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# DANTE, DANTE GABRIEL ROSSETTI, AND THEIR VERBAL/VISUAL *PERSONAE*

**ABSTRACT:** Dante Gabriel Rossetti's *Dante Alighieri. The New Life (La Vita Nuova)*, published in *The Early Italian Poets from Ciullo D'Alcamo to Dante Alighieri (1100-1200-1300)* (1847-48, published 1861) and the innumerable sketches, drawings, and paintings he dedicated to Dante generate connections between two different epochs and cultural areas. Puzzling and enlightening, they are verbal and visual transpositions as well as original works of art that invite an enquiry into Rossetti's interart, transcultural, and self-reflexive appropriation and re-shaping of Dante's poetics and aesthetics.

**KEYWORDS:** Dante Alighieri, Dante Gabriel Rossetti, *Vita Nuova*, Translation, Illustration, Verbal/Visual Transposition.

## Dante and Dante Gabriel

In the preface to *The Canzoniere of Dante Alighieri* (1835) Charles Lyell, Rossetti's godfather, sounds unintentionally ironic when he proclaims that "the proposed notes [to the translation] have been relinquished, in consequence of the intention of Signor Rossetti to publish a volume of Illustrations, which, by the additional and unexpected light it will throw on the *Canzoniere*, would render them of little value" (Lyell 1835, 9). Of course, Rossetti never accomplished that grandiose task.

Faithfulness to and autonomy from the original text are individually defined by each translator and illustrator. Dante Gabriel Rossetti's translations and illustrations of Dante Alighieri and early Italian poets reveal a deep knowledge and interpretation of the Due and Trecento, simultaneously confirming and deconstructing the assumption, well established in the Victorian age, that a verbal or visual transposition should be as close as possible to the original. Rossetti's understanding and appropriation of Dante's poetics is an exceptional transcultural and interart endeavour. Through his figurations, Rossetti makes not only early Italian literature and painting accessible to an English-speaking audience, but also articulates his own verbal/visual aesthetics.

## The Early Italian Poets and Dante

In the 11<sup>th</sup> century the relationship between a man and a woman as a feudal bond between a vassal and his lord was at the core of a poetic genre inaugurated by the troubadours of Southern France. In Italy troubadour poetry was assimilated by the Scuola Siciliana which developed in Palermo at the royal court of Frederick II between around 1220 and 1266, the year of his son Manfredi's death. Sicilian poets brought the genre to a higher level of sophistication, celebrating ladies who inspire noble deeds while remaining unattainable, and creating a highly formalised idiom which achieved the renown of a national language, even if still imbued with regional features and known exclusively to an élite of poets and dignitaries. Later in the 13<sup>th</sup> century the Dolce Stil Novo blended troubadour and Sicilian models and produced more refined and introspective poetry. In the *canzone* "Al cor gentile rempaira sempre amore" ("Within the gentle heart Love shelters him"), Guido Guinizelli, born in Bologna between 1230 and 1240, explains why Love will not accept being unrequited.

Dante Alighieri shaped his own poetic mode by drawing inspiration from the evolving forms of earlier and contemporary lyric poetry. From 1283, at the age of eighteen, to 1294, when the XLII chapters of the *Vita Nuova* were published, he appropriated and gradually moved away from his models. While the rhymes in chapters I to XVIII of the *Vita Nuova* are inspired by the Sicilian School, Guittone D'Arezzo and Guido Cavalcanti, his original voice emerges from the *poesie della loda*, which enhance the Dolce Stil Novo ideal of femininity by praising the woman-angel. In "Tanto gentile e tanto onesta pare", "Vede perfettamente omne salute", and "Ne li occhi porta la mia donna amore" the expression of love as passion is sublimated into an appreciation of the uplifting spiritual power generated by his beloved. Expanding on the image of the woman as an angel created by Guinizelli, Dante composed his poems of praise for "una cosa venuta / da cielo in terra a miracol mostrare", "a creature sent from Heaven to stay / On earth, and show a miracle made sure" (Alighieri 1861, 281, lines 7-8). By expressing his ecstatic admiration for her virtues, the poet acknowledges that she is the visible manifestation of the Divine and acts as the intermediary between man and God. The *Vita Nuova* encapsulates his personal style as a love poet: "The ecstatic tone, the gentle elegance, the youthful simplicity that characterize his poetry are reflected values, the result of an artistic maturity achieved through the experience of a certain sensual realism of the Sicilian school, of the courteous formalism of the Provençal school and of the learned manner, abstractly conceptual, of the Tuscan school" (Russo 1956, 57, note 2).

In the *Divine Comedy* (c. 1308-1320) Dante reflects on the ambivalent impact of the Dolce Stil Novo. Guinizelli's poetic manifesto calls for a critique because Love can ennoble and guide to salvation but also lead to sin and damnation if morbid fantasies prevail over rationality. In the V canto of the *Inferno* Francesca da Rimini, describing how

she and Paolo Malatesta shared their first kiss, blames the book *Lancelot du Lac* for generating love-as-passion, which is deceptive and threatening. However, in the XXVI canto of the *Purgatorio* Dante encounters Guinizelli and defines him as “padre / mio e de li altri miei miglior che mai / rime d’amor usar dolci e leggiadre”, “father to me and the others, who used sweet and charming love rhymes” (lines 97-99), recognising his mentorship. In the decades between the *Vita Nuova* and the *Divine Comedy*, Dante rethinks the Dolce Stil Novo concept of love, stressing that woman’s moral and spiritual integrity has the power to transform man’s earthly passion into a quest for virtue and desire for transcendence.

Dante’s enquiry into love as a form of sensual and spiritual agency captured the attention of young Dante Gabriel Rossetti, who was introduced to Italian literature by his father Gabriele. Rossetti senior’s scholarly research focused on the allegorical, symbolic, and esoteric meanings of the *Divine Comedy* and involved a process of identification with Dante’s condition as a political exile. Instead, Rossetti junior’s interest in early Italian poetry originated from two different aspects. On the one hand, the poetic renderings of the tension between male gaze and female appeal, of the contrast between desire and sublimation in the *Vita Nuova* stimulated Dante Gabriel’s verbal and visual imagination. On the other hand, the rivalry between medieval poets such as Guido Guinizelli, Guido Cavalcanti and Dante and painters such as Cimabue and Giotto inspired the construction of his own dual identity and public persona.

### Dante Gabriel Rossetti Translator of the *Vita Nuova* (betw. 1292-94)

In Great Britain the *Vita Nuova* had been the object of scholarly studies, but the first partial translation was completed only in 1830 by Charles Lyell and published in London in 1835 as *The Canzoniere of Dante Alighieri, Including the Poems of the Vita Nuova and Convito; Italian and English*. Lyell did not respect the original structure, consisting of chapters in three parts: the semi-autobiographical narrative, the lyric inspired by it, and brief explanation of the structure. He omitted all prose writing and adopted arbitrary editing criteria. The unique cohesion of the original text is thus affected by Lyell’s odd juxtaposition of titles in the table of contents, where the poems composed for the *Vita Nuova* are alphabetically listed together with the canzoni of the *Convito* and the poems of the *Canzoniere*.

At the age of twenty Rossetti produced the first English translation of early Italian poetry and the *Vita Nuova* in rhymed verse and original metres. Written between 1847-48 and published in 1861, *The Early Italian Poets from Ciullo D’Alcamo to Dante Alighieri (1100-1200-1300). In the Original Metres together with Dante’s Vita Nuova Translated by D.G. Rossetti* required more than a decade of work and involved getting in tune with the

diverse, and distinctive, artistic personalities of the Scuola Siciliana and Dolce Stil Nuovo. The translations, sketches, drawings, watercolours, and oil paintings he produced, and re-produced, are verbal and visual transpositions as well as original artworks.

A philological approach to early Italian literature and painting was an asset that Rossetti deemed essential and yet rare to find. As David A. Ludley observes:

The quality Rossetti most favored in Browning but found lacking in Tennyson was an awareness of early Italian art: “I found his knowledge of early Italian Art beyond that of anyone I ever met, — *encyclopaedically* beyond that of Ruskin himself.” For a poet of Browning’s ability to possess an “encyclopaedic” knowledge of such painters as Giotto and Fra Lippo Lippi was to invite immediate Pre-Raphaelite sainthood. (Ludley 1999, 30)

Rossetti’s view of philology as the foundation on which to build a strong hermeneutic act is evidence of his modernity. In the *Preface to the First Edition of The Early Italian Poets* he explains why interpretation should prevail over literality:

The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty. Poetry not being an exact science, literalness of rendering is altogether secondary to this chief aim. I say literalness, not fidelity, which is by no means the same thing. When literalness can be combined with what is thus the primary condition of success, the translator is fortunate, and must strive his utmost to unite them; when such object can only be attained by paraphrase, that is his only path. Any merit possessed by these translations is derived from an effort to follow this principle. (Alighieri 1861, viii)

Rossetti’s awareness that translations are adaptations emerges from the claim that freshness of language is the main goal of the translator who must constantly choose whether to achieve it through literalness or paraphrase. The ability to elucidate the original text thanks to philological knowledge and the desire to create a fresh work of art thanks to interpretation are his innovative contributions to the Victorian reception of early Italian poetry and painting. The interplay of verbal and visual interpretation, adaptation, and rendition of key episodes imbued with allegorical and symbolical meanings earns him an exceptional position among the Dantists and allows him to become a prominent cultural mediator as well as a creator of original verbal/visual poetics (Spinozzi 2009).

The subjection of a man to a woman, deriving from troubadour poetry, is constantly emphasised in the *Vita Nuova*. In Chapter XII, the ballata is personified and asked to deliver a message to Beatrice:

Dille: “Madonna, lo suo cuore è stato  
con sì fermata fede,  
che’n voi servir l’ha ‘mpronto onne pensiero:  
tosto fu vostro, e mai non s’è smagato”.

Say to her also: “Lady, his poor heart  
Is so confirmed in faith  
That all its thoughts are but of serving thee:  
‘Twas early thine, and could not swerve apart.”

Sed ella non ti crede,  
di che domandi Amor, che sa lo vero:  
ed a la fine falle umil preghero,  
lo perdonare se le fosse a noia,  
che mi comandi per messo ch'eo moia,  
e vedrassi ubbidir ben servidore.  
(Alighieri 1951, 41-42, lines 25-34)

Then, if she wavereth,  
Bid her ask Love, who knows if these things be.  
And in the end, beg of her modestly  
To pardon so much boldness: saying too: -  
"If thou declare his death to be thy due,  
The thing shall come to pass, as doth behove".  
(Alighieri 1861, 242, lines 25-34)

As a sinner hopes that God's mercy will grant his salvation, Dante submits his life to Beatrice: it is the supreme tribute paid to the perfection of the beloved. Dante appropriates the medieval concept of martyrdom in the name of love, according to which man undergoes extremely challenging trials to win the respect of the lady he loves. Rossetti modifies the original. The direct speech in lines 25-28, where the personification of the ballata talks to Dante's beloved, is resumed in lines 33-34 of Rossetti's translation, to enhance the dramatic effect. Not only does the modification show his originality as a translator and a poet simultaneously, but it also proves his ability as a cultural mediator. The rhetorical image of the ballad, captured in the imaginary act of directly speaking to Beatrice twice rather than only once like in the Italian original, demonstrates Rossetti's disposition to play with language: by strengthening the trope of personification, he shows an English-speaking audience how a poem can appear so vividly real as to be able to act as an intermediary between the writer and his beloved.

The cult of the *donna angelicata* suits Rossetti's inclination to idealize love. More importantly, the idea, pursued by the Stilnovo poets and by Dante, that aristocracy is the distinctive mark of a noble spirit appeals to Rossetti's artistic beliefs.

### The First Anniversary of the Death of Beatrice (1848-1849 and 1853)

The Pre-Raphaelite Brotherhood explored primitivism and medievalism, seeking to revive the pristine quality that they believed the arts possessed before the idealization of Raphael and the stylization of Mannerism. How they sought the new in the old and experimented with ways of re-figuring medieval art emerges from the stylistic features of their early works: the geometrical settings, the presence of elongated and angular figures, the emphatic gestures. For Rossetti being a primitivist and a medievalist meant being a Dantist. Rossetti's pen and ink drawing *The First Anniversary of the Death of Beatrice* (1848-1849), also known as *Dante Drawing an Angel* [Fig. 1], and the watercolour *The First Anniversary of the Death of Beatrice* (1853) [Fig. 2] offer an insight into his reception of Dante through the visual medium.

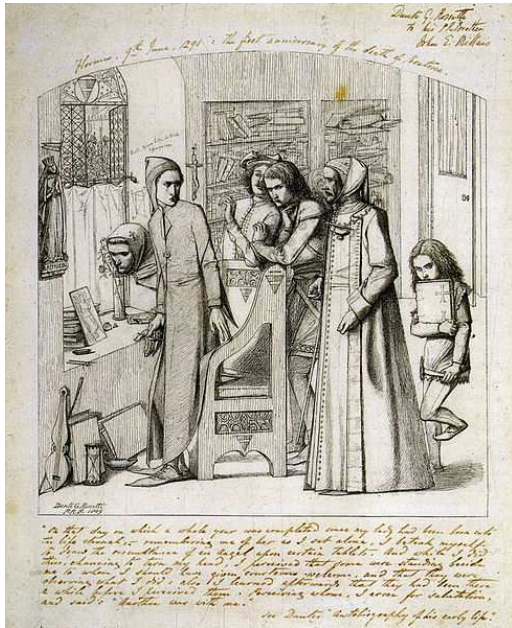


Figure 1 - Dante Gabriel Rossetti, *The First Anniversary of the Death of Beatrice* (also known as *Dante Drawing an Angel*), 1848-1849

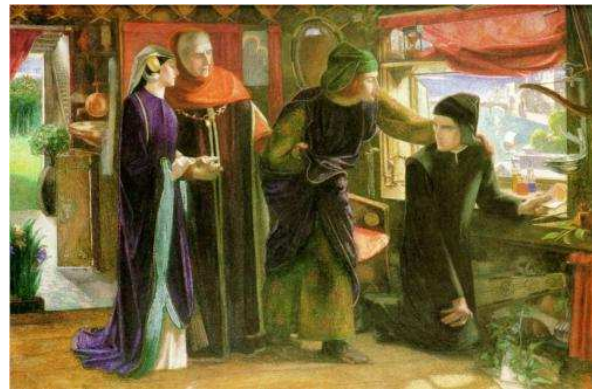


Figure 2 - Dante Gabriel Rossetti, *The First Anniversary of the Death of Beatrice*, 1853

The drawing is a bimedral work that exhibits the narrative in the *Vita Nuova* along with Rossetti's rendition. On the wall by the window, above Dante's head, he wrote these words: "Beata Anima bella, chi te vede, 9 Giugno, 1290." And below the image he inserted this excerpt:

"On that day on which a whole year was completed since my lady had been born into the life eternal, – remembering me of her as I sat alone, I betook myself to draw the resemblance of an angel upon certain tablets. And while I did thus, chancing to turn my head, I perceived that some were standing beside me to whom I should have given courteous welcome, and that they were observing what I did: also I learned afterwards that they had been there a while before I perceived them. Perceiving whom, I arose for salutation, and said, "Another was with me."

See Dante's "Autobiography of his early life."

The wooden chair in the middle of the room bisects the space, separating the young poet close to the desk where he was drawing Beatrice from the visitors standing behind him, except for the one leaning forward to glance at his papers. The sharp lines, the suspicious stare on Dante's face, and the puzzled expressions of the visitors conjure up an uncanny medieval atmosphere.

The 1859 watercolour succeeds in bringing together the meticulous reconstruction of a medieval interior and the rendition of an inner mood. The poet's solitude ("io mi sedea in parte," "as I sat alone"), his seclusion and absent-mindedness ("elli erano stati



già alquanto anzi che io me ne accorgesse”, “they had been there a while before I perceived them”), and the intimate tone of the whole scene are delicately rendered.

Dante is lost in the vision of Beatrice and yet the physical contact among the figures, which starts from the intertwining of the hands and arms of the three visitors and reaches up to his shoulder, generates a sense of empathy. The rendition of Dante evoking Beatrice (“Altri era testé meco, però pensava”, “Another was with me”) is Rossetti’s finest achievement. He captures the very moment before Dante gives verbal expression to his rapture through dramatic visual clues – the fixed eyes, the left hand that holds the drawing, and the body half turned towards his visitors that suggests a sense of in-between-ness.

*The First Anniversary of the Death of Beatrice*, together with the other illustrations of the *Vita Nuova*, offers an insight into Rossetti’s early construction of Pre-Raphaelite Primitivism, aimed at reviving the earnestness and spontaneity of thirteenth- and fourteenth-century artists (Spinozzi 2007). It also reveals that, for Rossetti, illuminating Dante’s life and love lyrics meant identifying the sources of authentic autobiographical inspiration and shaping them to express his own authentic creativity and multiple talent.

### *Giotto Painting the Portrait of Dante* (1852 and 1859)

Rossetti portrayed Giotto who paints the portrait of Dante in the 1852 pen and ink drawing [Fig. 3], the 1852 watercolour [Fig. 4] and the 1859 unfinished watercolour and pencil on cream paper [Fig. 5].



Figure 3 - Dante Gabriel Rossetti, *Giotto Painting the Portrait of Dante*, 1852



Figure 4 - Dante Gabriel Rossetti, *Giotto Painting the Portrait of Dante*, 1852



Figure 5 - Dante Gabriel Rossetti, *Giotto Painting the Portrait of Dante*, 1859 (ca.)

Together, the three versions simultaneously produce an interart, transcultural, and self-reflexive work of art. Firstly, they visually render the lines Dante dedicated to Giotto, Cimabue, Guido Guinizelli, Guido Cavalcanti, and himself in the XI canto of the *Purgatorio*. Secondly, the transpositions delve into Dante's reception of contemporary painters and poets. Thirdly, the artists Dante mentions to define his identity become *personae* through which Rossetti shapes his own identity, both personal and cultural, and expresses his aesthetic beliefs.

The drawing is complemented by a transcription of the lines 94-99 from the XI *Canto* of the *Purgatorio* and the two opening lines of sonnet XXVI, "Vede perfettamente ogni salute" ["For certain he hath seen all perfectness"], from the *Vita Nuova*:

"Credette Cimabue nella pittura  
Tener lo campo; ed ora ha Giotto il grido,  
Sì che la fama di colui s'oscura.  
Così ha tolto l'uno all'altro Guido  
La gloria de la lingua; e forse è nato  
Chi l'uno e l'altro caccierà di nido."

Vede perfettamente ogni salute  
Chi la mia donna – tra le donne – vede

While conveying Rossetti's knowledge and appreciation of early Italian culture, the drawing functions as a powerful connector between two artists in their contexts. Dante talks about Giotto as the painter who surpassed Cimabue, mentions Guido Cavalcanti as the poet who surpassed Guido Guinizelli, and alludes to himself as the one who may be destined to achieve greater fame than both of them. Dante's self-mirroring is captured



and mirrored through another medium, an illustration that visually represents the self-reflexive lines of the Florentine poet and produces more self-reflexivity by indirectly pointing to Rossetti's own aspiration. In order to decipher the drawing, it is fundamental to reconstruct the mesh of transcultural and interart associations.

The verbal component disappears in the watercolours. William Michael Rossetti offers a sumptuous ekphrasis of his brother's 1852 watercolour in a review published in *The Spectator* in 1852, where he explains that Giotto's portrait of Dante in his early youth had been recently discovered in a church in Florence. The review captures the essence of the composition mentioning Dante's first experience of love, art, and friendship, interpreting the pomegranate as the symbol of religious mystery, and drawing attention to Dante's awareness of the presence of Beatrice, and change of countenance. The art critic acutely observes that both Cavalcanti and Guinizelli are present, the former physically, the latter symbolically through the line "Al cuor gentil ripara sempre amore" in the book held by Cavalcanti and suggests that old Cimabue's discomfort transpires from his perusal of Giotto's portrait.

There is plenty of material here for an intellectual painter to work out to effect in a picture: the principal executive quality of the sketch is its grave and even melancholy intensity of expression. Cavalcanti's knees appear to us placed somewhat too low, and Dante's hands are drawn rather harshly. (W. M. Rossetti 1852, 1212)

Like his brother Dante Gabriel, William Michael Rossetti shows deep philological knowledge of the cultural context and the symbolic meanings conjured up by Dante Gabriel but says nothing about the possible connections between the early Italian masters portrayed in the drawing and the poet/painter who portrayed them. His meticulous assessment invites a comparison with a review published by an unknown critic in the *Manchester Guardian* the same year:

Mr D.J. Rossetti [*sic*] contributes two sketches of remarkable power, both having references to Dante. [...] Both these works, though with a slight tendency to extravagance of expression, have still a certain depth of earnestness, well according with their subject. Mr Rossetti is a genuine prae-Raffaelite (the word is a misnomer applied to Millais and Hunt) – he really imitates to a considerable extent the manner of some of the earlier Italian painters, and in a way which we are not always able to approve. (Author Unknown 1852, 875)

The spelling mistakes ("D.J. Rossetti", "prae-Raffaelite") and inaccuracies ("misnomer", "imitates to a considerable extent") in the review show how important it is to be acquainted with the work of Dante Alighieri, early Italian poets and painters, Dante Gabriel Rossetti, and the Pre-Raphaelites to decode the transcultural and interart nexus. However, the reviewer praises the watercolour for its originality which he hopes the artist will be able to strengthen in the future.

Rossetti himself illuminates his watercolour in a letter to Thomas Woolner of 8 January 1853. Mentioning the Dantesque sketches exhibited at the Winter Exhibition of Sketches and Drawings at 121 Pall Mall in 1852, he focuses on the one called “The Youth of Dante”, in which Giotto paints Dante. He explains that the treatment of the subject is quite different from anything Woolner has seen and focuses on the portrayal of Cimabue, Cavalcante, Beatrice, and some other ladies. Then he offers an extensive explanation of the historical, iconographic, and subjective aspects involved:

It illustrates a passage in the Purgatory which perhaps you know, where Dante speaks of Cimabue, Giotto, the two Guidos (Guinicelli and Cavalcante, the latter of whom I have made reading aloud the poems of the former who was then dead) and, by implication, of himself. For the introduction of Beatrice, who with the other women (their heads only being seen below the scaffolding) are making a procession through the church, I quote a passage from the Vita Nuova. I have thus all the influences of Dante’s youth Art, Friendship and Love with a real incident embodying them. (Woolner 1917, 49)

Rossetti is right in noticing that the merit of his illustration consists in the choice of representing Dante in a specific period of his life overflowing with creativity, camaraderie, and affection. F. G. Stephens contributes to the contextualisation of the watercolour in *Dante Gabriel Rossetti* (1894), clarifying that “A sketch for [*Giotto Painting the Portrait of Dante*] was shown, a most exceptional circumstance with regard to a Rossetti, as No. 7, in a ‘Winter Exhibition of Drawings and Sketches at 121 Pall Mall, 1852’; with it were his *Beatrice meeting Dante at a Marriage Feast* (196), and *A Sketch for a Portrait in Venetian Costume* (20)” (Stephens 1894, 32-34, note 1).

The 1859 watercolour is difficult to compare to the previous versions because its unfinished status affects its transcultural and interart value. Clearly the stronger focus on the three figures representing Giotto, Dante, and Cavalcanti and the vagueness of the setting, on which their identification depends, weakens the allegorical value that permeates the previous versions and increases the ornamental effect.

David H. Riede observes that Rossetti’s pictorial intention is to illustrate that “Giotto and Dante, the poet already born to replace Cavalcanti, represent the culmination of early Italian art; their presence together on a raised platform represents a celebration of art and Rossetti’s act of homage to the masters of the tradition that has formed him” (Riede 1983, 66). Riede’s focus on Rossetti’s acknowledgment of his cultural background and source of inspiration overlooks the poet/painter’s possible identification with the young Dante’s awareness of his own potential. Malcolm Warner notes that Riede does not discuss the drawing in relation to Giotto or Dante, but rather explores Rossetti’s desire to bring together poetry and painting, appreciating Riede’s distance from an interpretation of Rossetti’s work as the mirror to his emotional life (Warner 1984, 793). To avoid focusing exclusively on Rossetti’s aesthetics and

overlooking his verbal and visual bond with the Due and Trecento, it is necessary to interconnect literature and the arts in medieval Italy and Victorian England.

Julian Trehuerz examines Rossetti's intention to take up the legacy of early Italian painters and poets: "in the painting [Dante] therefore holds a pomegranate, symbol of immortality. Rossetti may also have had in mind his own role in reviving the fame of his artistic forebears through his paintings and his translations of Italian poetry" (Trehuerz 2003, 28). "And, one might well add," observes Jerome J. McGann, "through his own original writings as well" (McGann 2008). One might further add that, while honouring the cultural memory of Italy, Rossetti was willing to be appreciated for his multiple talent as a translator and an illustrator, a poet and a painter.

Leonée Ormond mentions *Giotto Painting the Portrait of Dante* to reinforce her argument about Rossetti's determination to develop his artistic identity through systematic, in-depth, and indirect study of European Old Masters. The source of inspiration for the watercolour was his father's watercolour copy of a head of Dante painted by Giotto and found under whitewash in Florence. Rossetti was also familiar with the collections of Lady Ashburton, F. R. Leyland, the owner of the four panels of Botticelli's *Nastagio Degli Onesti* which fascinated him, and William Graham. He also enjoyed private collections in Leeds in 1868, admired Carpaccio, Titian, Moroni, Bellini, and Velázquez, and appreciated tracings and copies from early Italian art made for the Arundel Society and exhibited at the Crystal Palace in 1856. He visited the Louvre, where he likely saw paintings by Giotto and Benozzo Gozzoli, was well acquainted with London galleries and reproductions, and received photographs and engravings from his friends during their travels (Ormond 2006, 168).

Dante Gabriel Rossetti explores Dante's meta-artistic, self-reflexive autobiographical narrative and love poetry while he develops his own meta-artistic, self-reflexive double talent. Dante's work of art is both illuminated and eclipsed, its meaning is highlighted while other meanings are produced. The complexity of Dante's and Dante Gabriel's work has produced a cross-cultural *mise en abyme* in which each magnifies and is magnified by the other.

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Fig. 1. Dante Gabriel Rossetti, *The First Anniversary of the Death of Beatrice* (also known as *Dante Drawing an Angel*), 1848-1849

Pen and Brown Ink on Card, 15 3/4 x 12 7/8 inches

City of Birmingham Museum and Art Gallery.

[https://commons.wikimedia.org/wiki/File:Dante\\_Gabriel\\_Rossetti\\_-\\_The\\_First\\_Anniversary\\_of\\_the\\_Death\\_of\\_Beatrice\\_\(1849\).jpg](https://commons.wikimedia.org/wiki/File:Dante_Gabriel_Rossetti_-_The_First_Anniversary_of_the_Death_of_Beatrice_(1849).jpg)

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Oxford, Ashmolean Museum

<https://commons.wikimedia.org/wiki/File:The-first-anniversary-of-the-death-of-beatrice-1853.jpg>

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London, Tate Gallery

[https://commons.wikimedia.org/wiki/File:Study\\_for\\_%60Giotto\\_Painting\\_the\\_Portrait\\_of\\_Dante%27.jpg](https://commons.wikimedia.org/wiki/File:Study_for_%60Giotto_Painting_the_Portrait_of_Dante%27.jpg)

Fig. 4. Dante Gabriel Rossetti, *Giotto Painting the Portrait of Dante*, 1852

Watercolour, 14 1/2 x 18 1/2 inches

Andrew Lloyd Webber Collection

Exhibition History: The Old Watercolour Society, Exhibition of Sketches and Drawings Winter 1852;

R.A. 1883 (no.365); R.A., 2003, *Pre-Raphaelite and Other Masters*

[https://commons.wikimedia.org/wiki/File:Dante\\_Gabriel\\_Rossetti\\_-\\_Giotto\\_Painting\\_the\\_Portrait\\_of\\_Dante.jpg](https://commons.wikimedia.org/wiki/File:Dante_Gabriel_Rossetti_-_Giotto_Painting_the_Portrait_of_Dante.jpg)

Fig. 5. Dante Gabriel Rossetti, *Giotto Painting the Portrait of Dante*, 1859 (circa)

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Fogg Museum of Art, Harvard University

[https://commons.wikimedia.org/wiki/File:Dante\\_Gabriel\\_Rossetti\\_-\\_Giotto\\_Painting\\_Dante%27s\\_Portrait.jpg](https://commons.wikimedia.org/wiki/File:Dante_Gabriel_Rossetti_-_Giotto_Painting_Dante%27s_Portrait.jpg)