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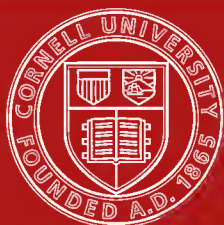


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HAND-LIST
OF
FRAMED REPRODUCTIONS OF PICTURES
AND PORTRAITS
BELONGING TO THE
DANTE COLLECTION

COMPILED BY
THEODORE WESLEY KOCH

ITHACA, NEW YORK

1900



A CORNER OF THE DANTE ALCOVE

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PREFACE.

DANTE'S preëminent position in the world of letters is well attested by the more than six thousand volumes in the Fiske Dante Collection. The aim of the small selection of reproductions of pictures which has been framed and hung on the walls surrounding the books, is not to give anything like an adequate idea of Dante's hold on the imagination of the artists. Gathered together in a series of portfolios on our Dante shelves and between the covers of numerous illustrated editions and works on Dante, is a wealth of material admirably setting forth this influence of Dante on art. With a very limited space at my command, I have chosen for framing such pictures mainly as appeal to the feeling for the poetical in art, excluding those representations of the sufferings in the *Inferno* which, as Hazlitt said of Sir Joshua Reynolds' "Ugolino," ought never to have been painted. I have tried to emphasize by the subjects here presented the fact that Dante is the poet of the higher nature of man, and not the mere recorder of the grotesque and horrible, which the popular mind, misled by incompetent critics and by such illustrations as those of Doré, conceives him to be.

It will be seen at a glance that a large number of the reproductions are from Rossetti, who was himself a "poet on canvas," and was led alike by birth and by sympathy of genius to give much of his life to the illustration of Dante.* With some painters there is always present the desire to paint

* "The position which Rossetti will ultimately hold with posterity must greatly depend upon the verdict passed on the series of pictures inspired by Dante. The painter for more than a quarter of a century was possessed by the spirit of the poet. In 1852 we have the comparatively early water-color, 'Giotto Painting the Portrait of Dante;' and one year later a drawing, seldom surpassed in technique, composition, or simplicity of narrative, 'Dante on the Anniversary of the Death of Beatrice.' In 1859 what may be termed romantic mediævalism triumphs in the diptych, 'Salutatio Beatricis.' In 1863 symbolism obtains sway in the death of 'Beata Beatrix:' death has fallen on the sensitive form of youth and beauty as a sleep or trance: the pictorial dream is akin to the visions of Blake, or to so-called 'spirit-drawings.' Seven years after the ruling passion culminates in 'Dante's Dream.' Lastly, in 1880, came 'The Salutation of Beatrice,' a picture left unfinished, and marked by waning powers." — [J. B. ATKINSON] in *Blackwood's Magazine*, March, 1883, p. 399.

the actual and historical ; but with Rossetti the constant aim was to portray the poetical and ideal. Rossetti possessed, says Sidney Colvin, " the same cast and tendency of imagination as inspired the poet of the *Vita Nuova* to embody all the passions and experiences of the human heart in forms of many-colored personification and symbol." * It is impossible to explain fully the symbolism of these pictures when we have before us nothing but photographs, — colorless translations, — for color had significance in Rossetti's work.

Whatever explanation I have given of the paintings by Rossetti, and the other artists represented, is, for good and evident reasons, taken chiefly

The chronology of Rossetti's career as a painter is surrounded by considerable uncertainty. Lists of his works, with dates often tentative, are appended to the accounts of him written by Joseph Knight, William Sharp, and W. M. Rossetti. Of 379 drawings and paintings tabulated by his brother, 43 were inspired by Dante, and of these a larger number pertain to the *Vita Nuova* than to the *Divina Commedia*. Ruskin pronounced these Dante pictures to be " of quite imperishable power and value " (*Nineteenth Century*, Dec., 1878, p. 1079). Though they have a greater value to the student of Rossetti's genius than to the student of Dante, yet a beginning interest in the latter has often been fostered by such aids as these. Of course, to those who know their Dante well, attempts at pictorial illustration will, from the very nature of imaginative work, often prove unsatisfactory.

A word in regard to Rossetti's position on the vexed matter of the allegorical interpretation of Dante may not be out of place. His brother, W. M. Rossetti, having occasion in the *Art Journal* for 1884, p. 205, to speak of his father's contention for the allegorical and enigmatical purport of Dante's writings, goes on to say that " any conception or interpretation of that sort was totally alien from the train of thought and feeling of Dante Rossetti, who would not in such matters at all take his cue from Gabriele Rossetti. He [D. G. R.] has been frequently termed a mystic ; but he was almost the last man to be a mystic in the sense of disregarding or setting at naught the plain and obvious meaning of his author, and transmuting it out of human passion, emotion, and incident into mere abstract speculation or doctrinal framework. Into his idea of Beatrice he would condense as much spiritual as womanly motive force ; but it would have been contrary to his very nature to contemplate her as any other than a woman once really living in Florence, and there really loved by Dante as woman is loved by man. The like with the Lady of Pity, Fiammetta, and any other such personages. I do not here debate whether in this he was right or wrong ; I only say that such was his invariable attitude of mind from earliest youth till his closing day, and that anything in his treatment of Allighieri, or of the *dramatis persone* of Allighieri and other leaders of the Italian mediæval mind, should always be understood as abstract to this extent only, and not to any extent involving some other and conflicting range of thought. In fact, he hated any glosses of a rationalizing tendency, and was as much indisposed to shuffle concrete things into allegory as he was prone to invest with symbolic detail or suggestion things which are in themselves simply physical and substantial."

* *Magazine of Art*, 1883, vol. vi, p. 178.

from their recognized expounders, and from Dante's own account of the incidents portrayed. The extracts from the *Vita Nuova* are (with one exception) from Rossetti's translation. In the foot-notes, references will be found only to the more generally available reproductions in books and periodicals; for others, see the Appendix on Iconography in the Catalogue of the Dante Collection.

I am indebted to Mr. Frederick Hollyer and to W. A. Mansell & Co. for their courtesy in answering very fully numerous questions concerning the photographs of which they hold the copyright. Mrs. W. J. Stillman, Mr. Charles L. Hutchinson, and Mr. Henry T. Wells very kindly furnished me with reproductions of pictures in their possession. Grateful acknowledgment is also made of help from Prof. C. E. Norton, Mr. W. M. Rossetti, Mr. G. F. Watts, Mr. C. Fairfax Murray, Mr. F. G. Stephens, and Mr. Homer J. Edmiston.

T. W. KOCH.

CORNELL UNIVERSITY LIBRARY,
March, 1900.

HAND-LIST

OF

FRAMED DANTE PICTURES.

PORTRAITS OF DANTE.*

I — Bargello Fresco.—Portrait of Dante, commonly ascribed to Giotto. Chromo-lithograph, published by the Arundel Society, 1859, from a sketch made by Seymour Kirkup previous to the restoration.

Vasari, in his life of Giotto, writes as follows: "Among the portraits of this artist which still remain, is one of his contemporary and intimate friend, Dante Alighieri, who was no less famous as a poet than Giotto as a painter. . . . This portrait is in the chapel of the Podestà in Florence; and in the same chapel are the portraits of Ser Brunetto Latini, master of Dante, and Corso Donati, an illustrious citizen of that day."† Still earlier references to this portrait are found in the writings of Filippo Villani and Giannozzo Manetti. The portrait occurs in a *Gloria* or *Paradise* where, according to the custom of the time, learned and renowned men are grouped at the foot of a painting in which saints and cherubim pay homage to God. With the decay of interest in art and letters in the seventeenth century, the building containing this precious fresco was converted into a prison, called the Bargello, and its wall-paintings were covered with a coating of lime. In the beginning of this century a number of endeavors were made to uncover this fresco, but not until the affair was taken hold of by R. H. Wilde, G. A. Bezzi, and Seymour Kirkup, did they meet with success. The portion of the fresco containing the portrait of Dante was uncovered July 21, 1840,—not 1841 as it is stated on the above plate. It is said that in the haste and excitement incident to the work, a nail which had been driven into the wall was pulled out (instead of being cut off), and it took with it a piece of the plaster and the eye of the very portrait which was the occasion of all the search. In restoring the portrait, Antonio Marini, who had charge of the work, painted too small an eye, and altered the whole expression of the face by

* With the exception of Nos. 15, 16, 17, the portraits entered in this list are reproduced in Kraus, "Dante, sein Leben und sein Werk," 1897, pp. 161-202.

† In consequence of this statement the two figures at Dante's side (see No. 2) are popularly identified with Brunetto Latini and Corso Donati, but Vasari does not say that the three were grouped together.

slight changes in the contour and very decided changes in the color and in the treatment of the head-dress and gown.

There has been much dispute concerning both the date and the painter of this fresco. From its containing Dante's portrait we must conclude that it was painted either before his exile in 1302 or after his death in 1321, for no artist would have dared to thus honor him during the intervening years when he was under the ban of the party in power. Another important factor in fixing the date of the painting is the identification of one person in the fresco who by his dress shows himself to be a French prince. If the latter is taken to be Charles of Valois, then the fresco must be regarded as commemorating the latter's stay in Florence in 1301-02. Such is the opinion most widely current, maintained notably by Crowe and Cavalcaselle. But the reception with which Charles met in Florence was hardly such as to be commemorated on the walls of her public buildings. J. R. Sibbald in his account of the portrait, prefaced to his translation of the *Inferno*, argues for the date 1326 and the occasion of the visit of Charles Duke of Calabria, the eldest son of King Robert of Naples, and great-grandson of Charles of Anjou, as that celebrated in the picture.

G. Milanesi and L. Passerini, when requested by the Minister of Public Instruction in 1864, to report upon the authenticity of the existing portraits of Dante, expressed themselves of the opinion that the Bargello fresco could not have been painted by Giotto. They fixed upon Taddeo Gaddi, the godson and favorite pupil of Giotto, as the probable artist. This ascription was based on the similarity existing between the whole composition of the Bargello fresco and that in the Rinuccini chapel in Santa Croce, at that time thought to be by Gaddi. The latter work is today, however, ascribed to Gaddi's pupil, Giovanni da Milano, and consequently, if we accept the arguments of Milanesi and Passerini, the ascription of the Bargello fresco to Taddeo Gaddi must be given up or shifted, with that of the Rinuccini chapel frescoes, to Giovanni da Milano. In a second report, Milanesi and Passerini aimed to show that Giotto painted his own portrait and that of his friend Dante on a wooden tablet, which for a number of years stood on the altar in the chapel of the Podestà, and that from this tablet the portrait of Dante may have been copied on the wall. They would put the date of the fresco as late as 1337.

"That the portrait of Dante, whether painted by Giotto or by one of his pupils, was derived from a sketch by the great master seems altogether probable. It is the most interesting portrait that has come to us from the Middle Ages. In the dignity, refinement, sweetness, and strength of its traits it is a worthy likeness of the poet of the *New Life*." — C. E. NORTON, in the *Century*, April, 1884, vol. xxvii, p. 956.

2 — *Same; restored.* — Photographic enlargement by F. Hollyer.

3 — *Same; restored.* — Water-color copy by Carlo Facchinetti.

4 — **Naples Bust.** — Photograph by Sommer, of Naples, from the original bronze in the Museum of Naples.

A comparison of this face with the bust and mask mentioned below (Nos. 7, 8), shows at a glance that the two must have had a common origin.

5 — *Same.* — Photograph by F. Hollyer of a copy of the Naples bust. Taken from the cast in the Kensington Museum.

A full-size copy of the bust, in bronzed plaster, is found in the Cornell University Library over the middle entrance to the west stack. A much reduced copy is in the locked-press on the third floor of the stack. The head of Dante (A) in the south bay on this same floor is but a section of the Naples bust, from a somewhat worn mould. Of the other casts in this same bay, the one (B) is apparently nothing but a copy cut at a different angle (the statement cut into the plaster to the contrary); the other (C) is from a modern bust, the face of which is modelled after that of the Naples bust.

6 — *Same.* — Lithograph from crayon sketch of the head, by D. V. Wilcox. Made for the Art Students' League of Buffalo.

7 — *Torrigiani Bust.* — Photograph by Alinari of the colored plaster bust in the Uffizi Gallery, formerly in the Palazzo del Nero, Florence.

It is more than probable that this and the Naples bust (No. 4) go back to one common source, but what that original was, whether in plaster, marble, or bronze, and how true a representation of the features of Dante, it is impossible to say.

8 — *Mask of Dante.* — Photograph, giving full-face and profile view, of a plaster cast from the preceding, formerly in the possession of Seymour Kirkup.

"The greatest surprise is to be expressed on seeing how the majority of those [who have written on the portraits of Dante] have believed and still seriously believe that the so-called 'mask' was made directly from the body of Dante, on his death-bed, that is, at Ravenna in September, 1321! Such an opinion represents artistically the most amusing of anachronisms, inasmuch as no workman of that time ever thought of taking impressions from dead bodies.* But this is not all; let us examine the plaster mask or one of the reproductions. The furrows of the hair in the eyebrows and on the temples are not sharp, stiff, and true, but the evident groove of the sculptor's tool; there is no closing of the eyelids nor indication of eye-lashes, but the eye is open and full; the jaw does not stand out from under and around emaciated lips, but the line is free, elegant, and delicate, as seen in the work of an able modeller.

"Then, too, how can one suppose that in the real death-mask the ear-tabs of the cap were also delineated? How can one suppose that the artist spread the plaster or clay over the cloth of the cap? Lastly, how can one imagine that an object so precious, nay sacred, as the imprint of the very face of the poet, remained unknown to all the artists and to all the historians flourishing during almost two centuries, and, although in plaster, was preserved for more than five hundred years?

"Yet, these things, so obvious, so simple, were not thought of or not frankly stated by the many who have written about the 'mask;' and the learned men who made the report on the discovery of the bones of Dante *compared it with the head of the skeleton of the divine poet.* Furthermore, the well-known sculptor, Lorenzo Bartolini, found in the *relaxation of the muscles and in the eyes unequally closed* 'clear indications of recent death'! But we must hasten to observe that not daring to declare that it was a true mask, because indeed he saw the impossibility of it, he added that that cast might also come 'from some old bust modelled from the mask

* This assertion is disputed.

taken at first hand from the face of the poet,' and Cappi entertained his doubt." — Translated from C. Ricci, *L' ultimo rifugio di Dante*, 1891, pp. 279-280.

9 — Domenico di Francesco, called Michelino. — [Dante and his poem.] Photograph by Alinari from the fresco in the Cathedral of Florence, commissioned in 1465 on the occasion of the two-hundredth anniversary of Dante's birth.

In the centre of the picture stands Dante, holding a book, on the open pages of which are inscribed the first six lines of the *Commedia*. To the right is a view of Florence; to the left is pictured hell and purgatory, while in the heavens above is represented paradise. The Latin verses at the bottom are ascribed to Bartolommeo Scala.

10 — Portrait from the Riccardian Codex 1040. — Photograph of the portrait adjudged the most authentic by the governmental commission of 1864, consisting of G. Milanesi and L. Passerini.

The verdict of the Commission has not been accepted by scholars generally. The portrait dates probably from the second half of the fifteenth century.

11 — Luca Signorelli. — Portrait of Dante, in the Chapel of S. Brizio in the Cathedral of Orvieto. Dates from 1500-01. Water-color copy by an Orvieto artist.

12 — Raphael Sanzio. — Head of Dante. Photograph by Alinari of a section of the fresco in the Vatican, entitled "Disputa del Sacramento." Painted in 1508.

13 — Raphael Sanzio. — Head of Dante. Photograph by Alinari of a section of the fresco in the Vatican, entitled "Il Parnaso." Painted in 1511.

14 — Raphael Sanzio. — Full-length figure of Dante, — a study for the preceding.* Photographic facsimile by the Autotype Co., London, from the original drawing in sepia in the Albertina, Vienna. Signed "R. Urbino."

15 — Portrait attributed to Raphael Sanzio. — Phototype made for Berthier's edition of the *Commedia*, vol. i, 1892-[97]. The original is an oil-painting on a panel measuring 17 $\frac{2}{3}$ by 12 $\frac{1}{2}$ inches.

Mr. Morris Moore, into whose possession the portrait came in 1857, believed it to have been copied by Raphael from the Bargello portrait (Nos. 1-3). The face in the present portrait, however, is turned to the right, there is a laurel crown above the cap, and the cloak is fastened with two peculiarly shaped bows, — three points of detail in which it differs from the Bargello portrait. Mr. Moore claimed that the panel was painted for Raphael's friend, Cardinal Bembo, and from the latter's family

* For a woodcut of this see *Gazette des Beaux-Arts*, 1859, tom. iv, p. 201.

passed into that of Gradenigo of Venice, and thence into the possession of the Counts Capodillista of Padua.

16—Portrait by an Unknown Artist.—From a sixteenth century painting belonging to the Ravenna school. Colored photo-engraving prepared for Hoepli's publication "*Con Dante e per Dante*," 1898, where it was reproduced for the first time.

17—Stefano Tofanelli.—Idealized portrait of Dante, wearing a wreath. Engraving by Raphael Morghen, Florence, 1795, after the original painting which has long since been lost.

18 a, b—Dante's Tomb at Ravenna.—Views of the interior and exterior. Photographs by Alinari.

The interior, the work of Pietro Lombardi, dates from 1483, when Bernardo Bembo caused the tomb to be reconstructed. The exterior underwent alterations in 1692 and 1780.

Since the death of Dante, in 1321, his remains had rested in a stone sarcophagus, which was afterwards utilized by Lombardi when he came to build a tomb over it. "He placed above it," says Miss Phillimore, "a sculptured effigy of Dante, in Istrian marble, with the poet's laurel round his head and the 'vair' tippet of a Doctor of Divinity upon his shoulders, in the act of reading from an open book, which rests on a desk in front of him. The face being in profile, the traditional cast of feature is accentuated by the sculptor, and it must be freely owned that both in attitude and expression it is a somewhat stiff and cramped representation of the poet. The chin is supported by the left hand; the right rests upon another book laid open upon a table, where three volumes and an inkstand are also represented. Although more of an effigy than a sculpture, the whole effect has a certain merit and a character of its own. Pietro Lombardi, it has been well remarked by Cicognara, approached his task more from the architect's than from the sculptor's point of view; and the architecture and decorations have a certain chaste elegance characteristic of the period. The basso-relievo, or effigy,* is let into a background of African veined marble, which must have belonged at one time to some ancient monument at Ravenna. This in its turn has an ornamentation of Grecian marble, which forms the setting and frame. The two materials are blended in the same way in the architectural ornamentation of the lunette above, which takes the form of a funeral wreath, half laurel, half palm, emblematic of the glory of the poet and the suffering of the exile, and surrounds the motto, 'Virtuti et honori.' . . . Upon the face of [the sarcophagus] the sculptured imitation of a white cloth, drawn and fastened with nails, carries the epitaph by Bernardo da Canatro, . . . with the prefix of the three capitals, S. V. F. These mysterious letters have been the subject of much comment, and have been variously interpreted; but it is supposed that Bernardo Bembo [who put them there] followed a tradition, much in vogue at the time, that Dante wrote his own epitaph, and that, therefore, S. V. F. stand for 'Sibi Vivens Fecit': 'Made by himself when alive.'" (*Dante at Ravenna*, 1898, pp. 193-195.)

* Of this effigy there is in the collection (in the north bay on this same floor) a plaster cast by P. P. Caproni, of Boston.

MODERN ART INSPIRED BY DANTE.

19—E. Hamman. — [Dante at Ravenna.] Engraving by P. Allais, after the original oil-painting of 1859.

Pictures the popular legend that the women and children, seeing Dante pass by, drew back in fear, exclaiming, "There goes the man who has been through Hell." The scene of this story is ordinarily laid in Verona. For Boccaccio's version of it, see his life of Dante, § viii.

20—D. G. Rossetti. — Beata Beatrix.* Photograph by F. Holl-
yer from the original oil-painting in the National Gallery of British Art
(Tate Gallery), London, formerly in the possession of Lord Mount-
Temple.

The present picture was begun in 1863, some time after the death of the artist's wife, "with portraiture so faithfully reminiscent," says W. M. Rossetti, "that one might almost say she sat in spirit and to the mind's eye for the face." It has been called "a memorial picture with a romantic subject."†

In the *Vita Nuova* Dante tells how, lying on a bed of pain, thoughts of Beatrice came into his mind; and reflecting on the frailty of life, he wept and said within himself: "Certainly it must sometime come to pass that the very gentle Beatrice will die." Thereupon he became bewildered, and, closing his eyes, he had visions of strange faces. In his wandering fancy he imagined that he was looking toward heaven and heard a multitude of angels singing "Hosanna in the highest!" Then Dante's heart said within him, "True it is that our lady lies dead." And so strong was this fancy which took hold of him that he had a vision of Beatrice as dead, though she was still living. This vision is the *motif* of Beata Beatrix, which embodies symbolically the death of Beatrice.

"The picture is not intended at all to represent death," said Rossetti, "but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven. You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event; while the bird,‡ a messenger of death, drops the

* Literally, the "blessed blessing one." A photogravure of the painting is in Esther Wood's "Dante Rossetti and the Pre-Raphaelite movement," 1894, opp. p. 162, and an etching by G. W. Rhead, with description by F. G. Stephens, is in the *Portfolio*, March, 1891, opp. p. 45.

† *Athenaeum*, Jan. 20, 1883, p. 93.

‡ A feature of the picture for which the artist is wholly responsible. For a more faithful presentation of the vision as described by Dante, see his "Dante's Dream" (No. 33).

poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the *Vita Nuova* — [That blessed Beatrice who now gazeth continually on his countenance 'who is blessed throughout all ages.']”

“Technically it is as fine as it is emotionally, for curiously enough in this, probably his finest picture, Rossetti shows little or none of that wilfulness which is so frequently present in his works. The drawing, if not very markedly good, is unobtrusive and unobjectionable; the disposition of the drapery (always a strong point with this artist) is simplicity and dignity itself, the position full both of grace and suggestion, and represented with the utmost ease; while of the coloring it is impossible to speak in terms of too high praise.” — H. QUILTER, in the *Contemporary Review*, Feb., 1883, vol. xliii, p. 196.

21 — Same. — Photograph of a replica in possession of Mr. Charles L. Hutchinson, of Chicago.*

“More than once Rossetti had been asked to paint a replica of [Beata Beatrix], but for long he invariably refused, those intimate with him knowing that it was because of the painful memories it recalled, the idea that when he was painting Beatrice in her death-like trance he was also painting again his dead wife; but some nine years after this date [1863] he voluntarily offered to paint for his friend Mr. Graham the long-desired replica, the latter having done Rossetti a considerable service which he thought it fitting to thus acknowledge and repay.† This duplicated picture bears date 1872, and differs from Lord Mount-Temple’s in having a predella, the subject of which is the meeting of Dante and Beatrice in [the Earthly] Paradise, with damsels playing lutes and citherns, and behind [Dante] eight crimson birds hovering in soft winged flight.” — WILLIAM SHARP, *D. G. Rossetti*, 1882, p. 186.

22 — Same; detail. — Photograph of the predella attached to the foregoing replica.‡

For an entirely different treatment of the theme of this predella see the second compartment of Rossetti’s “*Salutatio Beatricis*” (No. 43).

23 — D. G. Rossetti. — Dante drawing an angel in memory of Beatrice; or, Dante on the anniversary of Beatrice’s death. Photograph published by W. A. Mansell & Co. from the original water-color, in possession of the University of Oxford, to which it was presented by Mrs. Combe, whose husband was the original purchaser. The painting, which dates from about 1853, figured in the “Preraphaelite exhibition” of 1857 and was also exhibited at the Royal Academy in 1883.

In 1849 Rossetti had made a pen-and-ink sketch of the same subject, differently treated, which he presented to Millais.

* Both the replica and the original figured in the loan exhibition at the Royal Academy in 1883. A photo-engraving of the replica forms the frontispiece to *Werner’s Magazine*, Oct. 1897.

† “I think Mr. Sharp was under some misapprehension. I am pretty certain that Mr. Graham (before rendering the ‘considerable service’ in 1872) urged Rossetti to do this duplicate. Rossetti consented most reluctantly, and this picture, begun perhaps in 1870, hung over until in ’72 Rossetti determined to get it off his hands, and he then finished it.” — W. M. ROSSETTI, March 4th, 1899.

‡ The Library is indebted to Mr. Hutchinson for this and the preceding photograph.

The incident portrayed, as told by Dante in the *Vita Nuova*, is as follows: "On that day which fulfilled the year since my lady had been made of the citizens of eternal life, 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.' Afterwards, when they had left me, I set myself again to mine occupation, to wit, to the drawing figures of angels: in doing which, I conceived to write of this matter in rhyme, as for her anniversary, and to address my rhymes unto those who had just left me."

"It is a highly finished and finely painted drawing, over which a great amount of care and time must have been taken: Dante himself kneels beside a window opening on the Arno, and turns round at the greeting of untimely visitors, one of whom leans forward eager with introductions. The room is quaintly ornamented with a row, along the top, of carved heads such as seraphim are represented with, and behind the open door a glimpse is caught of a green woodland or garden, forming a charming contrast to the view seen from the window where the blue Arno washes the white walls of the Florentine palaces. In one hand Dante holds the drawing on which he has been interrupted, and his face has a grave severity as he turns to look on those who have entered. There were a few photographs privately printed of this drawing, but they were not successful, and this early and important work is little known even amongst the few who are comparatively familiar with Rossetti's work."* — WILLIAM SHARP, *D. G. Rossetti*, 1882, pp. 143-144.

In a letter concerning this picture, the artist refers to the account by Sir Theodore Martin in his article on "Dante and Beatrice" in *Tait's Magazine*, 1845, and continues thus: "Rather oddly, the subject of my drawing . . . is there suggested for painting. For my own part I had long been familiar with the book [the *Vita Nuova*], and been in the habit of designing all its subjects in different ways, before I met with that article. . . . I had an idea of an intention, of the possibility of a suggestion [the reader will observe the whimsical and clearly intentional vagueness of this phrase] that the lady in my drawing [*i.e.*, one of the personages looking on while Dante is absorbed in designing the angel] should be Gemma Donati, whom Dante married afterwards; and for that reason meant to have put the Donati arms on the dresses of the three visitors, but could not find a suitable way of doing so. The visitors are unnamed in the text, but I had an idea also of connecting the pitying lady with another part of the *Vita Nuova*.† And in fact the sketch is full of notions of my own in this way, which would only be cared about by one to whom Dante was a chief study." (From W. M. Rossetti's *D. G. Rossetti as designer and writer*, p. 21.)

24 — D. G. Rossetti. — La Pia. Photograph from the oil-painting formerly owned by Mr. F. R. Leyland, and exhibited at the Royal Academy in 1883. The original was "begun perhaps as far back as 1868, and only finished towards 1880" (W. M. Rossetti).‡

* A very clear reproduction, Walter L. Colls, ph. sc., is given in Stephens's *Portfolio* monograph on Rossetti, opp. p. 34.

† Namely, the episode of "La Donna della Finestra."

‡ Photogravure in W. M. Rossetti's "Ruskin, Rossetti, Preraphaelitism," 1899, opp. p. 30. A very satisfactory carbon photograph is published by the Autotype Co., London.

Pia de' Tolomei, whose spirit Dante meets in Purgatory among those who had put off repentance until overtaken by a violent death, was a lady of Siena, who had married Nello della Pietra. Nello, either because his wife had committed some fault, or because he suspected her of infidelity, or, perhaps, because he wanted to get rid of her so that he might marry the beautiful Margherita de' Conti Aldobrandeschi, the widow of Guy de Montfort, conducted Pia to his castle in the pestilential sea-coast district known as the Maremma, and in some way brought about her death. Commentators and historians differ in their accounts both as to the reasons for and the method of the husband's act. Dante does not inform us on the matter; he says all that he cares to tell in a few lines:—

“ Ah! when on earth thy voice again is heard,
And thou from the long road hast rested thee
(After the second spirit said the third),
Remember me who am La Pia, me
From Siena sprung and by Maremma dead.
This in his inmost heart well knoweth he
With whose fair jewel I was ringed and wed.”*

Purgatorio, v. 130-136.

“ In front of her lie her breviary and letters, beside a bronze sun-dial, with figured on it the angel of time wheeling the sun; and beyond these are the battlemented walls, looking out upon the Maremma marshes, close under the ramparts of which are laid the steel lances of her husband's guards, with his red banner lying upon them. Behind her are finely drawn and painted ivy-leaves in clustering tendrils, and above her fig-leaves painted with the same exquisite finish as those in the picture of *La Donna della Finestra*. On the ramparts a bell is tolling in dismal, funereal tones, sending its melancholy clang across the lifeless Maremma, over which, and just above the mouldy battlements, some black ravens hover and sweep with ominous caws. The artist has fully succeeded in his aim,—that of charging the composition with the insidious deathliness and depressing gloom of the Maremma, and of impressing upon the spectator that sense of indignant pity for the young and beautiful La Pia which Dante experienced when, with his guide, Virgil, he passed through the shadows of Purgatory.”—WILLIAM SHARP, *D. G. Rossetti*, 1882, pp. 263-264.

25 — *Same*. — Photograph of a finished study in oils for the head of La Pia. Published by W. A. Mansell & Co.

26 — *Same*. — Photograph of an earlier crayon version of La Pia (1866), in the possession of Lady Betty Balfour. From a private negative.

27 — D. G. Rossetti. — Francesca da Rimini. Triptych. Photograph by F. Hollyer, from the original water-color of 1862, formerly in the possession of Mr. Leatheart, and exhibited at the Royal Academy in 1883.

“ A replica, differing considerably in color and never retouched, belongs to Mr. George Rae,† while the first pencil study is, or was, owned by Mr. Ruskin. It is in

* Translated by D. G. Rossetti and painted on the frame of the original picture.

† Exhibited at the Burlington Club in 1883. For a reproduction of it, see F. G. Stephens, *D. G. Rossetti*, 1894, p. 59.

three compartments, the central of which represents Dante and his guide, Virgil, passing in hell the lovers whom the former has immortalized; and as the Florentine gazes with pitying eyes he draws up almost to his mouth his robe, as though shrinking from so pitiable a sight, while over his and Virgil's head, in the upper part of the design, is the simple exclamation, '*O lasso!*' In the [right] compartment the lovers are seen in a close embrace, but blown like leaves before a gale; and as they drift past, in an air filled with red flames like fiery hearts, they turn their woe-begone faces to him who thus sorrows for their fate. . . . In the [left] compartment is represented the scene whose fateful termination was so sad; for here Paolo and Francesca come upon the passage wherein a love-chord awaits their touching. The line is read; the volume (*Galeotto fu il libro e chi lo scrisse!*) is allowed to fall from their hands; the look is given which can never be recalled or forgotten; the long, passionate kiss that can never be cancelled lives on the lips of both; and close at hand is the unseen, treacherous dagger that shall enable them to love each other forever, but in hell." — WILLIAM SHARP, *D. G. Rossetti*, 1882, pp. 181-182.

28—Same.—Photograph by F. Hollyer of another version of the episode of the reading of the book, pictured in the left compartment of the preceding. From the original water-color, in possession of Mr. W. R. Moss, of Bolton, Lancaster, England.

29—Marie Spartali Stillman.—Dante at a Wedding-feast. Photograph from the original oil-painting of 1890.*

The incident portrayed is thus described by Dante in the *Vita Nuova*: "It chanced on a day that my most gracious lady was with a gathering of ladies in a certain place; to the which I was conducted by a friend of mine; he thinking to do me a great pleasure by showing me the beauty of so many women. Then I, hardly knowing whereunto he conducted me, but trusting in him (who was yet leading his friend to the last verge of life), made question: 'To what end are we come among these ladies?' and he answered: 'To the end that they may be worthily served.' And they were assembled around a gentlewoman who was given in marriage on that day; the custom of the city being that these should bear her company when she sat down for the first time at table in the house of her husband. Therefore I, as was my friend's pleasure, resolved to stay with him and do honor to those ladies. But as soon as I had thus resolved, I began to feel a faintness and a throbbing at my left side, which soon took possession of my whole body. Whereupon I remember that I covertly leaned my back unto a painting that ran around the walls of that house; and being fearful lest my trembling should be discerned of them, I lifted mine eyes to look on those ladies, and then first perceived among them the excellent Beatrice. And when I perceived her, all my senses were overpowered by the great lordship that Love obtained, finding himself so near unto that most gracious being, until nothing but the spirits of sight remained to me. . . . By this many of her friends, having discerned my confusion, began to wonder; and together with herself, kept whispering of me and mocking me. Whereupon my friend, who knew not what to conceive, took me by the hands, and drawing me forth from among them, required

* The Library is indebted to Mrs. Stillman for this photograph. For a small photo-engraving of it see *Westermann's Illustrierte Deutsche Monatshefte*, Juli, 1892, Bd. lxxii, p. 495.

to know what ailed me. Then having first held me at quiet for a space until my perceptions were come back to me, I made answer to my friend: 'Of a surety I have now set my feet on that point of life, beyond the which he must not pass who would return.' *"

30 — Simeon Solomon. — The first meeting of Dante and Beatrice. Photograph by F. Hollyer from the original pen-and-ink drawing in the possession of Mr. Ross.

Of this first meeting Dante merely says that it took place when he was a boy of nine and she a girl of eight, that she was becomingly dressed in a crimson gown, and that from the moment he saw her, Love quite took possession of his soul. In the present picture Dante is represented as being introduced to Beatrice at a festive gathering given by her father, Folco Portinari, — a story for which Boccaccio is responsible. Boccaccio, drawing upon his imagination, or relying upon current report, describes Beatrice as "lady-like and pleasant in her actions, with demeanor and with words more serious and quiet than the fewness of her years demanded. Moreover, the features of her countenance were very delicate and finely cut, and, besides her beauty, full of such a kindly dignity that she was held by many little short of an angel." Compare M. Boyer-Breton's picture (No. 49).

"[Solomon's drawing] is a most charming little work, exquisitely finished, with all the qualities demanded by the modern artist in pen-draughtsmanship; it recalls the delicate work of the illuminator; and, in the *naïveté* of the conception, reminds us of Sir John Millais's early manner before he seceded from the pre-Raphaelites. . . . From the execution it might well be the study for an old master's engraving." — *Saturday Review*, April 15, 1893, p. 405.

31 — Ary Scheffer. — Francesca da Rimini. Engraved by L. Calamatta. The original picture of 1835 was painted for the Duc d'Orléans, and has been owned successively by Prince Demidoff, Lord Hertford, and Sir Richard Wallace.† The widow of the latter bequeathed it to the British nation.

"You restless ghosts that roam the lurid air,
I feel your misery, — for I was there;
Yea, not in dreams, but breathing and alive
Have seen the storm, and heard the tempest drive;
Yet while the sleet went, withering as it past
And the mad hail gave scourges to the blast,

* "It is difficult not to connect Dante's agony at this wedding-feast with our knowledge that in her twenty-first year Beatrice was wedded to Simone de' Bardi. That she herself was the bride on this occasion might seem out of the question, from the fact of its not being in any way so stated; but on the other hand, Dante's silence throughout the *Vita Nuova* as regards her marriage (which must have brought deep sorrow even to his ideal love) is so startling, that we might almost be led to conceive in this passage the only intimation of it which he thought fit to give." — D. G. ROSSETTI.

† "The most generally accepted original of this subject," says Mr. Claude Phillips, "is that in the Wallace Collection at Hertford House, an exactly similar picture — even down to the elaborate frame with the quotation from Dante graven on scroll work — being in the Academy of Fine Arts at St. Petersburg." Another version of the painting has recently been bequeathed to the Louvre by the artist's daughter. Photo-engravings in the *Cosmopolitan*, Jan. 1895, p. 267, and Kraus, "Dante, sein Leben und sein Werk," 1897, p. 635.

While all was black below and flame above,
 Have thought, — 't is little to the storm of Love;
 You know that sadly, know it to your cost,
 Ah! too much loving, and forever lost!

"Not every friend hath friendship's finer touch,
 To pardon passion, when it mounts too much;
 Not every soul hath proved its own excess,
 And feared the throb it still would not repress.
 But he whose numbers gave you unto fame,
 Lord of the lay, — I need not speak his name, —
 Was one who felt; whose life was love or hate;
 Born for extremes, he scorned the middle state;
 And well he knew that, since the world began,
 The heart was master in the world of man."

T. W. PARSONS, *Francesca da Rimini, a picture by Scheffer.*

32 — D. G. Rossetti. — Beatrice at a Marriage-feast denies Dante her salutation. Photogravure from the original water-color in the possession of Mr. Henry T. Wells, R.A.*

For Dante's own description of the incident here portrayed see the note under Mrs. Stillman's picture, No. 29.

33 — D. G. Rossetti. — Dante's Dream. Photograph by F. Hollyer from the original oil-painting in the Walker Gallery, Liverpool.†

This, the largest of Rossetti's paintings, in which the figures are life-size, was finished late in 1871 and was to have been exhibited by itself in London in the following spring, but it was purchased by Mr. William Graham while still on the artist's easel. Finding it too large for his rooms, Mr. Graham, after having had it for some time, returned it to Rossetti, in exchange for a smaller replica. A second purchaser was then found in Mr. L. R. Valpy, but later he too, owing to his removal from London, had to accept Rossetti's offer to take back the huge affair. Eventually, in 1881, Rossetti sold it to the Corporation of Liverpool. In 1883 it figured in the loan exhibition at the Royal Academy.

The picture has been thus described by the painter: "It embodies Dante's dream on the day of the death of Beatrice,‡ in which with many portents and omens, he is led by Love himself to the bedside of the dead lady, and sees other ladies covering her with a red veil as she lies in death. The scene is a chamber of dreams, where Beatrice is lying on a couch, recessed in the wall, as if just fallen back in

* The plate was made for the volume entitled "Ruskin, Rossetti, Preraphaelitism," 1899, in which it appears opp. p. 114. For this large paper copy the Library is indebted to the joint courtesy of Mr. Wells and the publisher of the above work, Mr. George Allen, who very kindly had this special impression made for this collection. A photo-engraving illustrates H. C. Marillier's article, "The Salutations of Beatrice, as treated pictorially by D. G. Rossetti," in the *Art Journal*, Dec. 1899, p. 355.

† Wood-engraving in the *Magazine of Art*, 1889, vol. xii. p. 51.

‡ A mis-statement which, as his brother remarked in the *Art Journal* for 1884, "must have been a voluntary one." Mr. F. G. Stephens, on the other hand, says that the statement was due to a mere clerical error. It, however, occurs in several catalogues. According to Dante, Beatrice did not die until some time after the dream.

death. The winged and glowing figure of Love (the pilgrim Love of the *Vita Nuova*, wearing the scallop-shell* on his shoulder) leads by the hand Dante, who walks, unconscious but absorbed, as if in sleep. Love carries his arrow pointed at the dreamer's heart, and with the figurative apple-blossom too early plucked. Love bends over Beatrice and kisses her, as her lover had never done. Two dream ladies hold the pall full of May-bloom suspended for an instant before it covers her face forever." (*Athenaeum*, Aug. 20, 1881, p. 250.)

"It is a large room, not exactly mediæval and still less of modern aspect; to the left and right of it being winding stairs, that on the [left] of the picture winding downwards, and that on the [right] upwards, both opening upon the sunlit but desolate Florentine streets. Over the couch whereon she is laid, of whom the people were wont to say 'This is not a woman, but one of the beautiful angels of heaven,' is a lamp from which issues an expiring flame; and nailed to the rafters at one end is a scroll bearing the inscription, *Quomodo sedet sola civitas* [Jeremiah i. 5]. . . . Along the frieze are roses and violets, flowers typical of the beauty and purity of Beatrice, and on the floor are strewn scarlet poppies, symbolical of sleep and death." — WILLIAM SHARP, *D. G. Rossetti*, pp. 222-223.

The following lines from the canzone in the *Vita Nuova*, beginning *Donna pietosa e di novella etate*, contain Dante's own poetical account of the vision:—

"Then lifting up mine eyes, as the tears came,
I saw the Angels, like a rain of manna,
In a long flight flying back Heavenward;
Having a little cloud in front of them,
After the which they went and said, 'Hosanna';
And if they had said more, you should have heard.
Then Love said, 'Now shall all things be made clear:
Come and behold our lady where she lies.'
These 'wilderer' fantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am at peace.'"

"'Dante's Dream' is probably the work which shows the painter at his zenith. The expression of the heads is profound and lofty, the composition severely mediæval and admirably complete, and although the painting is labored, the total impression is nevertheless so cogent that it is impossible to forget it." — R. MUTHER, *History of modern painting*, 1896, vol. iii, p. 593.

"The memory of such a picture is like the memory of sublime and perfect music; it makes any one who *fully* feels it — *silent*." — SIR NOEL PATON.

"The opinions passed on this remarkable picture have necessarily been as various as the moods of mind. Indiscriminate laudation we pass by. True criticism discovers that Rossetti here, as elsewhere, found his strength and his weakness in being at once the poet and the painter, with so much of the amateur in each as not quite to reach the professional expert in either. The poet's conception is noble,

* "Symbolising the Emotion, the Love, that, visiting every land and every household, like the scallop-wearing pilgrim of old, wanders over the earth." — W. SHARP.

but the painter's knowledge inadequate.* This falling short of completeness in the carrying out may arise partly from the unwonted scale, also from insufficiency in preliminary studies; likewise from a possible hesitation whether the theme should be treated as a reality or only as a 'dream.' — [J. B. ATKINSON] in *Blackwood's Magazine*, March, 1883, p. 400.

34 — Same; detail. — Head of Dante. Photograph by the Soule Co., of Boston, of a study in black and red chalk. Ascribed to 1870.

W. J. Stillman, the art-critic and author, was the model.

35 — Same; detail. — Full length figure of Dante. Photograph by F. Hollyer of a chalk study for a replica of "Dante's Dream," in the possession of Mr. Francis Buxton. Dated 1874.

36 — Same; detail. — Photograph of a crayon study of Beatrice with Love bending over her. Published by W. A. Mansell & Co.

"With regard to the youthful figure of Love it may be of interest to know that the model Mr. Rossetti especially desired, and succeeded in obtaining, was Mr. J. Forbes Robertson." — W. Sharp, p. 225.

37 — Same; detail. — The dead Beatrice. Photograph of a crayon study dated 1871. Published by W. A. Mansell & Co.

The sitter was Mrs. William Morris. Reproduced in the *Portfolio*, 1883, vol. xiv, opp. p. 91, and in the *Gazette des Beaux-Arts*, 1887, 2^e période, tom. xxxvi, p. 185.

38 — Same; detail. — Photograph of a crayon study for the head of one of the attendant ladies. Ascribed to 1868. Published by W. A. Mansell & Co.

The sitter was Miss Spartali, now Mrs. W. J. Stillman. The attendant lady is the one standing at the head of the couch. Another crayon study for this same head, altogether differently posed, is reproduced in Stephens's monograph on Rossetti, p. 63. This latter drawing, purchased by Mr. Rae, is, says Mr. Stephens, "a more or less exact likeness of Miss Spartali" (p. 78).

39 — D. G. Rossetti. — La Donna della Finestra (The Lady of the Window). Sometimes called The Lady of Pity. Photograph by F. Hollyer from the original oil-painting (1879) formerly in the possession of Mr. F. S. Ellis, exhibited at the Royal Academy in 1883, and now owned by Mr. W. R. Moss.†

Some time after the anniversary of Beatrice's death (see No. 23), Dante was seated in a place which brought back the past to his mind. "Then," says he,

* The statement has been made elsewhere, "which is greatly if not wholly true," says Mr. Sharp, "that Rossetti was *born* a poet and *made* himself an artist." "If this means," says the artist's brother in a letter of March 4th, 1899, "that Rossetti was better as a verbal poet than as a pictorial artist, that is a matter of opinion; but if it means that he took to the writing of poetry more spontaneously than to drawing and painting, it is a mistake. Of his own accord he began drawing in early childhood, and looked upon painting as his future vocation and profession."

† Photo-engraving in the *Art Journal*, Nov. 1899, p. 345.

"having sat for some space sorely in thought because of the time that was now past, I was so filled with dolorous imaginings that it became outwardly manifest in mine altered countenance. Whereupon, feeling this and being in dread lest any one should have seen me, I lifted mine eyes to look; and then perceived a young and very beautiful lady, who was gazing upon me from a window with a gaze full of pity, so that the very sum of pity appeared gathered together in her. And seeing that unhappy persons, when they beget compassion in others, are then most moved unto weeping, as though they also felt pity for themselves, it came to pass that mine eyes began to be inclined unto tears. Wherefore, becoming fearful lest I should make manifest mine abject condition, I rose up, and went where I could not be seen of that lady; saying afterwards within myself: 'Certainly with her also must abide most noble Love.'" (*Vita Nuova*, § 36.)

On the frame of the original picture Rossetti painted Dante's sonnet beginning *Videro gli occhi miei quanta pietate*, with the following English translation:—

Mine eyes beheld the blessed pity spring
 Into thy countenance immediately
 A while ago, when thou beheldst in me
 The sickness only hidden grief can bring;
 And then I knew thou wast considering
 How abject and forlorn my life must be;
 And I became afraid that thou shouldst see
 My weeping, and account it a base thing.
 Therefore I went out from thee; feeling how
 The tears were straightway loosened at my heart
 Beneath thine eyes' compassionate control.
 And afterwards I said within my soul:
 "Lo! with this lady dwells the counterpart
 Of the same Love who holds me weeping now."

40 — *Same*. — Photograph by F. Hollyer of an unfinished replica (1881) in the Birmingham Gallery.*

An earlier version (1870) is sometimes referred to under the words, "*Color d' amore e di pietà sembiente*," the first line of the sonnet in the *Vita Nuova* following the one quoted above:—

Love's pallor and the semblance of deep ruth
 Were never yet shown forth so perfectly
 In any lady's face, chancing to see
 Grief's miserable countenance uncouth,
 As in thine, lady, they have sprung to soothe,
 When in mine anguish thou hast looked on me;
 Until sometimes it seems as if, through thee,
 My heart might almost wander from its truth.

* Photogravure in Esther Wood's "Dante Rossetti and the Preraphaelite movement," 1894, opp. p. 256, and photo-engraving in Stephens's monograph, p. 76.

Yet so it is, I cannot hold mine eyes
 From gazing very often upon thine
 In the sore hope to shed those tears they keep :
 And at such time, thou mak'st the pent tears rise
 Even to the brim, till the eyes waste and pine ;
 Yet cannot they, while thou art present, weep.*

41—Henry Holiday.—Dante and Beatrice. Photograph from the original oil-painting exhibited at the Grosvenor Gallery in 1883,¹ and purchased in 1884 for the Walker Gallery, Liverpool.†

Dante stands at the approach to a bridge across the Arno, leaning with his right hand upon the stone parapet and pressing his left hand to his heart as Beatrice, with two other ladies, passes by. In the background are painted, with almost photographic clearness, the Ponte Vecchio and the houses along the river bank. The pigeons in the foreground were painted by J. T. Nettleship.

42—D. G. Rossetti.—The Boat of Love. Photograph by F. Hollyer from the original monochrome in the Birmingham Gallery, begun in 1864 but never fully worked out.‡

"One of the most considerable and trying groups which he ever brought to the oil-color stage."—W. M. Rossetti, *D. G. Rossetti*, p. 48.

The theme is found in the following sonnet from Dante's *Canzoniere* :

*Guido vorrei che tu e Lapo ed io,
 Guido, I would that Lapo, thou, and I
 Were by some kind enchantment borne away
 In a brave ship that o'er the sea should fly
 And, spite of wind and tide, our will obey :
 So that ne'er fickle fortune nor foul weather
 Should interrupt our course or mar our peace,
 And living free and happily together,
 The wish to live so ever, might increase.
 Vanna and Beatrice should be there
 With her who o'er the thirty reigns supreme
 (That, too, should be the good enchanter's care) ;
 And love should be our everlasting theme,—
 As much contented they our lot to share
 As we our fate to blend with theirs, I deem.*

(Translated by Richard Henry Wilde.)

* "Boccaccio tells us that Dante was married to Gemma Donati about a year after the death of Beatrice. Can Gemma then be 'the lady of the window,' his love for whom Dante so contemns? Such a passing conjecture (when considered together with the interpretation of this passage in Dante's later work, the *Convito*) would of course imply an admission of what I believe to lie at the heart of all true Dantesque commentary; that is, the existence always of the actual events even where the allegorical superstructure has been raised by Dante himself."—D. G. ROSSETTI.

† Etching by C. O. Murray in the *Art Journal*, 1884, opp. p. 4.

‡ Photogravure in Esther Wood's "Dante Rossetti and the Preraphaelite movement," 1894, opp. p. 150.

43 — D. G. Rossetti. — *Salutatio Beatricis* ; or, Dante and Beatrice. In two compartments. Photograph by F. Hollyer from the oil-painting formerly in the possession of Mr. Leatheart, exhibited at the Royal Academy in 1883, and now owned by Mr. F. J. Tennant, of North Berwick.*

"This composition is in oil, and was commenced and perhaps finished about 1859. . . . It is in two compartments, the [right] of which has been twice, and perhaps oftener, reproduced as a small water-color, while the [left] is familiar in subject though not in detail to those acquainted with one of the later and finest Dante pictures.† The latter represents a street or piazza in Florence with Beatrice descending as Dante himself ascends the stone steps, and she is giving him that salutation which, he himself has told us, made him as though about to faint; while in the right compartment the scene is in [the Earthly] Paradise with Beatrice, accompanied by two others, meeting her laurelled lover and gazing at him with an intense spiritual longing, while his face seems too solemn for joy, too full of patient reverence for aught save silent expectation." — WILLIAM SHARP, *D. G. Rossetti*, pp. 182-183.

1. *In Terra.* This meeting, the second referred to by Dante, is described in the *Vita Nuova*. It took place just nine years after their first meeting, "when it happened," says Dante, "that the same wonderful lady appeared to me dressed all in pure white, between two gentle ladies elder than she. And passing through a street she turned her eyes thither where I stood sorely abashed: and by her unspeakable courtesy which is now guerdoned in the Great Cycle, she saluted me with so virtuous a bearing that I seemed then and there to behold the very limits of blessedness. The hour of her most sweet salutation was exactly the ninth of that day; and because it was the first time that any words from her reached mine ears, I came into such sweetness that I parted thence as one intoxicated. And betaking me to the loneliness of mine own room, I fell to thinking of this most courteous lady."

2. *In Eden.* This meeting is described by Dante in the 30th canto of the *Purgatorio*: —

"Underneath a falling cloud of flowers,
Which from those angels' hands each moment rained
Into the chariot and around in showers,
Wreathed, over a white veil, with olive crown,
Appeared a woman in a mantle green,
And living flame the color of her gown.
My heart then, which so many a year had been
Free from that former trembling when I saw
Her presence once, that violent surprise
Which overwhelmed me so with love and awe,
Now, without further knowledge of mine eyes,
Through some hid virtue that from her went out,
Felt all the might of that first passion rise!

* Reproduced in two photogravures in the *Quarto*, 1896-97, and in W. M. Rossetti's "Ruskin, Rossetti, Preraphaelitism," 1899, opp. pp. 98, 264. Photo-engravings in the *Art Journal*, Dec. 1899, p. 354.

† The unfinished "Salutation of Beatrice," 1880.

Although the veil which from her forehead fell,
 Girt by that frondage of Minerva's tree,
 Suffered me not to see her features well,
 Queenly she looked, and yet upbraided me,
 Continuing thus, with sweet restraint of style
 As 't were she kept her warmer words behind :
 'Behold me well. The one I was erewhile
 Good sooth I am : I am thy Beatrice !' "

(Translated by T. W. Parsons.)

44—D. G. Rossetti.—Study of the head of Beatrice for the unfinished "Salutation of Beatrice," 1880. The sitter was Mrs. William Morris. Photograph by F. Hollyer from the drawing in the possession of Mr. Graham Robertson, Kensington, London.*

"It is from a crayon drawing which my brother ultimately used as the foundation of an oil picture; the latter was very nearly but not quite completed at the date of his death. It is true that there is quite a different subject in two compartments which can be called 'The Salutation of Beatrice' (No. 43), or, more accurately, 'Dante meeting Beatrice in Florence and in the Garden of Eden.' [The present picture, however,] is intended to apply more particularly to that celebrated sonnet by Dante which begins *Tanto gentile e tanto onesta pare*."—From a letter by W. M. Rossetti, Dec. 2, 1898.

The sonnet referred to has been thus translated by T. W. Parsons:—

So gentle seems my lady and so pure
 When she greets any one, that scarce the eye
 Such modesty and brightness can endure,
 And the tongue, trembling, falters in reply.
 She never heeds, when people praise her worth,—
 Some in their speech, and many with a pen,—
 But meekly moves, as if sent down to earth
 To show another miracle to men!
 And such a pleasure from her presence grows
 On him who gazeth, while she passeth by,—
 A sense of sweetness that no mortal knows
 Who hath not felt it,—that the soul's repose
 Is woke to worship, and a spirit flows
 Forth from her face that seems to whisper, "Sigh!"

45—D. G. Rossetti.—Dantis Amor. Photograph from the pen-and-ink drawing of 1859 or 1860, formerly in the possession of W. M. Rossetti. Published by W. A. Mansell & Co.†

Illustrates in a mystical manner the closing sentence of the *Vita Nuova*. "This design was carried out as a panel painting" (John P. Anderson).

* Another and very similar crayon study for this same head is reproduced in the *Portfolio*, 1883, vol. xiv, opp. p. 90.

† Photo-engraving in the *Art Journal*, Dec. 1899, p. 353.

46 — George Frederick Watts. — Paolo and Francesca. Photograph by F. Hollyer from the oil-painting of 1879 in the possession of the artist. The original was exhibited in New York in 1884.*

"As an example of design of the loftiest and most imaginative vein, the 'Paolo and Francesca' certainly is at the artist's high-water mark. The movement of the group, the floating, effortless drift of the figures as they go by in the interminable procession of the shades, is marvellous, subtle to the finest degree; and the composition of the lines throughout is so in sympathy with those of the draperies and the figures that the whole seems a fragment of a ghostly vortex which the spectator catches a glimpse of as Paolo and Francesca are passing. Pallid, unconscious of aught but themselves, so lost in the woe of their perdition that even we forget Dante and his intervention, — it is as if *we* saw, and not the poet. This is the true imaginative treatment, unlike that of Scheffer [No. 31], who has put, in his best solid and academic drawing, a realistic Dante to crown the realism with. In Watts's picture there is an awful unreality pervading the whole. If ghosts are to be seen as ghosts they could not be better seen than these, — beauty, youth, happiness, all gone, and only the semblance of living remaining. It is the ideal of spiritual torture he has given (so far as form can convey that ideal), when in that misery which can by no other be surpassed, of remembering the joy of past years in the midst of hopeless woe." — [W. J. STILLMAN] in the *Nation*, Nov. 27, 1884, vol. xxxix, p. 468.

47 — Same. — Photographic copy by the Soule Co., of Boston, of an earlier version.†

In answer to a letter concerning the different versions of this picture, Mr. Watts replied under date of Jan. 27, 1899, as follows: — "The one large and complete version of the subject is now in my gallery in London, as I do not wish to sell it. The photograph by Hollyer is from this, and probably the photograph by the Soule Co. is from some earlier stage of the same picture before it was quite complete. I do not know how [the latter photograph came to be taken], — not with my knowledge or permission as far as I can remember. There is one small replica of this picture belonging now, I believe, to Lord Davey, and another picture (small also) of the same subject, where the figures are both nude, which used to belong to Mr. Reginald Cholmondeley, and was sold at Christie's auction rooms some little time ago, — I do not know to whom. This was exhibited in 1849. The picture in my possession was exhibited at the Grosvenor Gallery in 1879, and so was probably painted — or completed rather — about that date, but as I leave my work to dry very thoroughly for longer or shorter periods, it is impossible for me to say when a picture was painted. Even after exhibiting them, I often find there is much I want to do to them."

48 — Albert Maignan. — [Dante meeting Matilda.] Photograph from the oil-painting of 1881 in the Luxembourg.

In the Earthly Paradise, at the summit of the mount of Purgatory, Dante wanders, in company with Virgil and Statius, through a forest enlivened with singing birds and fragrant blossoms. Before long they are stopped by a small and very clear stream, on the other side of which is seen a fair lady, singing and gathering flowers.

* Photo-engraving in the *Magazine of Art*, Jan., 1897, vol. xx, p. 202.

† Photo-engraving in the *Cosmopolitan*, Jan., 1895.

Dante begs the lady (whose name is afterwards given as Matilda) to come nearer the bank of the stream that he may hear what she is singing. She complies with his request, and then tells Dante and his companions that her delight is in the contemplation of the works of the Creator. After explaining to Dante the nature of things in the Earthly Paradise, Matilda guides Dante and his companions along the banks of the stream to the place where they behold the mystical procession, in the midst of which Beatrice appears.

In the *Divina Commedia* Matilda symbolizes the active life, as Beatrice represents the contemplative life, being secular counterparts of Leah and Rachel respectively. Numerous theories have been advanced concerning the identification of Matilda with various real and historic personages.

49 — M. Boyer-Breton. — [The first meeting of Dante and Beatrice.] Photograph by Braun, Clément et Cie. from the original oil-painting.

Dante meets Beatrice as she comes out of church, — a conception for which the artist is responsible. For another treatment of the incident, see Solomon's drawing (No. 30).

50 — Marcel Rieder. — [Dante mourning for Beatrice.] Photograph by Braun, Clément et Cie. from the original oil-painting exhibited at the Champs Élysées Salon, 1894.*

51-56 — Fra Angelico. — Figures of six angels, from the tabernacle painted by him, in 1433, for the flax-merchants' guild; now in the Uffizi Gallery at Florence. Photogravures by the Taber, Prang Co., Springfield, Mass.

The complete series comprises twelve angels, of which there are here represented those with the bugle, drum, violin, cithern, tambourine, and trumpet. These angels have about them more of the atmosphere of Paradise as Dante conceived it than most modern work designed primarily to illustrate that portion of the *Commedia*. Although executed a century later than the poem, the two have the same spirit, for Fra Angelico was a mediævalist in the midst of the Renaissance.

* Photo-engraving in *Munsey's Magazine*, Sept. 1895, opp. p. 599, and wood-engraving by Mme. Jacob-Bazin in the *Magazine of Art*, Sept. 1894, vol. xvii, opp. p. 384.

