

Elizabeth Barrett  
Browning and  
her Circle



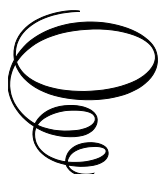
# Elizabeth Barrett Browning and her Circle:

*Laurel Garland*

By

Julia Bolton Holloway

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Elizabeth Barrett Browning and her Circle: Laurel Garland

By Julia Bolton Holloway

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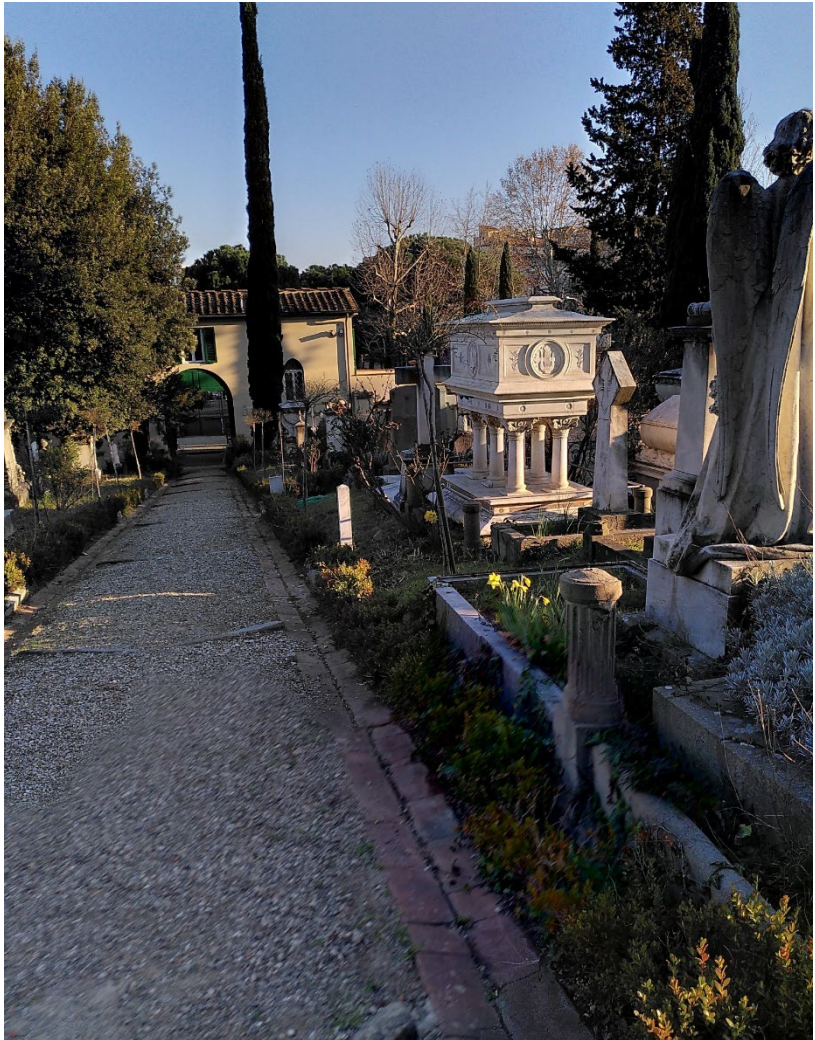
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Dedicated  
to the Memory of  
Richard Rothwell Bolton

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## PREFACE

. . . these laurels, whose growth is not of earth, but heaven, were all around me: I had but to gather them from the intermingling weeds and briars, and to bind them into a garland, consecrated to women.

Anna Jameson prefaced her *Loves of the Poets* with this quotation from Madame de Staël's *Corinne ou Italie*. Elizabeth Barrett and Robert Browning eloped together from the Wimpole Street sickroom in 1846 and came to Casa Guidi in 1847. Their first glimpse of their new home would have been of its frescoed walls, then covered with laurel garlands, that I painted when they were briefly recovered while I was Curator there during a Sabbatical year, 1987-88 (Plate Ia). It was at Casa Guidi that Elizabeth gave birth to her child, Pen Browning, Robert Barrett Browning, in 1849, and celebrated that event while mourning the Austrian takeover of Tuscany and the downfall of the Mazzinian Roman Republic to the French in that same year in her political poem, *Casa Guidi Windows*, and it was here in 1850, that she was proposed for Poet Laureate, and here where she wrote her nine-book epic poem, *Aurora Leigh*, whose heroine crowned herself one June day with ivy and not with the forbidden laurel. The laurel crown was only to be awarded to men, not women, Corinne, who won over Pindar, the exception.

It was in this room (Plate Ib), that Elizabeth read novels, her favourites being Madame de Staël's novel, *Corinne ou Italie* and those of George Sand and of Charlotte Brontë, and where she tempestuously wrote letters and poems, stuffing the small sheets of paper between the cushions of her deck chair to hide them, during the writing, from Robert and from others. She had as a child studied Hebrew and Greek, and knew the poetry of Homer, Aeschylus, Sophocles, Milton and Lord Byron intimately, their portraits and their books being her cherished possessions, their poetry, as well as women's prose, reflected intertextually, in quantum, in her own. It was to this room that many other women came, the American women, Margaret Fuller, Harriet Hosmer, Kate Field, Sophia Peabody Hawthorne, Harriet Beecher Stowe, Sophia Eckley, Emelyn Story (who brought a copy of *Jane Eyre* to her), the British women, Anna Jameson, Jessie White Mario, Isa Blagden, Eliza (Mrs David) Ogilvy, and 'Lily' Wilson, but not George Sand nor George Eliot nor Anita Garibaldi nor Cristina Trivulzio, Princess Belgioioso.

None of these women could attend university. But they could and did write, or sculpt, or heal the wounded, or advise nations on freedom. They shared a passionate hatred of the abuse of children, of slavery, of the oppression of nations, all as paradigms of their own exploitation as women. In the nineteenth-century they banded together in solidarity, especially espousing the causes of the Abolition of Slavery, and the Italian Risorgimento, as earlier, the Greek Wars for Independence from the Ottoman Empire. Christianity was the religion of women and slaves. Then that was forgotten where Theology, the Queen of Sciences, became confined officially to male-only gender apartheid universities. Teresa de Avila and Frederick Douglass titled their autobiographies, defiantly against law and convention, as ‘written by themselves’. Likewise did Frances Trollope, Elizabeth Barrett Browning, Harriet Beecher Stowe and Virginia Woolf liberate themselves into literacy. This book will give portraits of excluded women and slaves. Elizabeth Barrett Browning chose to decorate Casa Guidi’s walls with the colours of Beatrice’s garb and Italy’s then-forbidden flag, green, white and red, and with engravings of the laureate poets she loved.

Later Lytton Strachey would write *Eminent Victorians* and Virginia Woolf (daughter of Sir Leslie Stephen of the *Dictionary of National Biography*), *The Common Reader*, and *The Second Common Reader*, as had Anna Jameson, and even Plutarch before them, penned biographical role model sketches of great women and men. I seek to give them back their voices, their links to each other, their tales within tales, with which they created their Logotherapy, their auto-psychiatry, and ours, between trauma and escape. In dream and in fiction reality undergoes a ‘sea change into something new and strange’ (the first of Shelley’s boats was named *Ariel*, from Shakespeare’s song, these words engraved on his tombstone in Rome). Ernest Jones, Freud’s disciple, in *Hamlet and Oedipus*, noted that the dream within the dream, the play within the play, the tale within the tale, is the reality the dreamer wishes were not true. These women, as ‘wounded healers’ can be awarded their laurel and her ivy garland, their fictional writings being truthful windows of justice opened to a harsh world. We weave this defiant coronet together from the leaves of their letters, their books, and the archival documents and tombs in this English Cemetery in Florence, where I write this book about them.

Elizabeth and Robert’s families, the Barretts and the Brownings, were deeply implicated in slavery in the West Indies. Elizabeth Barrett Moulton Barrett was of slave- as well as slave-owning stock (her aunt was the famous ‘Pinkie’, Sarah Barrett Moulton Barrett, born in Jamaica, and dying soon after that famous painting was finished (Plate IIIb); her brother, Elizabeth’s

father, Edward Barrett Moulton Barrett, and Elizabeth's uncle, Samuel Barrett Moulton Barrett, were the owners of countless slaves. Likewise was Robert of West Indies slave- and slave-owning stock, who was also celebrating, in his *Bells and Pomegranates* and his 'Rabbi Ben Ezra' in *Dramatis Personae*, his partly Jewish ancestry. Elizabeth's last letter was to sell her shares in the formerly slave, then convict, ship, the *David Lyon*, that she inherited from her Scottish mother, shares which for years purchased her laudanum. We are dealing with Citizens of the Globe, not merely of Italy or of England or of America. But behind their cultured poetry is the addiction to wealth obtained through trade in slaves, sugar, rum, gold, opiates, cottons, silks, tea, coffee, porcelain, involving Africa, India, and China. On the surface it is a great love story, but beneath we shall find a marriage gone sour.

I was born just off Wimpole Street, in the Devonshire Place of John Kenyon's residence, where the West Indies families with their slave wealth congregated about the coffee houses of Marylebone, London, for their wheeling and dealing. At the end of his life my father signed a contract to write on Elizabeth Barrett Browning and enlisted me to help in research when I was then a single parent of three small sons, getting my doctorate in Medieval Studies at Berkeley, while Herbert Marcuse and Angela Davis were speaking in Sproul Plaza, and was now finding myself in the library stacks reading Richard Hengist Horne's *A New Spirit of the Age*, realizing how important its engraved portraits had been to Elizabeth (Figures 15,16), reading Jeannette Marks, *The Family of the Barrett*, and glimpsing at the background of slavery, its trauma to Elizabeth's ethics, to her ideals. Next, when researching Dante Alighieri's teacher, Brunetto Latino, in archives with documents and libraries with manuscripts, on Sabbatical, I became the Curator for a year of her Casa Guidi in Florence. Now, during this last twenty-five years of my life, I serve as Custodian of Florence's English Cemetery, where she is buried in Frederic, Lord Leighton's tomb (Frontispiece, B8, Figure 50), amongst those of so many of her circle, Walter Savage Landor (A29), Isa Blagden (B42), Frances Trollope (B80), Joseph Garrow (B108), Theodosia Garrow Trollope (B85), Hiram Powers (B32), Eleanor Augusta Tulk, and with her the Cottrell children (B131), Thomas Southwood Smith (C3), the Campbell Scarletts (C12), these letters and numbers of their tombs correlating to their catalogue entries in *Florence's English Cemetery, 1827-1877: Thunders of White Silence*, 2024. The treasure hunt map at the end of Chapter XVI, God's Acre, in this book, can be used for finding the positions of their graves. I have their bodies, *corpora habeo*, as well as collecting their books in this library *in situ*, whose

shelves I have carpentered like those in the Bodleian Library, in this cemetery's gate house where I now live and write.

This book is woven, warp and woof, in time and space, but will also play time and space games in quantum ripples. It maps the globe and its trade routes. It playfully transgresses back and forth against time—as in its second chapter's children's cricket game (Figure 6, Plate IIIc). Its participants shape a kind of grammar of meaning through what Erich Auerbach in *Mimesis* called 'representations of reality', using paintings and sculptures, poems and novels, about women from the past for their present. It uses Freud, Jung, Frankl's psychiatry and the Neuroscience of Jaynes and McGilchrist to understand these women authors' uses of *alter egos* in their—and our—literary 'Logotherapy'. The Brownings and their circle of acquaintances are both heavily documented and, at the same time, censored, their letters and manuscripts bought and sold to be carefully collected and enshrined under control in libraries and by literary societies, even though Robert wanted any revealing letter destroyed.

The women (and also men, Hawthorne, Disraeli, Dickens, Twain, James), were writing experimentally in mixed genres, combining persuasion with escapism, telling 'truths obliquely', Madame de Staël's *Corinne ou Italie*, as feminist autobiography masquerading as a Grand Tour novel, Mary Shelley's *Frankenstein* as a trauma novel masquerading as an epistolary documentary *cum* travelogue *cum* dual autobiography, Anna Jameson's *Diary of an Ennuyée*, as feminist governess novel masquerading as a Grand Tour diary, Frances Trollope's *Lynch Law: Life and Adventures of Jonathan Jefferson Whittlaw*, as an Abolitionist documentary travelogue masquerading as a *roman à clef* novel that includes her family as its German Steinmarks, Elizabeth Barrett Browning's *Lady Geraldine's Courtship* as a Romance about poets that would script reality, *Runaway Slave at Pilgrim's Point* as an Abolitionist dramatic monologue, *Casa Guidi Windows I & II*, as a Risorgimento documentary that is a poem, *Aurora Leigh*, as an epic poem masquerading as a novel, Charlotte Brontë writing a governess novel with *Jane Eyre*, and a 'State of England' novel (like Disraeli's *Sybil*), with *Shirley*, Emily writing a Gothic novel with *Wuthering Heights*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, as an Abolitionist propaganda fiction pretending to be factual documentary, Hawthorne's *Marble Faun*, as a Risorgimento *roman à clef*, Browning's *Ring and the Book*, as a past and present crime story/forensic confession/*roman à clef* masquerading as a poem.

Scholarship can be 'mulcted' (Milton's word beloved by Elizabeth) of life. I find, whether in writing of medieval or of Victorian women, that both male

and female scholar colleagues block and censor the engendering obstetrical aspects of our writing; that modern Feminists celebrating Lesbianism, particularly revolt at this other aspect of our bodies, our child-bearing, the 'Madonna and Child' archetype. In this they internalize the discrimination against them by males, becoming themselves as if men, not women. Elizabeth celebrates her body with both transvestism and obstetrics, she bears a child, a son, in her forties, and writes poems about women, rape and child-bearing, the penultimate, in nine books like the Sibyl's Prophecies, an epic longer than the Odyssey, as if a Lucretia opposing a Tarquinius Superbus. This book about these works lists its sources in its Bibliography but eschews footnotes, instead it relies on telling the tales with their illustrations, their images, their sculptures, their often-shared *topoi* of laurel crowns, pomegranates, the god Pan, poppies, the colour scarlet, their concerns for the liberation, in solidarity, of slaves, women, children, nations. This book will repeat these themes, chapter by chapter, much as a sculptor shapes a work, one mallet blow upon scalpel upon another, retelling and retelling the tale.

My father died in Rome where he is buried in her Protestant Cemetery with Keats, Shelley, and our Anglo-Irish ancestor, Richard Rothwell, who painted Mary Shelley's portrait (Plate IIIa). Glorney Bolton was trying to write his biography of Elizabeth, saying she was killing him, its contract obliging his heirs to return the advance or finish the manuscript. So I finished it while teaching at Princeton to support my three sons, his grandsons. The publishing house then rejected the manuscript as being too scholarly for a general audience, but also forgave me the debt. I had always said to my father that we did not need yet another sentimental sick room biography of her, that she was a strong poet, the love gone sour, and that what she needed most was an edition of her poetry, the last one dated to 1900. Christopher Ricks and I signed a contract for the Penguin edition of her *Aurora Leigh and Other Poems*, for which I saw, and transcribed, her manuscripts and first editions in the British Library in London, the Eton College Library at Windsor, the Princeton University Library in New Jersey, the Wellesley College Library in Massachusetts, the Armstrong Browning Library of Baylor University in Waco, Texas, one visit there the week after the massacre of David Koresh and his followers. I taught myself Hebrew and Greek, languages she learned to read as a child, in order to edit her, and from this discovered, while I was also editing the manuscripts of Julian of Norwich, that Julian was translating directly from the Hebrew Scriptures into English two centuries before the King James Bible. I said to Penguin the cover had to be Michelangelo's 'Aurora' from a Victorian Alinari photograph and the editor agreed wholeheartedly.

In my Anglican convent schooling in Sussex I was taught to read the essays of Thomas De Quincy and Charles Lamb and then to write such essays in turn, complete with playful digressions, a style that reflected the workings of the human brain naturally with its Lucretian hooked atoms, its synapses. Then, in America at 16 in college, I was instead taught to outline essays mechanically with careful footnoting. The first style was Humanistic, in the style of Thomas More and Michel de Montaigne, the second, Scholastic, as left hemisphere linear thinking trammelled within confining boxes, American education being influenced from Germany by way of the Johns Hopkins University. Once at Princeton, when I was precepting for Professor Robert Hollander, I defied this mode where he told the students to write an essay on Montaigne in the Germanic outline style. Instead I encouraged them to copy that of Montaigne, with quotations in other languages, with digressions, with the playfulness of the human mind, as an experiment, as truly an 'essai', and my preceptorial students were delighted with the experience. The Humanist style is of involved poetry, the Scholastic one of detached mechanical lifeless prose. My father, reading Lamb's essay on the Bodleian Library in school, wrote and then went to that library to work there as a fourteen-year-old orphan, fetching books for Bridges, Underhill, Osler, Yeats. In this book I return to that more natural non-Scholastic style of those women who could not attend university, the style used by Julian of Norwich, Birgitta of Sweden, Christine de Pizan, Madame de Staël, Elizabeth Barrett Browning, Margaret Fuller, Kate Field, Virginia Woolf, a style beyond the confines of gender apartheid.

I find that the earlier books and publications about the Brownings or George Eliot sing: among them the Hawthornes' dairies and novels, the *Life and Letters of Robert Browning* by Mrs Sutherland Orr, Frederic, Lord Leighton's sister, Thomas Adolphus Trollope in *What I Remember*, themselves participants in these stories; then the books amplified with photographs by Sir Frederick Treves and Guido Biagi; Kate Field's writings conveyed by Lilian Whiting, and Jeanette Marks' *The Family of the Barrett; A Colonial Romance*; or the later writings quarrying again primary materials such as by Giuliana Artom Treves, *The Golden Ring*, Diana and Tony Webb, *The Anglo-Florentines*, Mark Roberts' *Florence has won my Heart*, as books which are like treasure hunts. Especially I use this cemetery, its tomb inscriptions, its archives, its catalogue, to map this book. Look up early editions of these women's writings on the Internet Archive where they can be read on computers for free, rather than scrolling through the lifeless modern criticism about them, provided exclusively and expensively though MUSE and JSTOR. I quarry primary materials, poetry, letters, landscapes, sculptures, paintings, engravings, a ship's list, tombs, a lock of hair, objects

that still exist, responded to and shaped by once alive human beings, particularly subversively by women, who were excluded from academic discourse, not the endless, parroting, boring, mechanical trendy secondary scholarship.

So many have contributed to this book, especially by giving books to the library in this cemetery that engendered it, the American International League, Anthony Astbury, Rodrigo Araes Caldas Farias, Giulia Artom Treves, Paul Baker, Anne Barhenberg Barbetti, Libbie Batazzi, Jeffrey Begeal, Thomas Belz, Simonetta Berbegli, Antonio Berni, Lori Bieniek, Yvonne and Nello Boni, R.A. Browning, Michaela Bruno, Cynthia A. Burgess, Alli Caracciolo, Carolyn Carpenter, Alison Chapman, Eric Cherry, Amalia Ciardi Dupré, Rebecca Cole-Turner, Donna Rezia Corsini, Contessa Miari Fulcis, Lord Crawford, Assunta D'Aloi, Stefania Dal Canto, Maddalena De Leo, Bruna Dell'Agnese, Charles C. Dickinson, JoAnne W. Dickinson, Ursula Ditchburn, Sandra Donaldson, Jean M. Fairley, Judith Fichtenbaum, Jean Field, Giovanna Fozzer, Laura French, Sheila Frodella, Roberto Fuda, Katerine Gaja, Maria Francesca Gallifante, Corinna Gestri, Nandita Ghatge, David R. Gilbert, Franca Gollini, Antoinette Gordon, Viscount Gough, Charles Gould, Andrea Greco, Anthony Gully, Mate Gyurus, Jim Hannay, Anne Holland, Martin J. Howley, Christina Huehmer, Rita S. Humphrey, Alexandra Johnson, Garrett Jones, Philip Kelley, Gerardo Kraft, Scott Lewis, Francesca Limberti, Dennis Looney, Laurel Lyndon Walters and David Lyndon Smith, Edward McAleer, Richard McCracken, Sir Nicholas Mander, Maurizio Massetti, Franco Marucci, Simon Matravers, Kate Mayne, Michael Meredith, Katherine Mezzacappa, David Middlewood, Sally Mitchell, Luisa Morelli Adimari, Tony and Jenny Moulton-Barrett, Judy Oberhausen, Marco Panti, Ann Paule, Nic Peeters, Sandra Pepys, Alexandra Piuttye, Mary Sanders Pollock, Virginia Prezzolini, Alyson Price, Bianca Maria Quadri, Ewa Rajewska, Manfred E. Rehor, Mairie Rennie, Marilyn Richardson, Christopher Ricks, Richard Riddle, Mark Adrian Roberts, Eveline Robertson, Robert Robertson, Carmelina Rotundo, Bridget Anee Ryan, Sirpa Salenius, Eric Sanniez, Ilaria Sborgi, Rita Severi, Carlo Sisi, Pearl and Keith Spedding, Justin Randolph Thompson, Mary Rose Sullivan, Lynn Roth Swegel, Syracuse University, Linda White Terzani, Ana Vincente, Marchesa Gabriella Venturi Ginori Lisci, Claudia Vitale, Robert C. Vitz, Leask Ward, Adrian Wee, Glenda Ann White, Don and Mary Williamson, Stephen Wilkinson, Hanna Zantovska, Charles Zarobila.

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I turn again to writing this book that my father began. Its subject mirror reflects, two centuries apart, my own life in time and space, the England, France, America, and Italy, where I have had my being. I write this in the Florence she loved and even in the cemetery where the Florence Commune placed, in 2006, at her bicentennial anniversary, a laurel wreath on her tomb, the laurel that she only placed on Robert's head (Sonnet V), never on her own.

Florence's English Cemetery  
Eastertide, 2025

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Figure 50, Frederic Leighton, 'Elizabeth's Tomb with Robert and Portrait'

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Figure 52 'Robert Browning's Study, De Vere Gardens'

Figure 53, 'Robert Browning's Watch Chain & Ring'

Figure 54, Vanessa Bell, 'Miss Mitford gives Flush to Elizabeth'

Figure 55, Vanessa Bell, 'Flush in Florence'

# TIMELINE

EBB=Elizabeth Barrett Browning, RB=Robert Browning, IB=Isa Blagden,  
WSL=Walter Savage Landor, FT=Frances Trollope, HBS=Harrier Beecher  
Stowe, EB=Emily Brontë, CB=Charlotte Brontë, VW=Virginia Woolf

1599 Beatrice Cenci executed

1600 East India Company founded

1698 Pompilia Comparini murdered

1747-1829 Sir Uvedale Price

1759-1797 Mary Wollstonecraft

1765–1783 American Revolution

1766-1817 Madame de Staël

1768-1849 Maria Edgeworth

1777-1863 Frances Trollope

1778-1830 William Hazlitt

1784-1856 John Kenyon

1784–1859 Leigh Hunt

1786 Tuscany abolishes Death Penalty

1787-1855 Mary Russel Mitford

1789 French Revolution

1789-1804 Slave Revolt in Haiti

1807 Madame de Staël, *Corinne ou Italie*

1790-1834 Daniel McSwiney, EBB and ‘Bro’s Irish tutor

1792 Mary Wollstonecraft, *A Vindication of the Rights of Women*

1792-1822 Percy Bysshe Shelley

1792-1851 Mary Shelley

1794-1860 Anna Jameson

- 1795-1821 John Keats  
1802-1884 Richard Hengist 'Farthing' Horne  
1803 WSL, *Gebir*  
1804 Napoleon crowns himself Emperor  
1804-1864 Nathaniel Hawthorne  
1806 WSL 'Rose Aylmer'  
1806-1861 Elizabeth Barrett Browning  
1807 Edward Barrett Moulton Barrett ('Bro') born. Abolition of Slave Trade,  
1807-1871 André Victor Amédée de Ripert-Montcler  
1809-1871 Sophia Peabody Hawthorne  
1809-1892 Lord Tennyson, Poet Laureate  
1810-1850 Margaret Fuller  
1810-1892 Thomas Adolphus Trollope  
1811-1896 Harriet Beecher Stowe  
1811-1820 Regency  
1812-1889 Robert Browning  
1815 Eruption of Indonesian volcano. Battle of Waterloo  
1815-1879 Julia Margaret Cameron  
1816 Lord Byron and the Shelleys tell ghost stories  
1816 Slave Rebellion in West Indies. Shelleys, Byron, Lake Geneva  
1816-1855 Charlotte Brontë  
1816-1873 Isa Blagden  
1816-1865 Theodosia Garrow Trollope  
1817-1820 Daniel McSwiney  
1817-1902 Elizabeth 'Lily' Wilson  
1818 Mary Shelley, *Frankenstein, or, The Modern Prometheus*  
1818-1848 Emily Brontë  
1818-1895 Frederick Douglass

- 1819 Shelley, *The Cenci*
- 1819-1900 John Ruskin
- 1819-1901, Victoria, 1837-1901, Queen
- 1819-1880 George Eliot
- 1819-1895 William Wetmore Story
- 1820 *Battle of Marathon*, her father pays printing costs
- 1820-1826 'Bro' at Charterhouse
- 1821 Keats' death, tuberculosis, Rome
- 1822 Shelley drowns in the Bay of Lerici
- 1824 Byron's death, meningitis, at Missolonghi
- 1826 EBB, *Essay on Mind with Other Poems*, family slave Treppy' pays printing costs. AJ, *Diary of an Ennuyée*
- 1826-1894 Sarah Parker Remond
- 1827 EBB, *An Essay on the Modern Pronunciation of the Greek and Latin Languages*.
- 1827-1831 FT, Auguste Hervieu, children, Nashoba, Tennessee, Cincinnati, Ohio, Philadelphia
- 1828-1903 Alexandra Leighton, Mrs Sutherland Orr
- 1829 AJ, *Loves of the Poets*
- 1830-1896 Frederic. Lord Leighton
- 1831-1891 Robert Lytton/Owen Meredith
- 1832 FT, *Domestic Manners of the Americans*. Slave Revolt, Hope End sold,
- 1832-35 Barretts at Sidmouth
- 1833 Abolition of Slavery in British Dominions. RB's anonymous publication, *Pauline*. EBB *Prometheus Bound and Miscellaneous Poems*
- 1834 RB visits Russia. EBB and Hugh Boyd, Greek Fathers
- 1835 RB, *Paracelsus*. Barretts at Marylebone
- 1836, 1857 FT, *Jonathan Jefferson Whitlaw*. EBB at dinner with John Kenyon, William Wordsworth, Walter Savage Landor

- 1836 Richard Hildreth, *The White Slave*
- 1837-1901 Queen Victoria.
- 1838 *The Seraphim*. Elizabeth seen by the Queen's physician, Dr William Frederick Chambers, prescribed laudanum opiate
- 1838-1841 Torquay
- 1839-1842 First British Opium War in China
- 1840 11 July 'Bro' drowns, Torquay. RB, *Sordello*. FT, *Michael Armstrong, Factory Boy*
- 1841 RB, *Asolo Bells and Pomegranates, Pippa Passes*. Miss Mitford gives Flush to EBB
- 1842 AJ, *Sacred and Legendary Art*. Richard Hengist Horne *Report on the Employment of Children and Young People in Mines and Factories*. EBB, *Cry of the Children*
- 1843-1916 Henry James
- 1844 Richard Hengist Horne, *New Spirit of the Age*. EBB, *Poems*, 2 vols. with *Lady Geraldine's Courtship*.
- 1845-1846 RB, EBB *Courtship*
- 1846 EBB, *Sonnets*, elopement. Joseph Garrow translates Dante's *Vita nova*.
- 1847 Irish Potato Famine. Margaret Fuller meets Marchese Ossoli in St Peter's. EB, *Wuthering Heights*. CB, *Jane Eyre*. Tennyson, *The Princess*
- 1848 EBB, *Casa Guidi Windows Part I*, written. Angelo Ossoli born to Margaret Fuller. Emily Brontë dies
- 1849 Pen (Robert Wiedeman Browning, Robert Barrett Browning) born to EBB. Anita Garibaldi dies. Grand Duke Leopold II deposed, returns with Austrian army. CB, *Shirley*. Anne Brontë dies
- 1850 RB publishes EBB's *Sonnets from the Portuguese*, in *1850 Poems*, 2 vols. Margaret Fuller, family, drown. Isa Blagden visits Casa Guidi. 'Treppy' (Mary Trepsack) bilked of life savings. *Athenaeum* proposes EBB, but instead Tennyson, at Wordsworth's death, is chosen Poet Laureate
- 1851 *Casa Guidi Windows*, Parts I and II published
- 1852 HBS, *Uncle Tom's Cabin*

- 1853-1856 Crimean War, British and French alliance with Ottoman Empire against Russia, Florence Nightingale running hospitals
- 1853 Hawthorne, *The Blithedale Romance* about Margaret Fuller. *Uncle Tom's Cabin* in Romanian
- 1854 Flush dies aet 13. RB and EBB at 43, Via Bocca di Leone
- 1855 RB, *Men and Women*, ed. Isa Blagden. 27 September, Tennyson reads 'Maud', Dante Gabriel Rossetti sketches scene, Browning reads *Fra Lippo Lippi*, at temporary home of Brownings. Lily Wilson marries Romagnoli, her child Orestes born. CB dies
- 1856-1860 Second Opium War by Britain and France against China
- 1856 EBB, *Aurora Leigh*. John Kenyon's death, huge legacies to EBB 4500 and RB 6500 guineas
- 1857 Deaths of Mary Trepsack, Edward Barrett Moulton Barrett, her brother Charles gives disinherited Elizabeth £5000.00. Lily Wilson's child, Pylades, born, she leaves Brownings' service. Indian Rebellion
- 1858 East India Company control of India taken over by British Government
- 1859 Grand Duke Leopold II abdicates. RB and EBB again at 43, Via Bocca di Leone. RB meets Prince of Wales, EBB snubbed by Queen Victoria
- 1860 Hawthorne, *The Marble Faun or the Romance of Monte Beni* about Robert Browning. Robert Lytton as 'Owen Meredith', *Lucille*. RB buys 'Old Yellow Book' in the San Lorenzo Market. EBB, *Poems Before Congress*. EBB's sister, Henrietta Cook dies of cancer
- 1861 Victor Emanuel, King of Italy, Cavour's death, EBB's death, Pen aet 12. George Eliot writing *Romola*, Russia, Emancipation of Serfs
- 1861-1865 American Civil War
- 1862 Dante Gabriel Rossetti's wife, Lizzie Sidal, overdoses with laudanum
- 1863 GE, *Romola*, illustrated by Frederic Leighton
- 1864 EBB Tomb, Frederic Leighton
- 1865 Abolition of Slavery in the United States. Wilson and her two sons return to England

- 1867 Indian Mutiny, Mrs Sutherland Orr and her husband present, she is widowed
- 1866-1868 Sarah Parker Remond at Santa Maria Nuova Hospital
- 1868 Arabella Moulton Barrett dies in RB's arms
- 1868-1869 RB, *The Ring and the Book*
- 1870 Maharajah Rajarama Chatrapati of Kolhapur's death in Florence
- 1874 East India Company dissolved.
- 1876 Edith Story marries Marchese Simone Peruzzi de' Medici
- 1876-1878 India's Great Famine
- 1876-1888 Robert Lytton, Viceroy of India
- 1879 Orestes dies in Milan military hospital
- 1882-1941 Virginia Woolf
- 1885-1886 HJ, *The Princess Casamassima*, about Princess Belgioioso
- 1887 Frederick Douglass' visit to Florence's English Cemetery
- 1889 Robert Browning dies
- 1891 Pen takes in Lily and Romagnoli. Mrs Sutherland Orr publishes *RB Life and Letters*
- 1892 Lord Tennyson, Poet Laureate, dies
- 1893 Romagnoli dies, Pylades in Canada
- 1896 Frederic, Lord Leighton, dies. Alfred Austin, Poet Laureate.
- 1898 Robert Barrett Browning publishes his parents' courtship *Letters*
- 1902 Lily Wilson Romagnoli dies
- 1912 Pen dies
- 1913 Sotheby's Auction
- 1919 India, Amritsar Massacre
- 1933 VW, *Flush*
- 1947 Indian Partition

