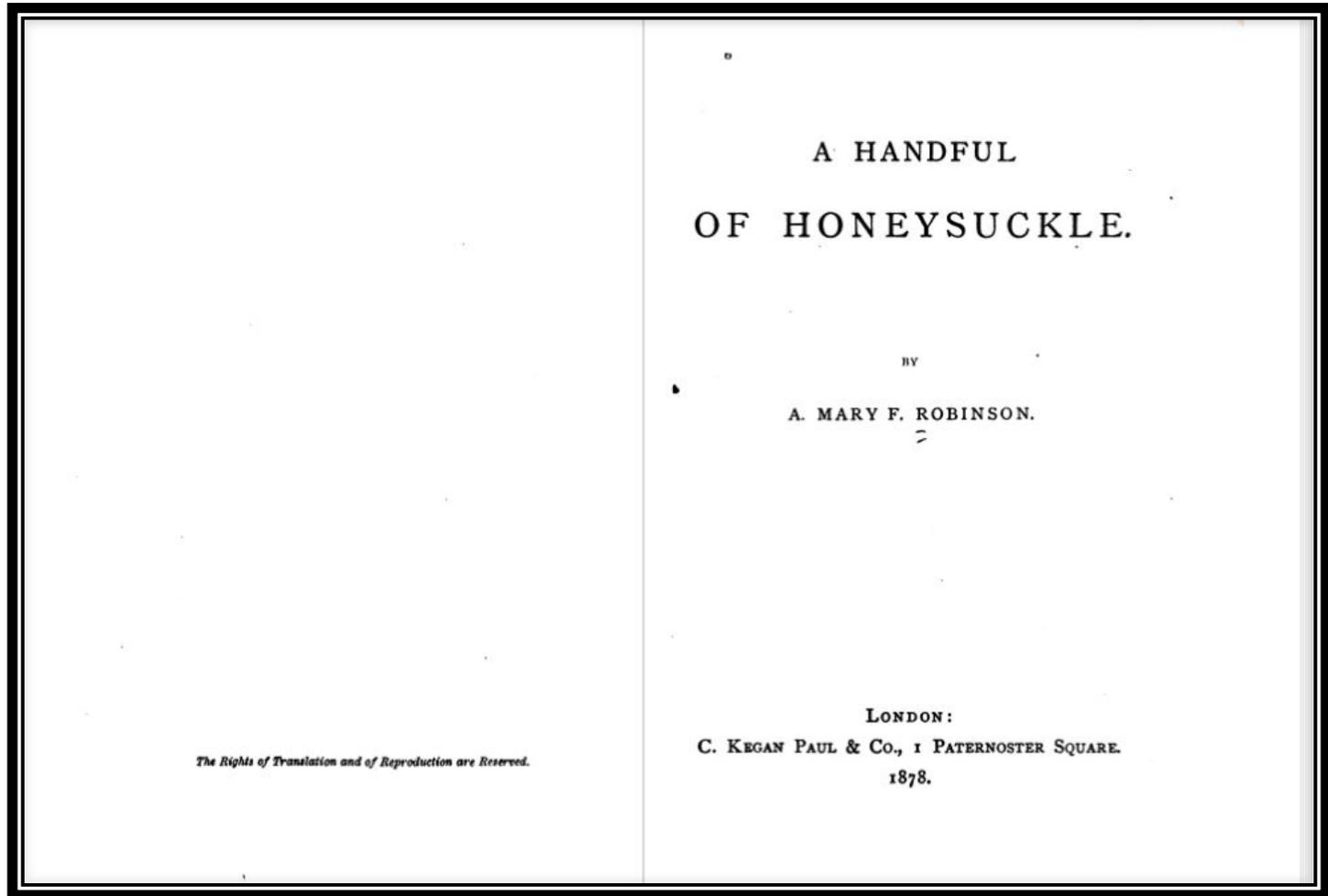
Portrait Credit, Roberts Brothers, 1888

FROM AN ORIGINAL DRAWING BY DANTE G. ROSSETTI, IN THE POSSESSION OF THE PUBLISHERS.

Christina Rossetti's frontispiece and title page, Roberts Brothers (US, 1888)



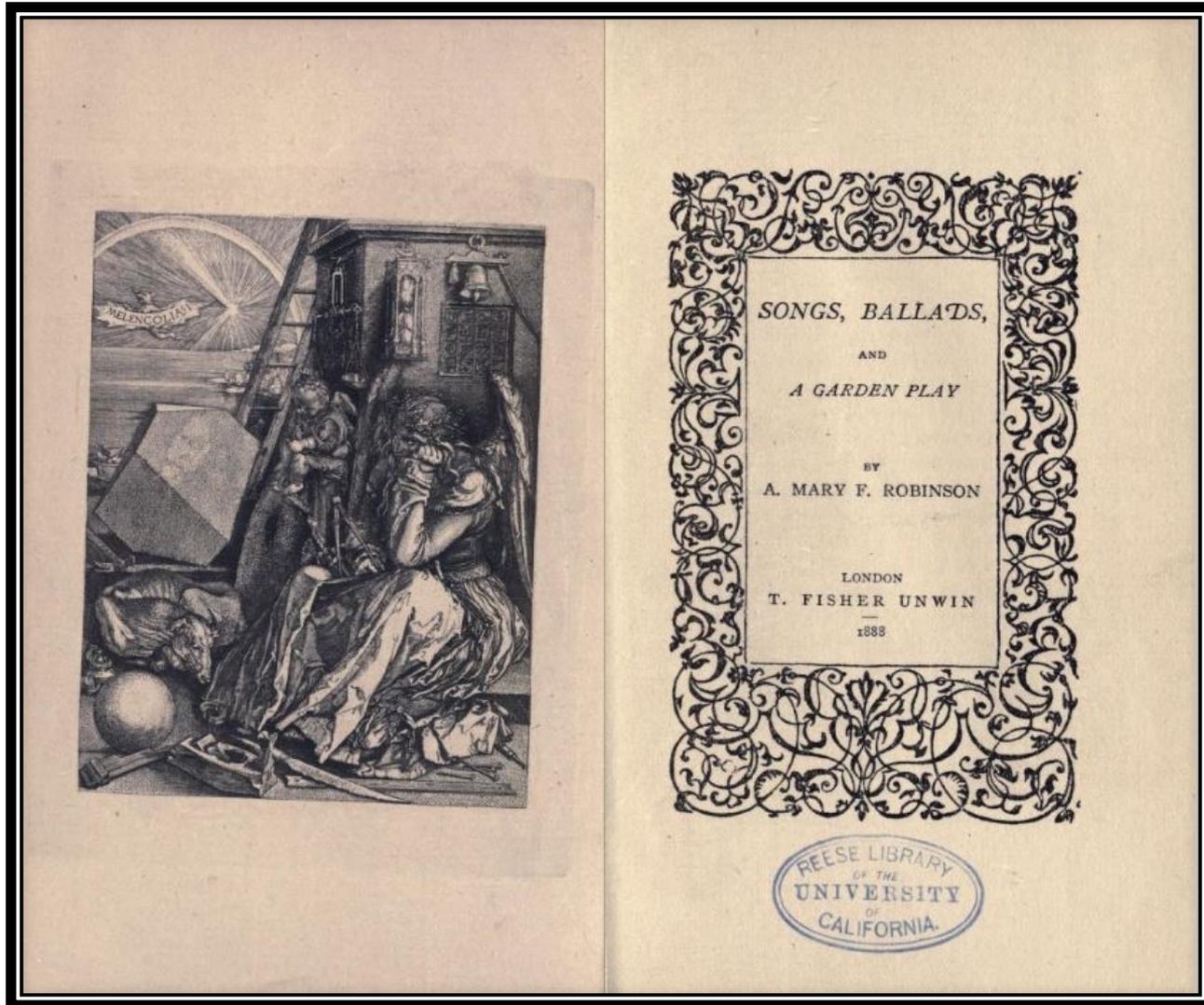
A. Mary F. Robinson (1857-1944), *A Handful of Honeysuckle*, 1878



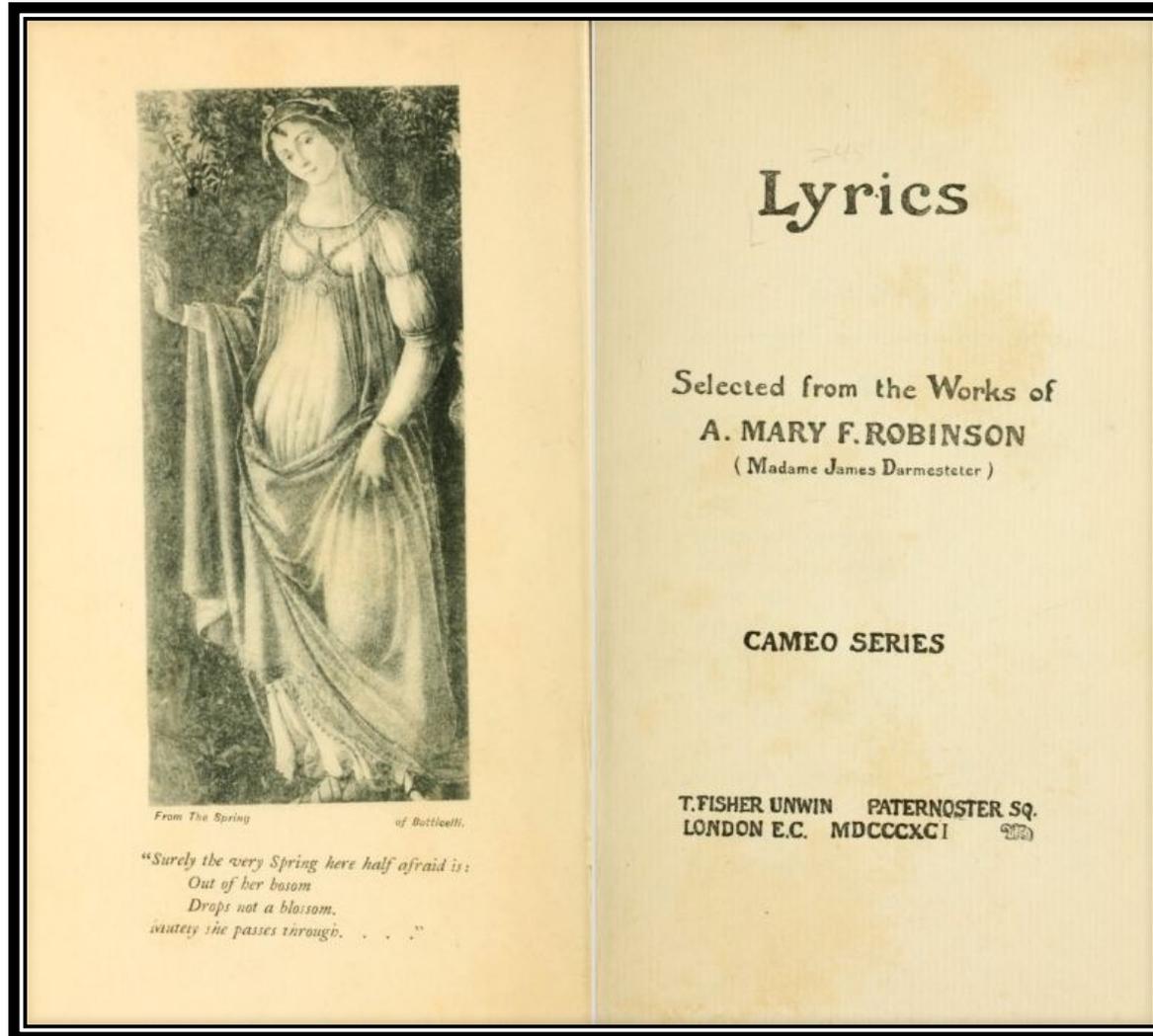
A. Mary F. Robinson, Photograph
c. 1880



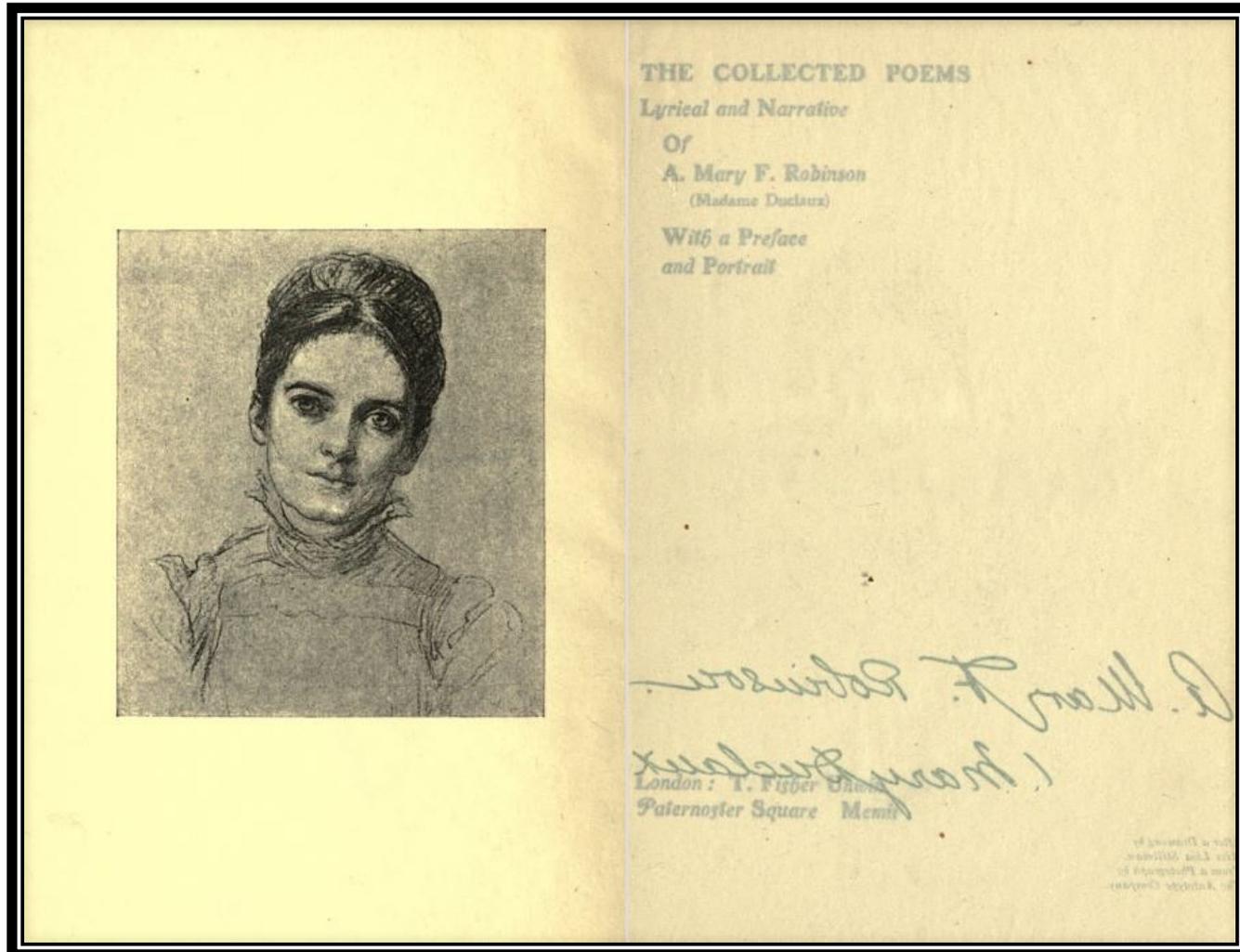
A. Mary F. Robinson, frontispiece and title page, *Songs, Ballads etc.* (1888)



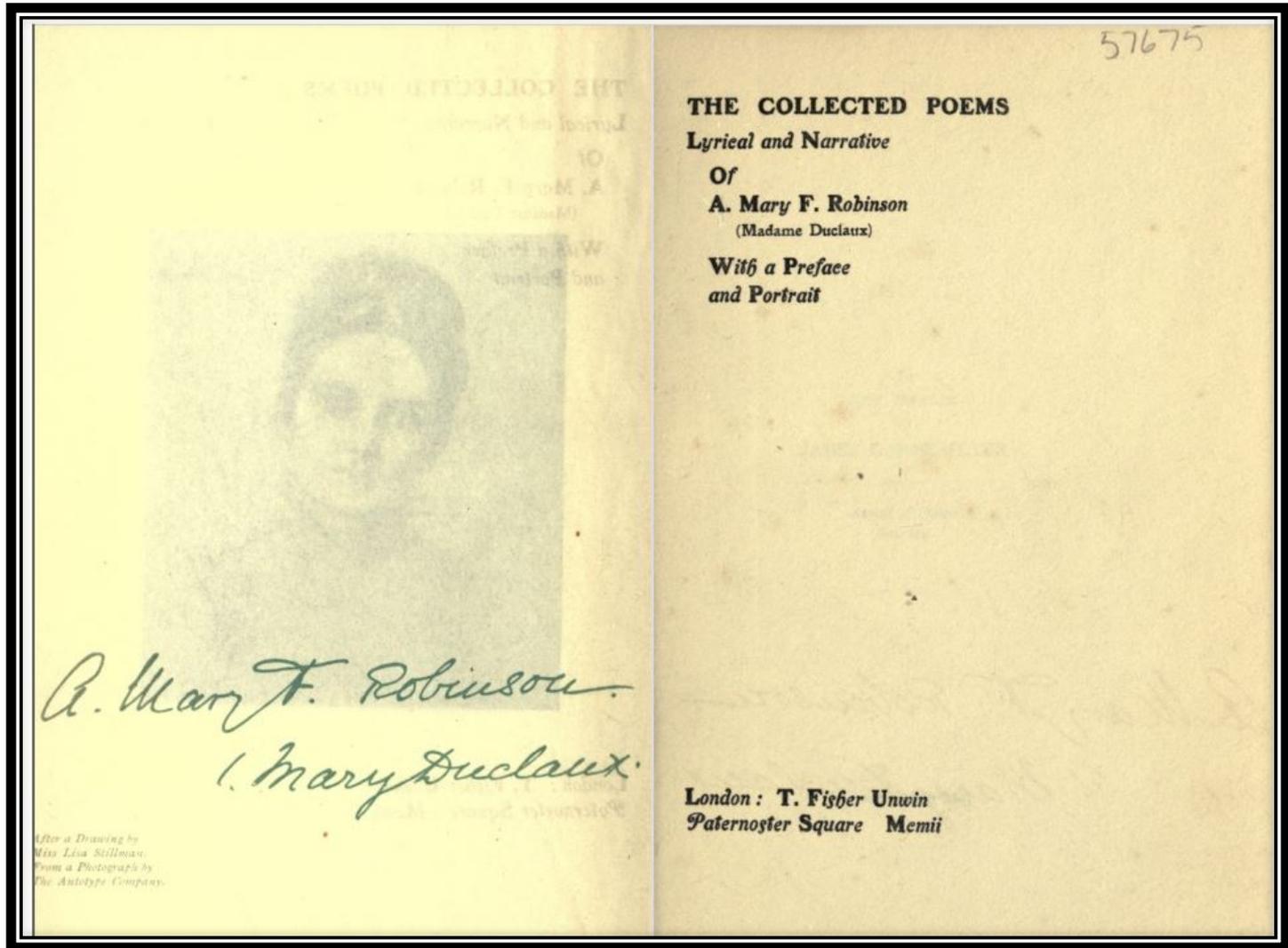
A. Mary F. Robinson (Mme James Darmesteter), *Lyrics* (1891)



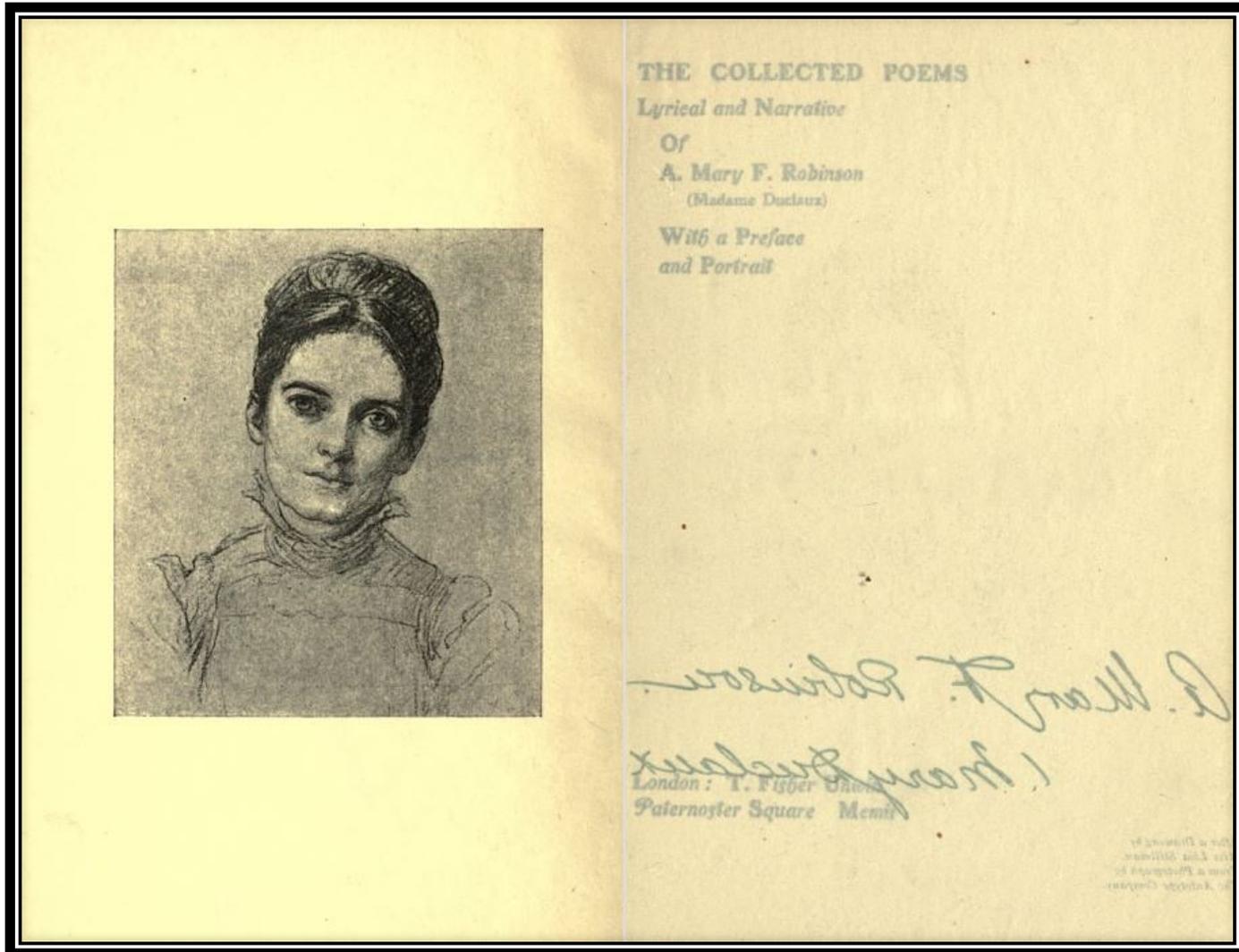
A. Mary F. Robinson portrait by Lisa Stillman preceding title page, 1902



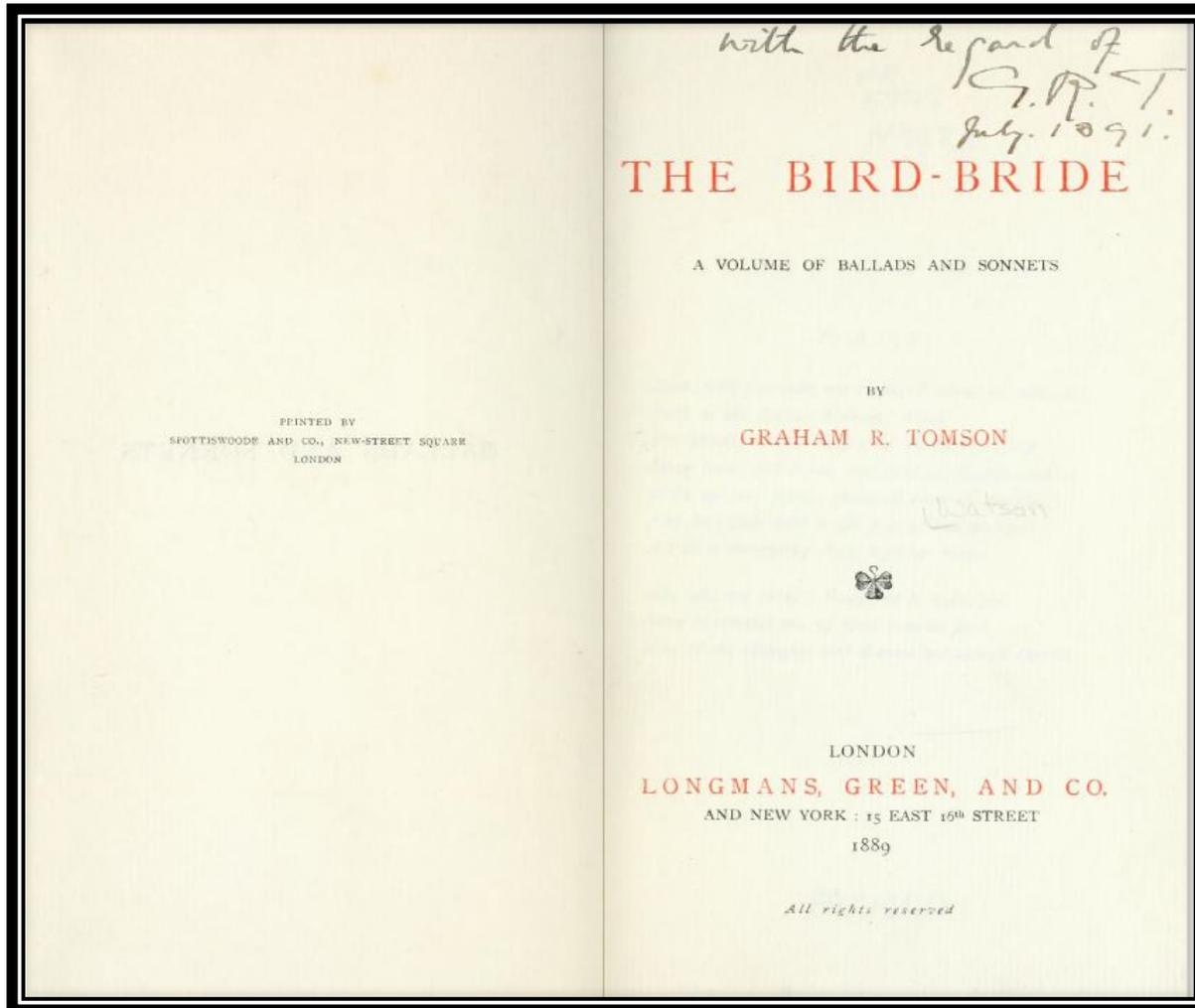
Robinson (Mme Duclaux), facsimile signatures and title page, 1902



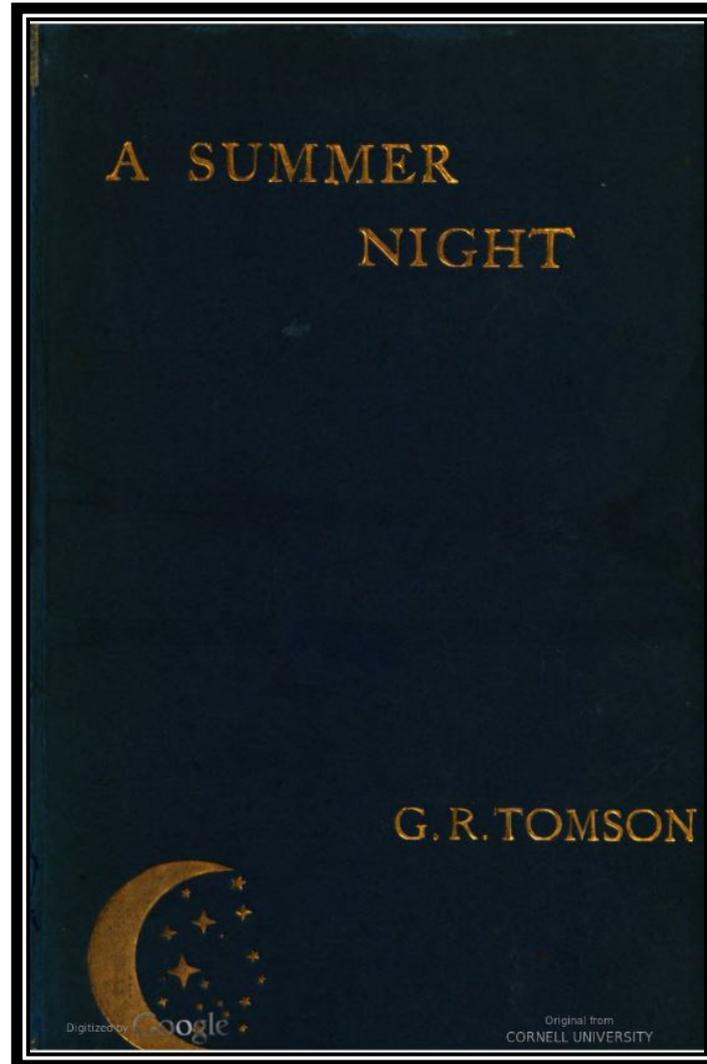
A. Mary F. Robinson portrait by Lisa Stillman preceding title page, 1902



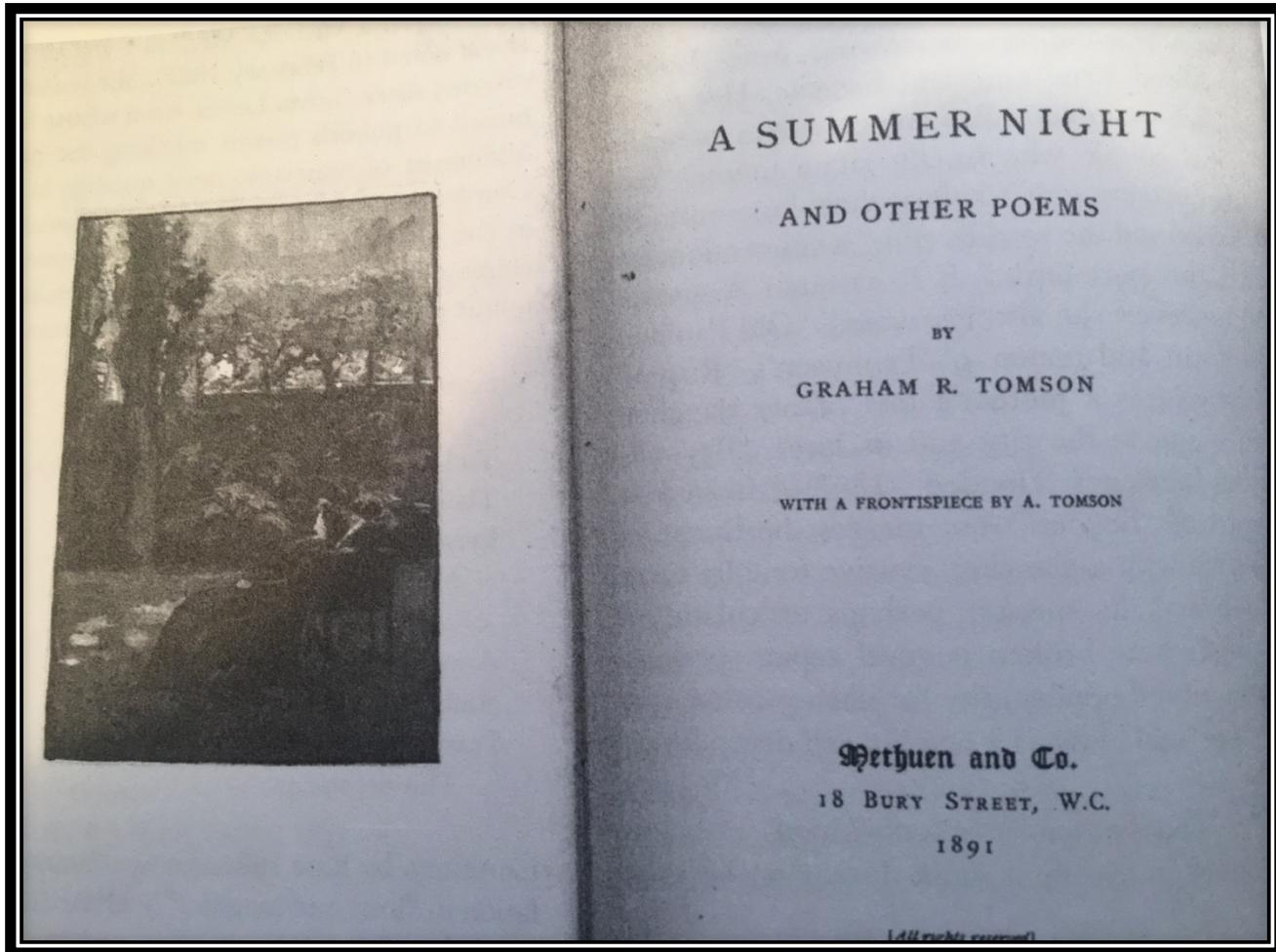
Graham R. Tomson (1860-1911),
The Bird-Bride (1889), title page



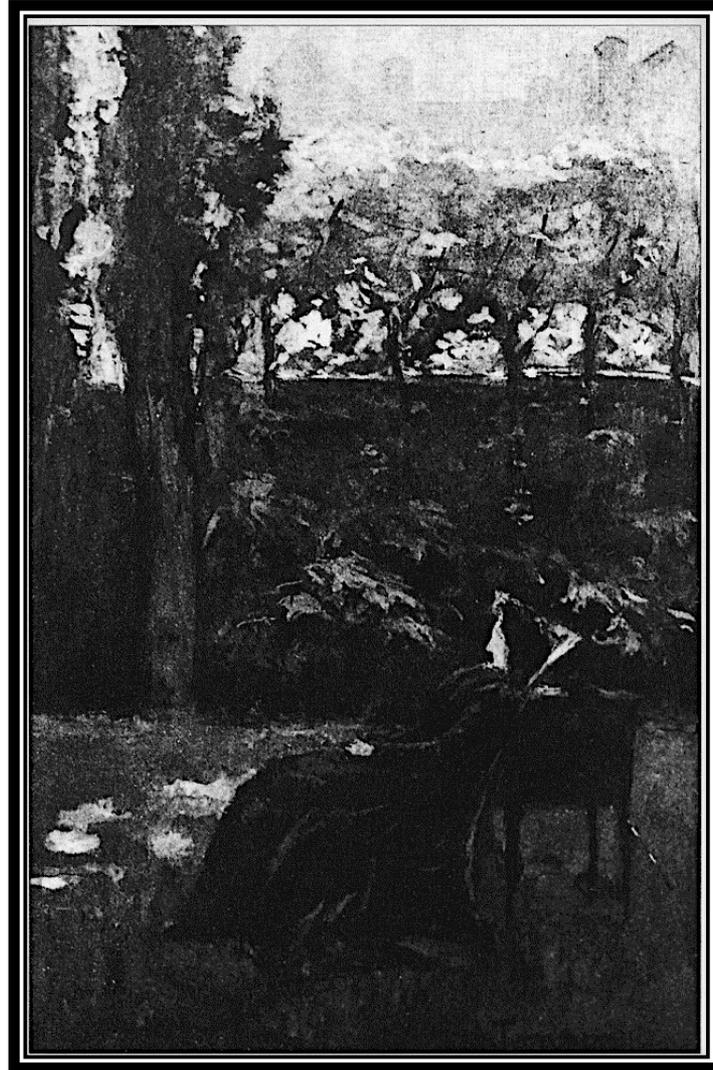
Graham R. Tomson, *A Summer Night*
(1891), cover



Graham R. Tomson,
frontispiece and title page, 1891



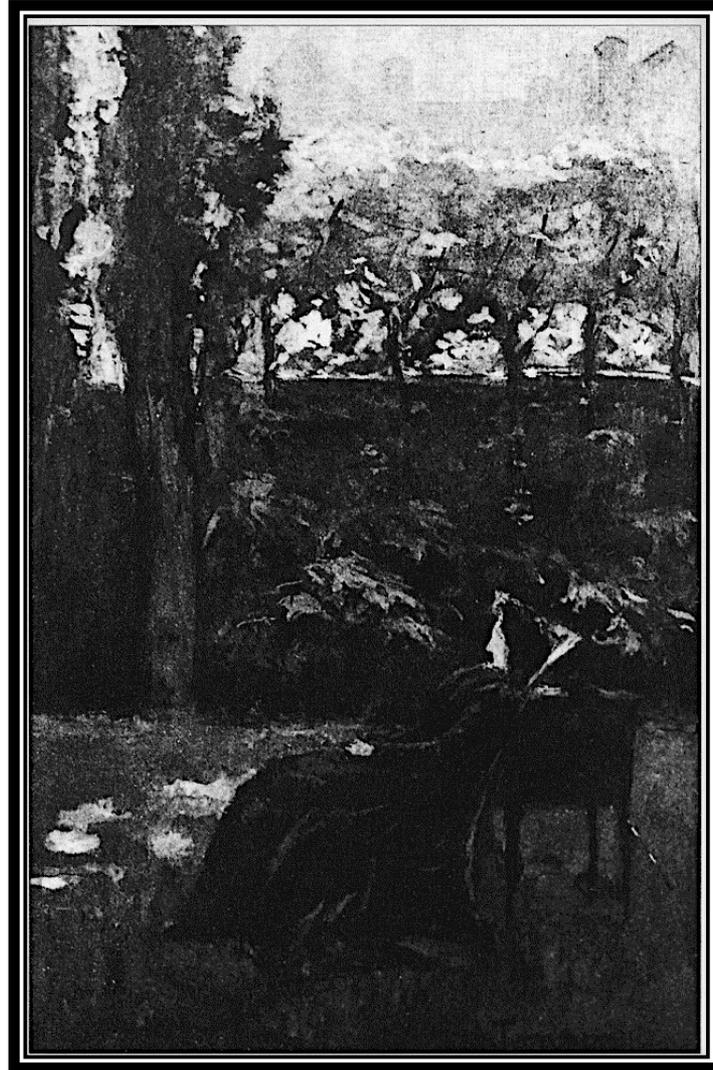
Graham R. Tomson frontispiece, 1891; painting by Arthur Tomson



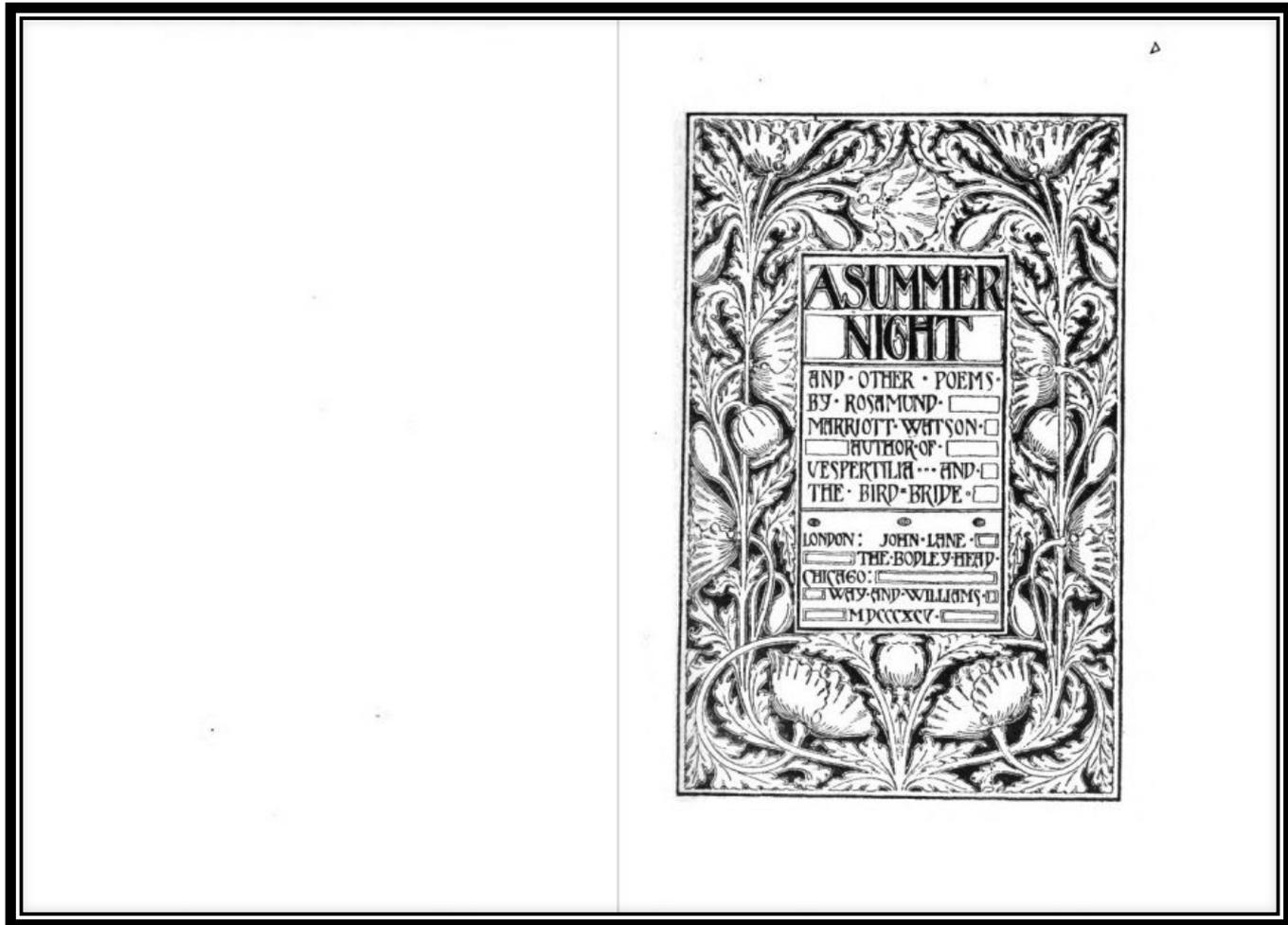
“A Summer Night,” 1891, stanza one

The linden leaves are wet,
 The gas-lights flare—
Deep yellow jewels set
In dusky air,
In dim air subtly sweet
With vanished rain.

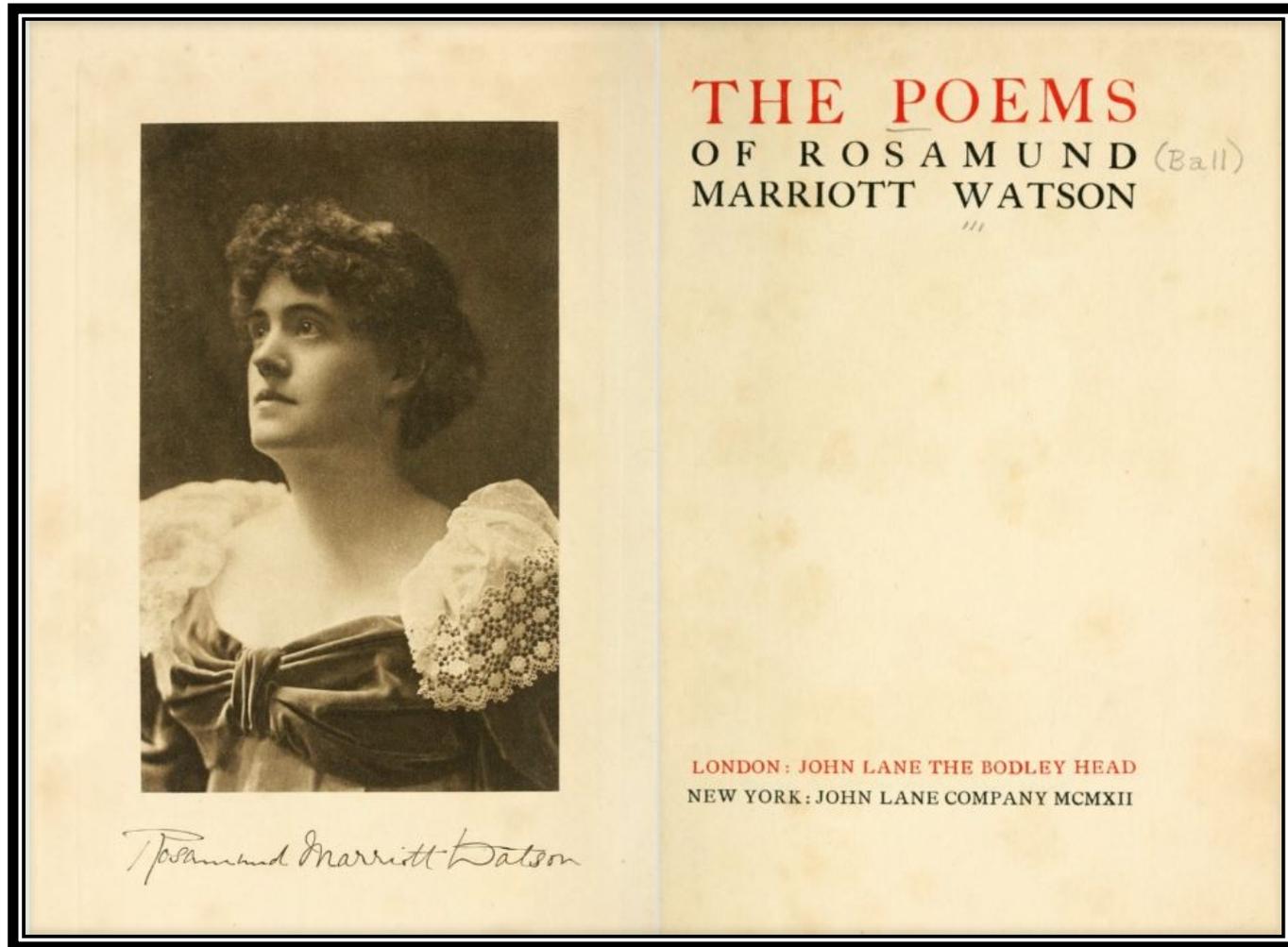
Graham R. Tomson frontispiece, 1891;
painting by Arthur Tomson



A Summer Night, title page, 1895



Poems of Rosamund Marriott Watson,
1912, frontispiece and title page



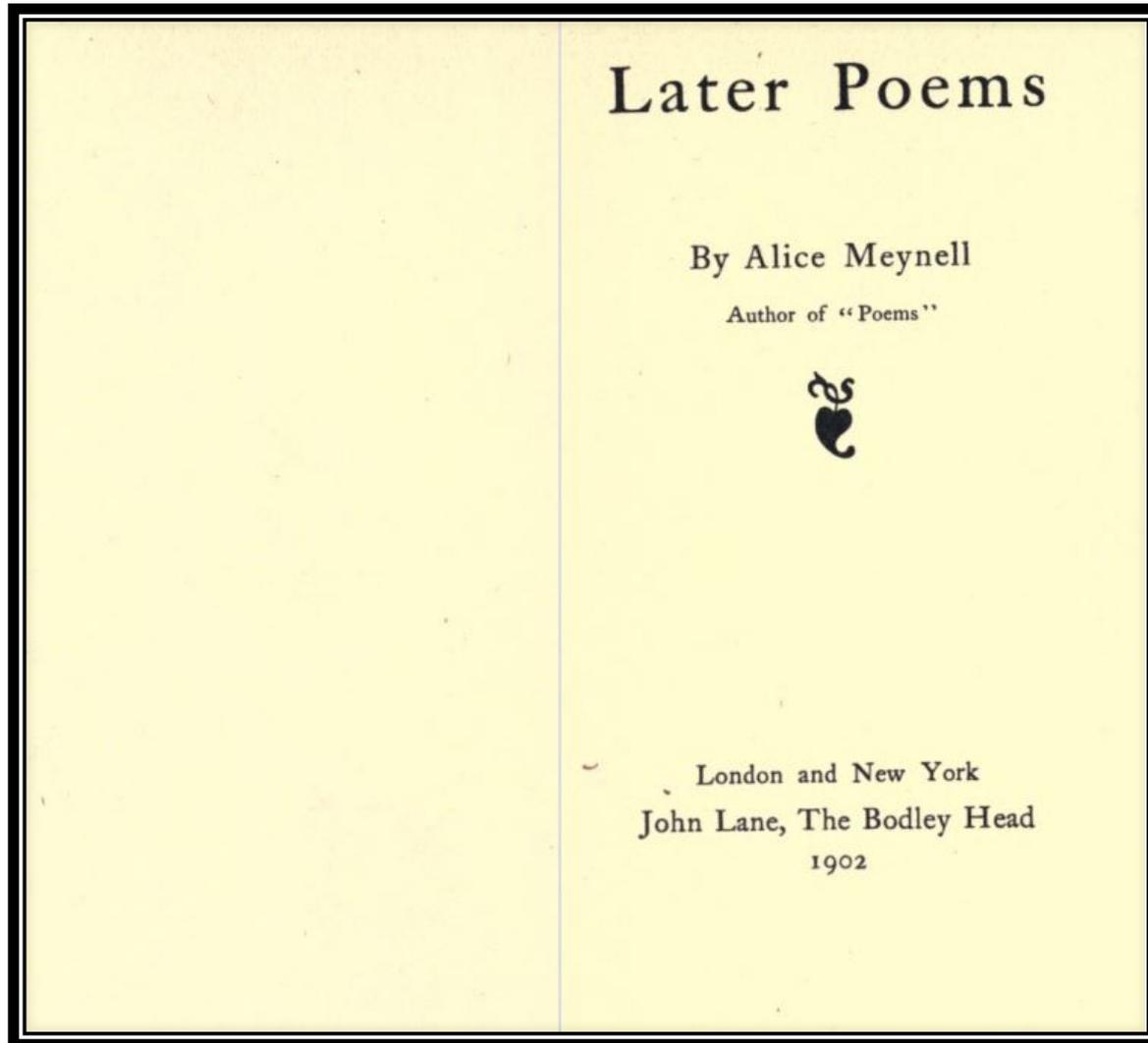
William Rothenstein, *Alice Meynell* (1897),
Mark Samuels Lasner Collection



Alice Meynell, “The Shepherdess,”
1896, last of three stanzas

She holds her little thoughts in sight,
 Though gay they run and leap.
She is so circumspect and right;
 She has her soul to keep.
She walks—the lady of my delight—
 A shepherdess of sheep.

Alice Meynell, *Later Poems*, 1902



Alice Meynell, *The Shepherdess and Other Verses* (1913); portrait by Adrian Stokes



ALICE MEYNELL.

From an early sketch by Adrian Stokes, A.R.A.

The Shepherdess
& other Verses

By Alice Meynell

Burns & Oates, Ltd
28 Orchard Street
London
W

Publishing note, *The Shepherdess and Other Poems*

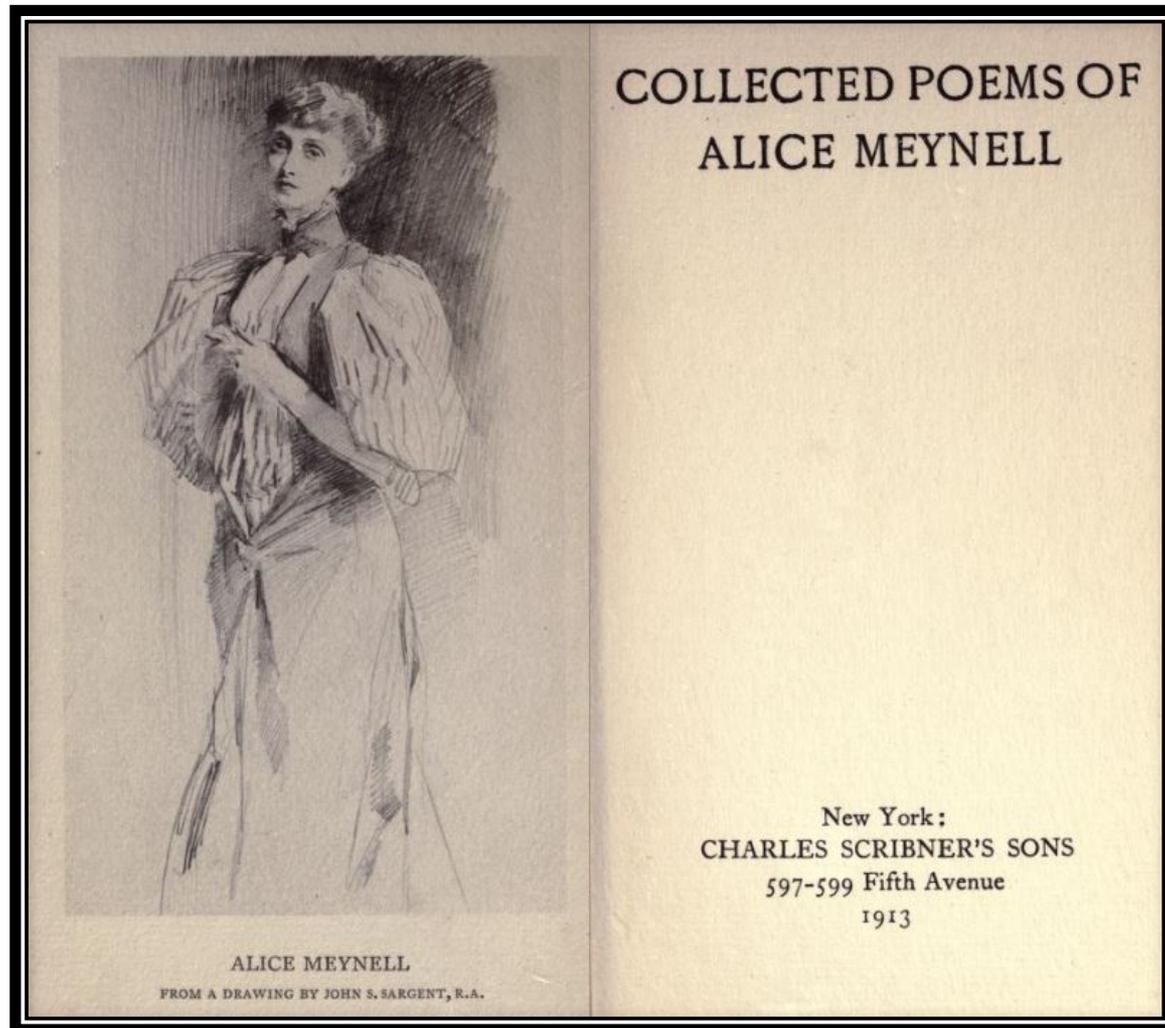
ORIGINALLY published as "Later Poems" (1902) and now incorporated in the author's complete volume of "Collected Poems" (1913), this group of Verses is still the subject of a separate demand which this edition is designed to satisfy.

THE SHEPHERDESS

SHE walks—the lady of my delight—
A shepherdess of sheep.
Her flocks are thoughts. She keeps
them white ;
She guards them from the steep ;
She feeds them on the fragrant height,
And folds them in for sleep.

She roams maternal hills and bright,
Dark valleys safe and deep.
Into that tender breast at night
The chastest stars may peep.
She walks—the lady of my delight—
A shepherdess of sheep.

Alice Meynell, *Collected Poems*, 1913,
with portrait by John Singer Sargent





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E. Nesbit (1858-1924), *Lays and Legends*, 1886, title page

PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
LONDON

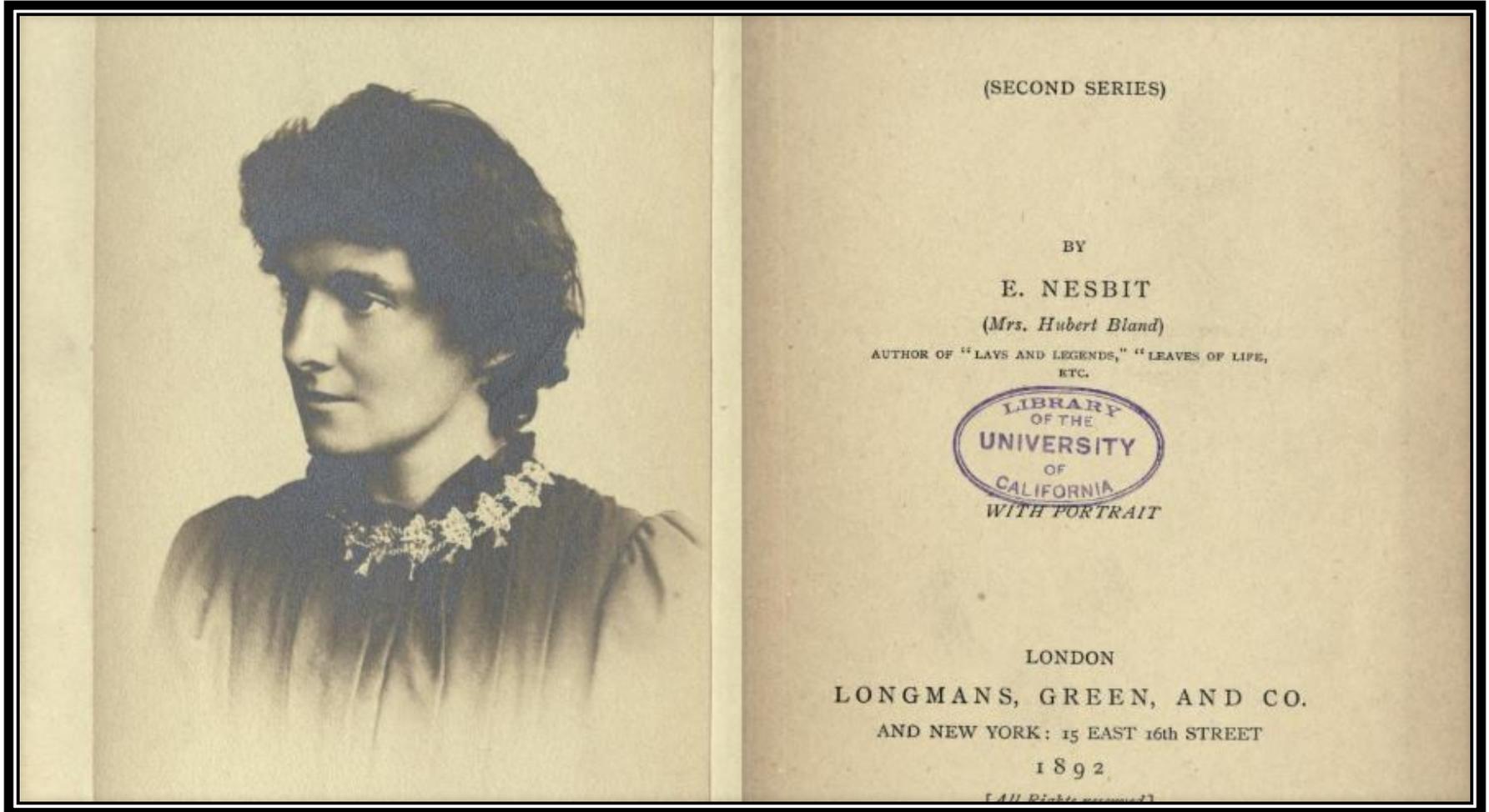
o
LAYS AND LEGENDS

BY
E. NESBIT

LONDON
LONGMANS, GREEN, AND CO.
1886

All rights reserved

E. Nesbit, Lays and Legends, 1892, title page and frontispiece portrait



E. Nesbit, concluding stanza, “The
Woman’s World,” 1892

I am only you!

I am yours—part of you—your wife!

And I have no other life.

I cannot think, cannot do,

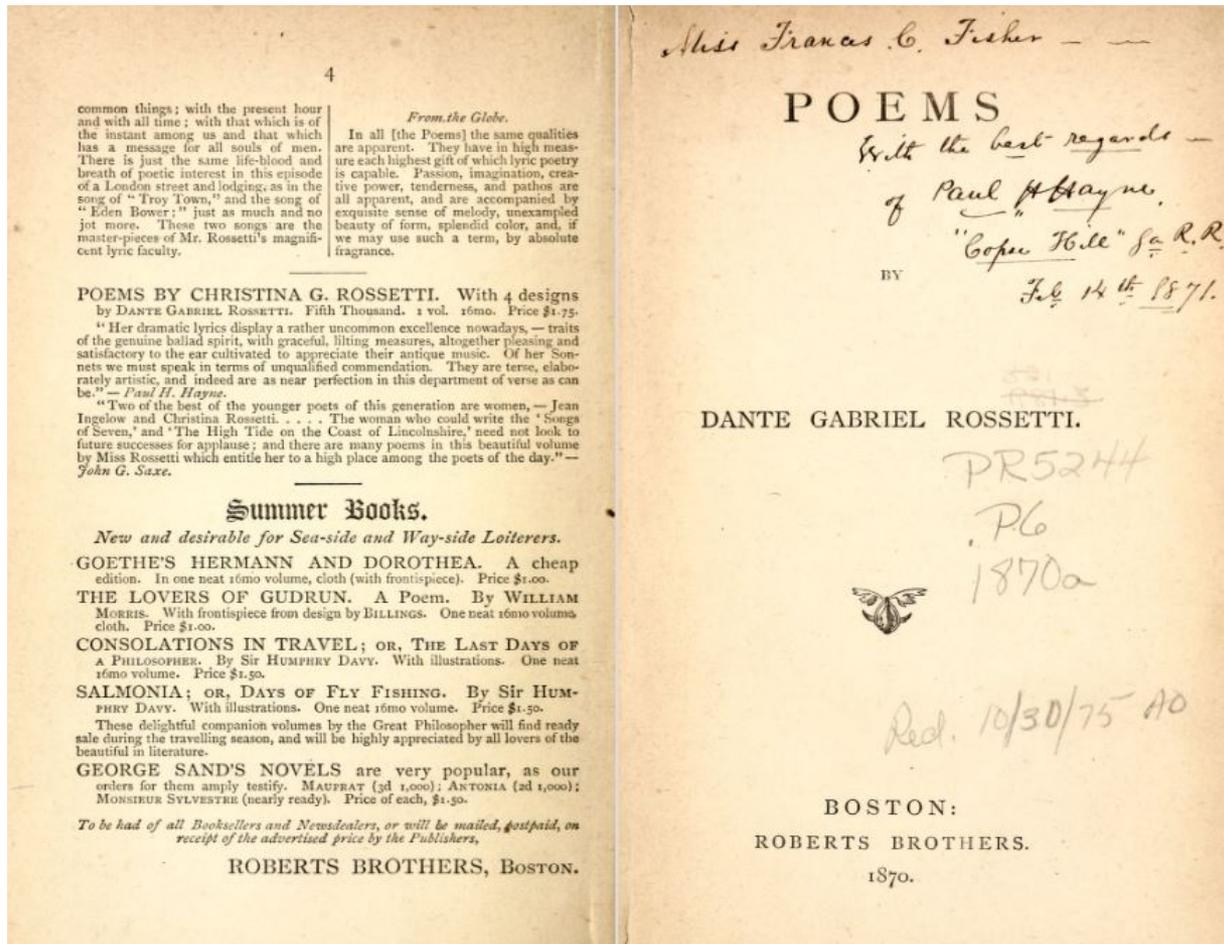
I cannot breathe, cannot see;

There is “us,” but there is not “me”—

And worst, at your kiss, I grow

Contented so.

D. G. Rossetti, Roberts Brothers Poems 1870, title page



D. G. Rossetti frontispiece and title page, Roberts Brothers, 1882

