

A FEW MORE ANNOTATIONS TO
ANTONY HARRISON'S EDITION OF
THE LETTERS OF CHRISTINA ROSSETTI

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The following notes come from my pencilled marginalia inspired by a leisurely reading of this very welcome four-volume edition of Christina Rossetti's letters. At a number of points, words or passages in languages other than English have given difficulty. The following concern some corrections to transcriptions and translations from French, German, and Italian; the latter have kindly been checked by Ugo and Giovanni Valdrè of the University of Bologna. Some of these corrections concern idiomatic expressions, which can change with the years; others involve diacritical marks, with which English-language printers are notoriously careless. The list also includes a few other speculative corrections.

Volume 1:199. In a postscript to a letter to Amelia Heimann of June 1864, Rossetti asks "Would Charles be so amiable as to play, either at your house or ours, *Les Cloches du Monastère*? [Not identified.] This is Henrietta's wish." The piece is certainly *Les Cloches du Monastère* composed by Louis Lefébvre-Wély (often written Lefébure-Wély), which was popular on both sides of the Atlantic: in *A Society Clown* (1888), the reminiscences of George Grossmith, the author tells us that "Miss Isabelle taught me the piano; and of course I learned the 'Prière d'une Vierge' and 'Les Cloches de [sic] Monastère' ... which I used to play tolerably well at the age of nine and ten," that is, in 1857. It can be heard on <www.kunstderfuge.com>.

Volume 1:239. The phrase *di proprio moto* does not mean "Proper action, that is, appropriate"; it means "on his own initiative."

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