

# DOWNLOAD PDF LOOKING FOR THE REAL BEATRICE: THE ROSSETTI FAMILY

## Chapter 1 : Dante Gabriel Rossetti - Wikipedia

*The figure of Dante's Beatrice can be seen as a cultural phenomenon or myth during the nineteenth century, inspiring a wide variety of representations in literature and the visual arts. This study looks at the cultural afterlife of Beatrice in the Victorian period in remarkably different contexts.*

Rossetti was later to be the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement. His early poetry was influenced by John Keats. His later poetry was characterised by the complex interlinking of thought and feeling, especially in his sonnet sequence, *The House of Life*. He frequently wrote sonnets to accompany his pictures, spanning from *The Girlhood of Mary Virgin* and *Astarte Syriaca*, while also creating art to illustrate poems such as *Goblin Market* by the celebrated poet Christina Rossetti, his sister. His family and friends called him Gabriel, but in publications he put the name Dante first in honour of Dante Alighieri. His father was a Roman Catholic, at least prior to his marriage, and his mother was an Anglican; ostensibly Gabriel was baptised as and was a practising Anglican. He also wished to be a painter, having shown a great interest in Medieval Italian art. After leaving the Royal Academy, Rossetti studied under Ford Madox Brown, with whom he retained a close relationship throughout his life. The painting illustrated a poem by the little-known John Keats. Together they developed the philosophy of the Pre-Raphaelite Brotherhood which they founded along with John Everett Millais. Their approach was to return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art. The eminent critic John Ruskin wrote: Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person. Rossetti was always more interested in the medieval than in the modern side of the movement, working on translations of Dante and other medieval Italian poets, and adopting the stylistic characteristics of the early Italians. He was painting in oils with water-colour brushes, as thinly as in water-colour, on canvas which he had primed with white till the surface was as smooth as cardboard, and every tint remained transparent. I saw at once that he was not an orthodox boy, but acting purely from the aesthetic motive. The mixture of genius and dilettantism of both men shut me up for the moment, and whetted my curiosity. Although his work subsequently won support from John Ruskin, Rossetti only rarely exhibited thereafter. Over the next decade, she became his muse, his pupil, and his passion. They were married in 1848. It depicted a prostitute, lifted from the street by a country drover who recognises his old sweetheart. He created a method of painting in watercolours, using thick pigments mixed with gum to give rich effects similar to medieval illuminations. He also developed a novel drawing technique in pen-and-ink. Neither Burne-Jones nor Morris knew Rossetti, but were much influenced by his works, and met him by recruiting him as a contributor to their *Oxford and Cambridge Magazine* which Morris founded in 1848 to promote his ideas about art and poetry. Two young men, projectors of the *Oxford and Cambridge Magazine*, have recently come up to town from Oxford, and are now very intimate friends of mine. Their names are Morris and Jones. They have turned artists instead of taking up any other career to which the university generally leads, and both are men of real genius. Seven artists were recruited, among them Valentine Prinsep and Arthur Hughes, and the work was hastily begun. The frescoes, done too soon and too fast, began to fade at once and now are barely decipherable. Rossetti was particularly critical of the gaudy ornamentation of Victorian gift books and sought to refine bindings and illustrations to align with the principles of the Aesthetic Movement. Moxon envisioned Royal Academicians as the illustrators for the ambitious project, but this vision was quickly disrupted once Millais, a founding member of the Pre-Raphaelite Brotherhood, became involved in the project. Millais recruited William Holman Hunt and Rossetti for the project, and the involvement of these artists reshaped the entire production of the book. Pre-Raphaelite illustrations do not simply refer to the text in which they appear; rather, they are part of a

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bigger program of art: In this respect, Pre-Raphaelite illustrations go beyond depicting an episode from a poem, but rather function like subject paintings within a text. Illustration is not subservient to text and vice versa. Careful and conscientious craftsmanship is practiced in every aspect of production, and each element, though qualifiedly artistic in its own right, contributes to a unified art object the book. England began to see a revival of religious beliefs and practices starting in and moving onward to about The Oxford Movement, also known as the Tractarian Movement, had recently begun a push toward the restoration of Christian traditions that had been lost in the Church. Rossetti and his family had been attending Christ Church, Albany Street since William Dodsworth was responsible for these changes, including the addition of the Catholic practice of placing flowers and candles by the altar. Rossetti and his family, along with two of his colleagues one of which cofounded the Pre-Raphaelite Brotherhood had also attended St. It is noted that the Anglo-Catholic revival very much affected Rossetti in the late s and early s. The spiritual expressions of his painting *The Girlhood of Mary Virgin*, finished in , are evident of this claim. The subject of the painting, the Blessed Virgin, is sewing a red cloth, a significant part of the Oxford Movement that emphasized the embroidering of altar cloths by women. Around , Rossetti returned to oil painting, abandoning the dense medieval compositions of the s in favour of powerful close-up images of women in flat pictorial spaces characterised by dense colour. These paintings became a major influence on the development of the European Symbolist movement. He portrayed his new lover Fanny Cornforth as the epitome of physical eroticism, whilst Jane Burden, the wife of his business partner William Morris, was glamorised as an ethereal goddess. Rossetti contributed designs for stained glass and other decorative objects. Rossetti became increasingly depressed, and on the death of his beloved Lizzie, buried the bulk of his unpublished poems with her at Highgate Cemetery, though he later had them dug up. After the death of his wife, Rossetti leased a Tudor House at 16, Cheyne Walk, in Chelsea, where he lived for 20 years surrounded by extravagant furnishings and a parade of exotic birds and animals. It was brought to the dinner table and allowed to sleep in the large centrepiece during meals. In , he discovered auburn-haired Alexa Wilding, a dressmaker and would-be actress who was engaged to model for him on a full-time basis and sat for *Veronica Veronese*, *The Blessed Damozel*, *A Sea-Spell*, and other paintings. She sat for more of his finished works than any other model, but comparatively little is known about her due to the lack of any romantic connection with Rossetti. He spotted her one evening in the Strand in and was immediately struck by her beauty. She agreed to sit for him the following day, but failed to arrive. He spotted her again weeks later, jumped from the cab he was in and persuaded her to go straight to his studio. He paid her a weekly fee to sit for him exclusively, afraid that other artists might employ her. Jane Morris was also photographed by John Robert Parsons, whose photographs were painted by Rossetti. In , Morris and Rossetti rented a country house, Kelmscott Manor at Kelmscott, Oxfordshire, as a summer home, but it became a retreat for Rossetti and Morris to have a long-lasting and complicated liaison. Their eroticism and sensuality caused offence. *The House of Life* was a series of interacting monuments to these moments – an elaborate whole made from a mosaic of intensely described fragments. In , Rossetti published a second volume of poems, *Ballads and Sonnets*, which included the remaining sonnets from *The House of Life* sequence. The next summer he was much improved, and both Alexa Wilding and Jane sat for him at Kelmscott, where he created a soulful series of dream-like portraits. In , Morris reorganised his decorative arts firm, cutting Rossetti out of the business, and the polite fiction that both men were in residence with Jane at Kelmscott could not be maintained. Rossetti abruptly left Kelmscott in July and never returned. Toward the end of his life, he sank into a morbid state, darkened by his drug addiction to chloral hydrate and increasing mental instability. He spent his last years as a recluse at Cheyne Walk. He had been housebound for some years on account of paralysis of the legs, though his chloral addiction is believed to have been a means of alleviating pain from a botched hydrocele removal. He had been suffering from alcohol psychosis for some time brought on by the excessive amounts of whisky he used to drown out the bitter taste of the chloral hydrate. He is buried at Birchington-on-Sea, Kent, England.

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## Chapter 2 : Dante Gabriel Rossetti | English artist | [blog.quintoapp.com](http://blog.quintoapp.com)

*Introduction: Beatrice's Victorian afterlife --Seeing Beatrice: the visualization of Beatrice in Victorian culture --Looking for the real Beatrice: the Rossetti family --Ideal visions: Dante Gabriel Rossetti and Christina Rossetti --Deconstruction of an ideal: George Eliot's Romola --Mourning a male Beatrice: Alfred Lord Tennyson's In memoriam.*

The Gate of Memory, a drawing Rossetti made c. 1850. The drawing may have been intended to illustrate the poem in a book, but was painted as a larger watercolour in 1851, which was repainted in 1852. The Gate of Memory, c. 1850. Rossetti began work on the painting in the autumn of 1850; this is probably the unfinished version now in Carlisle. The unfinished Carlisle version consists only of these three elements, plus the head of Fanny Cornforth, apparently added later. First, it explains why the farmer has come to the city. I can tell you, on my own side, of only one picture fairly begunâ€”indeed, I may say, all things considered, rather advanced; but it is only a small one. The subject had been sometime designed before you left England and will be thought, by any one who sees it when and if finished, to follow in the wake of your "Awakened Conscience," but not by yourself, as you know I had long had in view subjects taking the same direction as my present one. The picture represents a London street at dawn, with the lamps still lighted along a bridge which forms the distant background. A drover has left his cart standing in the middle of the road in which, i. He has just come up with her and she, recognising him, has sunk under her shame upon her knees, against the wall of a raised churchyard in the foreground, while he stands holding her hands as he seized them, half in bewilderment and half guarding her from doing herself a hurt. These are the chief things in the picture which is to be called "Found," and for which my sister Maria has found me a most lovely motto from Jeremiah The calf, a white one, will be a beautiful and suggestive part of the thing, though I am far from having painted him as well as I hoped to do. Rossetti replaced the word "espousal" in the motto as he found it with "betrothal", which he felt better translated the sense of the original Hebrew. She later described how he invited her to his studio and "put my head against the wall and drew it for the head of the calf picture". Rossetti struggled with Found, abandoning and returning to it intermittently until at least 1852, and leaving it unfinished at his death. Studies Study for Found, dated 1850. Black and brown ink with white heightening on paper. The British Museum A number of studies for Found have survived. The earliest may be the black and brown ink sketch now in the British Museum, which is signed and dated 1850. The Birmingham Museum and Art Gallery has a compositional sketch in pen and black ink dated to 1850[11] as well as a pen and ink drawing of the head of the girl modelled by Fanny Cornforth. Next James Leathart, then William Graham commissioned the work. He bought at least four other Rossetti paintings at the same time and later accumulated one of the largest collections of Pre-Raphaelite art outside of the United Kingdom. The letter and the diary quoted in Waking Dreams, pp. Found, Walker Art Gallery, Retrieved 27 January Hunt, p.

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### Chapter 3 : Let's discuss Beata Beatrix - [blog.quintoapp.com](http://blog.quintoapp.com)

*The figure of Dante's Beatrice can be seen as a cultural phenomenon or myth during the nineteenth century, inspiring a wide variety of representations in literature and the visual arts.*

See Article History Alternative Title: Dante Gabriel was the most celebrated member of the Rossetti family. Meanwhile, he read omnivorouslyâ€”romantic and poetic literature , William Shakespeare , J. He was fascinated by the work of the American writer Edgar Allan Poe. It remained to initiate a similiar reform in England. This was, more especially, the purpose of the two other principal members, William Holman Hunt and John Everett Millais. When it was exhibited in , Ecce Ancilla Domini received severe criticism , which Rossetti could never bear with equanimity. In consequence, he ceased to show in public and gave up oils in favour of watercolours, which he could more easily dispose of to personal acquaintances. He also turned from traditional religious themes to painting scenes from Shakespeare, Robert Browning , and Dante , which allowed more freedom of imaginative treatment. A typical example of his work from this period is How They Met Themselves â€” The s were eventful years for Rossetti. They began with the introduction into the Pre-Raphaelite circle of the beautiful Elizabeth Siddal, who served at first as model for the whole group but was soon attached to Rossetti alone and, in , married him. Many portrait drawings testify to his affection for her. In he gained a powerful but exacting patron in the art critic John Ruskin. By then the Pre-Raphaelite Brotherhood was at an end, splintered by the different interests and temperaments of its members. With these two young disciples he initiated a second phase of the Pre-Raphaelite movement. His commission in to paint a triptych The Seed of David for Llandaff Cathedral was a prelude to the ambitious scheme of to decorate the Oxford Union debating chamber with mural paintings of Arthurian themes. Though Rossetti and his helpers Burne-Jones, Morris, and others failed through want of technical knowledge and experience, the enterprise was fruitful in suggesting that the scope of art could be expanded to include the crafts. His marriage to Elizabeth Siddal, clouded by her constant ill health, ended tragically in with her death from an overdose of laudanum. Grief led him to bury with her the only complete manuscript of his poems. Photograph by Valerie McGlinchey. The influence of new friendsâ€” Algernon Charles Swinburne and the American painter James McNeill Whistler â€”led to a more aesthetic and sensuous approach to art. Literary themes gave way to pictures of mundane beauties, such as his mistress, Fanny Cornforth, gorgeously appared and painted with a command of oils he had not previously shown. The luxuriant colours and rhythmic design of these paintings enhance the effect of their languid, sensuous female subjects, all of whom bear a distinctive Pre-Raphaelite facial type. The paintings proved popular with collectors, and Rossetti grew affluent enough to employ studio assistants to make copies and replicas. He also collected antiques and filled his large Chelsea garden with a menagerie of animals and birds. He began composing new poems and planned the recovery of the manuscript poems buried with his wife in Highgate Cemetery. Carried out in through the agency of his unconventional man of business, Charles Augustus Howell, the exhumation visibly distressed the superstitious Rossetti. The publication of these poems followed in He recovered sufficiently to paint and write, but his life in Chelsea was subsequently that of a semi-invalid and recluse. Until he spent much time at Kelmscott Manor near Oxford , of which he took joint tenancy with William Morris in His lovingly idealized portraits of Jane Morris at this time were a return to his more poetic and mystical style. From a visit to Keswick in northwestern England in , Rossetti returned in worse health than before, and he died the following spring. Poetry Through his exploration of new themes and his break with academic convention, Rossetti remains an important figure in the history of 19th-century English art. But his enduring worth probably lies as much in his poetry as in his painting. With his feeling for medieval subjects, Rossetti also caught the spirit of the ballad.

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## Chapter 4 : Gabriele Rossetti | Italian scholar | [blog.quintoapp.com](http://blog.quintoapp.com)

*Beatrice "Bice" di Folco Portinari (pronounced Italian: [be.aˈtriːtʃe], - 8 June ) was an Italian woman who has been commonly identified as the principal inspiration for Dante Alighieri's Vita Nuova, and is also commonly identified with the Beatrice who appears as one of his guides in the Divine Comedy (La Divina Commedia) in the.*

Influences on Dante Gabriel Rossetti After many years in the Royal Academy art schools, Dante Gabriel Rossetti, believing his artistic career was not moving along as swiftly as it should be, developed an interest in the current Victorian poets and poetry writing. During his youth, Rossetti always read a great deal, but he did not write much. Like many middle class families of that era, they had "fears that a momentary relaxation, either of financial probity or of moral stringency, might plunge them into disaster This was the setting for Dante Gabriel Rossetti as he set out in Victorian England to make a name for himself. When Queen Victoria ascended the throne in , Great Britain was well into the Industrial Revolution, but it is wrong to believe that England was a completely modernized country with a contented lower and middle class populace. The lower class was desperately poor along with being illiterate and quite unaware of political matters. The middle class had a much keener sense of perception, and were able to organize themselves to promote their plea for equality and democracy. With the passage of the Reform Bill in , the middle class began to make their mark. This Bill essentially represented a transfer of influence and power away from the aristocratic upper class and the landed gentry to the stable middle class. With their new rights, the middle class now had the ability to dominate the industrial economy; they also made their voices heard in other areas such as art and literature. The early forms of Victorian literature "consist of little more than all those dogmas which a victorious middle class had imposed on the nation" Young By the end of the s, "significant writing had lost much of its aristocratic tone, its primary appeal to an intelligentsia of wealth educated in the arts of the gentleman amateur" Buckley Through the s, "knowledge was possessed by many and sought by all, and art was expected to reflect new general concerns" Dobbs The new concern was that art would reflect contemporary subjects executed by contemporary painters; previous taste based on classical art and literature was no longer desirable. Early Victorian England was a contrast of the very poor and the very wealthy, and in between there was a middle class held together by their own tenacity. The middle class was driven by the notion of rising above their station; they wanted to be closer to the wealthy upper class. In order to attain this new status, they needed to possess money. With this perspective it is no wonder the middle class became hardworking, diligent individuals. Characterized by thrift, industriousness, perseverance and self-denial, these virtues thrust the middle class into prosperity; "the middle classes thrived because middle-class virtues paid" Schneewind There is no doubt, "the type of character produced by the middle-class attitude toward work was one which was much needed in the developing economy of Great Britain With their puritanical outlook, it must be assumed one goal of the middle class was to serve God, and thus by their work, improve the whole of mankind. Christianity became a powerful element in the structure of social class. As Christians, "the Victorians often did feel the need to re-shape and re-formulate many of these older values, or to develop new ones, in order to cope with and make sense of the rapidly changing world around them" Walvin As old traditions were discarded, the Victorians were compelled to change to the new beliefs. Hence, it was the middle class that set the pace which gave Victorian England domestic tranquillity along with power and growth. Many of the aspects of Victorian England are far too numerous to mention in this milieu; further information can be found by linking to the Victorian Web. As stated above, the Rossetti family was middle class. With a yearly income at the most of pounds, the family was just barely able to maintain their middle class standing. Originally residing at 38 Charlotte Street , they moved to 50 Charlotte Street since renamed "Hallam Street" , a slightly larger dwelling, in December when the family numbered six, and it became necessary to separate girls from boys. Papa Rossetti made it clear that Dante Gabriel was his favorite child, but as a group the children preferred their mother. Mama Rossetti ran a strict household insisting her children be brought up with high standards and an

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extensive knowledge of the Bible. Trained from the first in the Protestant faith, though inheriting on both sides the mental bias of Roman tradition, the children entered early into the age-long conflict between the tender mysticism and spiritual glamour of catholic piety and the robust spirit of intellectual truth. Wood Throughout his life Rossetti was devoted to his mother; her influence would hold sway over him for fifty years. She would even outlive him. The Rossettis did their best to live up to the established Victorian standards emphasizing a tight-knit family that was loyal, honest, industrious and secure. The family was held together by Mama Rossetti, best described as angelic and strong-willed with the ability to hold back her love. The second son, William, was the financial backbone of the family; a son who took on tedious tasks; one who was selfless, upright, decent. Maria, the oldest child, late in her teens devoted herself to God and the poor by becoming an Anglican nun; characterized by purity and modesty, she was the flawless Victorian spinster. The three remaining members represented the creative side of the family. Sister Christina was the saddest family member whose poetry reflected her Christian beliefs, though many feel she was a woman who was never at peace with herself. And Dante Gabriel, born in the artistic vein like his father and sister, was "far too complex, far too imaginative, far too intelligent and far too full of contradictions, ever to be forced into the constricting strait-jacket of the role of a conventional Victorian youth" Dobbs Papa Rossetti, Christina and Dante Gabriel did not quite fit into the perfect Victorian image as did the rest of the family, but the Victorian era was used as a motivational tool to enhance their poetic insight. While attending the Academy art schools Rossetti formed various relationships with fellow students who shared a general dissatisfaction with their current art education. Millais was a gifted artist encouraged by his ambitious mother, and years ahead of Rossetti in talent and style. Hunt, on the other hand, was a much slower, more careful artist characterized by his moral purpose and integrity. The name, "Pre-Raphaelites," was originally given to Millais and Hunt because of their extreme dislike for followers of Raphael who were unable to demonstrate and project his perfect technique. Within a short period of time, the group of three had grown to seven with the addition of William Rossetti, Thomas Woolner, James Collinson and Frederic Stephens. All agreed to the formation of a secret society based on their aligned taste of what was truly art. It was late summer of when this group took shape, "an almost conspiratorial society of young men dedicated to a secret canon of art and signing their works with the cryptic initials, P. It must be remembered that the Pre-Raphaelite Brotherhood was not a revolutionary group; they did not want to overthrow the establishment; they simply wanted to experiment with their renewed style of art; they "had in general a far ampler concept of artistic truth" Buckley All the members of the Pre-Raphaelite Brotherhood were from the middle or lower class, and this status was evident in their attitude toward authority and the criticism they received. Though they, "tacitly pleaded with our elders for toleration of our new experiment," they were "easily wounded by harsh words in print" Dobbs Even their our publication, *The Germ*, caused them grief. Since the Brotherhood never stated the real purpose of their magazine, it easily came under attack from *The Times* and other newspapers. John Ruskin, writer and art critic, was urged to come to their defense and provide outside support. Since the Victorian era was defined by class values, ridicule from any higher social class posed a definite setback; their success was gauged by the approval society bestowed on them. Never during its existence did the Pre-Raphaelite Brotherhood learn to resolve its contradictions. Each member eventually chose another path to promote his art, and by the Brotherhood began to completely disband. For one reason or another, Rossetti had recopied his poem initialing it at the bottom, "DGR. Rossetti or Gabriel C. This copy of the poem is believed to have been written in when he was known as Dante Gabriel Rossetti, and when he was beginning his drawings for *The Blessed Damozel*. As a child, "Dante enjoyed Shakespeare, the tales of Walter Scott, and the rich resounding lines of "Marmion" and "The Lady of the Lake" Pedrick 64, but no serious interest appeared until he was sixteen. This was just the catalyst Rossetti needed; he became a relentless researcher digging through volumes of medieval Italian and French poetry looking for ideas to support his newest interest. Poetry had taken such a tight grip on him that he was now, "aware of his twin abilities in art and poetry, the slowness of his progress at his chosen career in art made him question continually the wisdom of his choice--should he be a poet after all? Rossetti

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continued writing his letters, this time to Leigh Hunt, poet, critic and discoverer of John Keats. As a man who wanted fame and fortune in his lifetime, Rossetti was dealt a slight setback by Hunt, but Rossetti never gave up, either in painting or poetry. To understand his poetry one must look at several poems by other poets, and other aspects of the Victorian era. Without a doubt, it is easy to see the resemblance of the "The Blessed Damozel" to several other works. The time of separation for both couples has been ten years, but beyond that, both writings take a different turn. Early on Rossetti was completely absorbed by Dante, and it is no wonder that one of his first poems reflects what he had gained from Dante in idea and spirit. Rossetti was also quite taken by Edgar Allan Poe, and confessed his admiration for "The Raven" at a young age. However, in "The Raven," the one doing the grieving is on earth, not in heaven; Rossetti simply reversed the conditions. Not until later in his life did Rossetti hint at this connection, so consequently this association was not made when the poem was first written. The Victorian age was an extremely religious one, almost a return to puritanism especially in the middle class. But religion did leave an impression which can be seen in many of his paintings and his poetry. Rossetti makes religion appear aesthetic and mystical, and his subjects are not saintly, but more natural and human. Rossetti is at his best when projecting his sense of religion into completely artificial, amoral dichotomies, not describing characters who conform to religious precepts. The blessed damozel is not blessed because she is religious in act but because she is pure in love. If a poem projected a less than honorable image, it was hoped "the cherished respectability of the Victorian audience would insure that the revealed meanings would never be heeded" McGowan Dante Gabriel Rossetti is correctly defined as a Victorian Romantic. He was caught in the Victorian era, but alien to it; his heart belonged to Romanticism. In both of his chosen fields, Rossetti worked to present elaborate imagery and unique symbolism often beyond the grasp of the reader of pictures or poems. Rossetti is fascinating and sagacious, but his works are not universally appreciated. Dante Gabriel Rossetti still remains a minor poetic figure, of interest mainly to Victorian specialists. This estimate is partly justified by the size of his canon, by the limitation of style and subject matter, and by the fact that his poetic heirs are few and not very significant. His "poems individually exalt purely aesthetic valuation above political or social or religious valuation" Harrison Whether Rossetti is judged to be a Victorian or a Romantic, another term which must be considered with regard to his accomplishments is genius.

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## Chapter 5 : Dante Gabriel Rossetti () | World Art – The biggest gallery online

*Includes bibliographical references (p. []) and index. A Look Inside. About the Author.*

A life of Rossetti, in the full sense of the word, could only be written by one who was intimately and sympathetically associated with his work during the major portion of his career; and of the very few who could have undertaken the task some are no longer alive, whilst others have either abandoned or postponed it until too late. For this reason we can hardly expect now to have a life of this great and most original genius, written by anyone with enough knowledge to interpret his many-coloured personality, yet sufficiently disinterested to form a critical estimate of his true position and influence. Biographical works and data there are in profusion. The admirably conscientious labours of Mr. What these do not give us is the man in relation to his work, and what they do give us is not always strictly important. Nevertheless they constitute the most valuable body of materials yet published, and no biographer could affect to disregard them. The only other sources of information that seem to me worth mentioning are Mr. In addition might be mentioned Mr. One or two who claim to have written with intimate knowledge of their subject labour under the disadvantage of not having known Rossetti until the latter clouded years of his life, when his vigour and health were impaired, and he had apparently lost the power of personal discrimination. Of the materials which I have mentioned it would be ungrateful to complain, seeing that as occasion demanded I have used or borrowed from most of them. I must, however, say that careful research has not always tended to confirm the information they afforded, and I may claim, I think, for this memoir that it will be found correct on many points where errors previously existed. Three of the above-named authorities, Mr. I say this with no intention of disparagement, for Mr. In addition I have received much help with some of the more tangled problems both from Mr. Rossetti and from Mr. Murray moreover I am indebted for kindly checking the list of works and dates which appears as an appendix to this volume, as well as for revising some of the proofs. What use I have made of the assistance so generously given is my own affair, and for this I alone am answerable. In acknowledging the benefit I do not wish to alienate the responsibility. In this way, by following certain broad divisions, a fairly continuous narrative is made possible without jumbling up page: In dealing with the pictures in the text I have followed a system which I think should be found useful, as I myself have found the lack of it in other books somewhat irritating; namely, I have grouped under the first, or sometimes under the most important version of any particular subject, a list of all the other versions and replicas which exist of it. These versions and replicas are then referred to again briefly or in detail as may be under the different years to which they belong. As an instance of the kind of tangle met with, who could foresee such a confusion of dates and pictures as exists in the case of the Proserpine subject, or without personal knowledge of the facts understand the complicated changes in the history of the Dante and Beatrice panels, given in this book, I believe, for the first time. In some cases this was no ordinary politeness, but a very generous concession, involving a violation of fixed principles. Rae, it is well known, has for many years disapproved most strongly of indiscriminate reproduction, and has refused all applications to let his pictures be photographed for such a purpose, the only exceptions being when he allowed Mr. Beresford Heaton, whose objections were almost page: Fairfax Murray has been not less generous in allowing his drawings to be reproduced than in helping me with facts, and though there are one or two treasures that he has withheld for special reasons, I am indebted to him for permission to include The Merciless Lady , Dr. Other owners who have obligingly given me access to their pictures, and have in one or two cases even sent them to London to be photographed, are Mr. Jekyll, Lord Battersea and Overstrand, Mr. Ionides, Sir Cuthbert Quilter, Prof. Constance Churchill, the Hon. Rossetti has given me practically a free hand in the reproduction of family portraits and drawings belonging to him, and has also allowed me to use many of the negatives of pictures that were specially made for his brother, sometimes before alterations of a disastrous kind had been undertaken. Caswall Smith, and the Autotype Company, I owe an expression of thanks for generously giving me the use of many of their copyright

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negatives, and to Messrs. In general, moreover, where a choice existed, it is the best version of each particular subject from which the reproduction has been made, though there are cases where this was not possible, owing to the pictures having gone abroad or become untraceable. Even with the kind help of Mr. Croal Thomson and Messrs. Agnew there are many that I have not located, though I have been fortunate in borrowing private photographs of some of these and published prints of others. The Rae and Heaton collections are almost the only ones of importance that have remained intact. Ruskin, who at one time had quite a number of good water-colours, has parted with all but the unfinished *Passover*, and no one seems to know where some of them have gone. The Boyce collection has shared the same fate, though in this case the bulk of it has passed into the hands of Mr. Murray, who amid the maelstrom of flux and change has constituted himself a sort of natural vortex or harbour of refuge. This is one of the circumstances which has made the illustration of a book on Rossetti not altogether easy, and which may have prevented its being undertaken before. Even now I am conscious of many omissions and failures, which mar the completeness of the work. An angel, "Love," stands holding a clock and a down-turned torch.

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## Chapter 6 : Charles Augustus Howell - Wikipedia

*Beatrice may have a record of Relatives/Associates - Check Full Background Report to see possible family members, friends, co-workers, and associates found from multiple government records, social and public sources.*

His family and friends called him Gabriel, but in publications he put the name Dante first in honour of Dante Alighieri. He also wished to be a painter, having shown a great interest in Medieval Italian art. After leaving the Royal Academy, Rossetti studied under Ford Madox Brown, with whom he retained a close relationship throughout his life. The painting illustrated a poem by the little-known John Keats. Together they developed the philosophy of the Pre-Raphaelite Brotherhood which they founded along with John Everett Millais. Their approach was to return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art. Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person. Career[ edit ] The Girlhood of Mary Virgin Anne and his sister Christina for the Virgin. He was painting in oils with water-colour brushes, as thinly as in water-colour, on canvas which he had primed with white till the surface was as smooth as cardboard, and every tint remained transparent. I saw at once that he was not an orthodox boy, but acting purely from the aesthetic motive. The mixture of genius and dilettantism of both men shut me up for the moment, and whetted my curiosity. Although his work subsequently won support from John Ruskin, Rossetti only rarely exhibited thereafter. Over the next decade, she became his muse, his pupil, and his passion. They were married in It depicted a prostitute, lifted from the street by a country drover who recognises his old sweetheart. He created a method of painting in watercolours, using thick pigments mixed with gum to give rich effects similar to medieval illuminations. He also developed a novel drawing technique in pen-and-ink. Two young men, projectors of the Oxford and Cambridge Magazine, have recently come up to town from Oxford, and are now very intimate friends of mine. Their names are Morris and Jones. They have turned artists instead of taking up any other career to which the university generally leads, and both are men of real genius. Seven artists were recruited, among them Valentine Prinsep and Arthur Hughes, [20] and the work was hastily begun. The frescoes, done too soon and too fast, began to fade at once and now are barely decipherable. Rossetti was particularly critical of the gaudy ornamentation of Victorian gift books and sought to refine bindings and illustrations to align with the principles of the Aesthetic Movement. Moxon envisioned Royal Academicians as the illustrators for the ambitious project, but this vision was quickly disrupted once Millais, a founding member of the Pre-Raphaelite Brotherhood, became involved in the project. In this respect, Pre-Raphaelite illustrations go beyond depicting an episode from a poem, but rather function like subject paintings within a text. Illustration is not subservient to text and vice versa. Careful and conscientious craftsmanship is practiced in every aspect of production, and each element, though qualifiedly artistic in its own right, contributes to a unified art object the book. Religious influence on works[ edit ] Dante Gabriel Rossetti by George Wylie Hutchinson England began to see a revival of religious beliefs and practices starting in and moving onward to about His brother, William Michael Rossetti recorded that services had begun changing in the church since the start of the "High Anglican movement". William Dodsworth was responsible for these changes, including the addition of the Catholic practice of placing flowers and candles by the altar. Rossetti and his family, along with two of his colleagues one of which cofounded the Pre-Raphaelite Brotherhood had also attended St. It is noted that the Anglo-Catholic revival very much affected Rossetti in the late s and early s. The spiritual expressions of his painting The Girlhood of Mary Virgin, finished in, are evident of this claim. The subject of the painting, the Blessed Virgin, is sewing a red cloth, a significant part of the Oxford Movement that emphasized the embroidering of altar cloths by women. Their aim was to communicate a message of "moral reform" through the style of their works, exhibiting a "truth to nature". In "Ave", Mary awaits the day that she will meet her son in Heaven, uniting the earthly with the heavenly. Fanny Cornforth Around, Rossetti returned to oil painting, abandoning the dense medieval compositions of the s in

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favour of powerful close-up images of women in flat pictorial spaces characterised by dense colour. These paintings became a major influence on the development of the European Symbolist movement. He portrayed his new lover Fanny Cornforth as the epitome of physical eroticism, whilst Jane Burden, the wife of his business partner William Morris, was glamorised as an ethereal goddess. Rossetti became increasingly depressed, and on the death of his beloved Lizzie, buried the bulk of his unpublished poems with her at Highgate Cemetery, though he later had them dug up. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message His home at 16 Cheyne Walk, London After the death of his wife, Rossetti leased a Tudor House at 16, Cheyne Walk, in Chelsea, where he lived for 20 years surrounded by extravagant furnishings and a parade of exotic birds and animals. In September, he acquired the first of two pet wombats, which he named "Top". It was brought to the dinner table and allowed to sleep in the large centrepiece during meals. He spotted her one evening in the Strand in and was immediately struck by her beauty. She agreed to sit for him the following day, but failed to arrive. He spotted her again weeks later, jumped from the cab he was in and persuaded her to go straight to his studio. He paid her a weekly fee to sit for him exclusively, afraid that other artists might employ her. In, Morris and Rossetti rented a country house, Kelmscott Manor at Kelmscott, Oxfordshire, as a summer home, but it became a retreat for Rossetti and Morris to have a long-lasting and complicated liaison. They created controversy when they were attacked as the epitome of the "fleshly school of poetry". Their eroticism and sensuality caused offence. One poem, "Nuptial Sleep", described a couple falling asleep after sex. The House of Life was a series of interacting monuments to these moments – an elaborate whole made from a mosaic of intensely described fragments. The word "yesteryear" is credited to Rossetti as a neologism used for the first time in this translation. In, Rossetti published a second volume of poems, Ballads and Sonnets, which included the remaining sonnets from The House of Life sequence. Rossetti abruptly left Kelmscott in July and never returned. Toward the end of his life, he sank into a morbid state, darkened by his drug addiction to chloral hydrate and increasing mental instability. He spent his last years as a recluse at Cheyne Walk. He had been housebound for some years on account of paralysis of the legs, though his chloral addiction is believed to have been a means of alleviating pain from a botched hydrocele removal. He had been suffering from alcohol psychosis for some time brought on by the excessive amounts of whisky he used to drown out the bitter taste of the chloral hydrate. Blue plaque at 16 Cheyne Walk In an interview with Mervyn Levy, Lowry explained his fascination with the Rossetti women in relation to his own work: His women are really rather horrible. I may be quite wrong there, but significantly they all came after the death of his wife. Their son Frederick is dressed as Spiderman.

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### Chapter 7 : Symbolism in Beata Beatrix by Dante Gabriel Rossetti - blog.quintoapp.com - Art History Stories

*In real life, Beatrice married another banker in 1850, and Dante had a family of his own too. Three years later she died at the age of twenty-four. Siddal and Rossetti.*

Founded in by Rossetti and his contemporaries, William Holman Hunt, and John Everett Millais, the Brotherhood, which departed from popularly accepted artistic conventions of the time, based their art on principles of naturalism, simplicity, grace, and Romanticism. Rossetti, in particular, helped to launch the second romantic phase of the movement, which focused more on mood and tragic love. His idealistic passion for several particular women – including his wife Elizabeth "Lizzie" Siddal, Fanny Cornforth, and Jane Morris – inspired a large number of his works. However, whereas Dante devoted himself and dedicated many works to one upper class, elusive love – Beatrice – whom he met only once, Rossetti committed his work to several imperfect, more accessible women, who doubled as his artistic models and lovers. These real characteristics enabled the artist, whether intentionally or not, to present a more authentic portrait of life and love than was offered by the dreamer Dante. This realism, in turn, prompted his PRB contemporaries to paint and describe more natural portraits of life and romance. The PRB Female Models To attain models for their artwork, the Brotherhood typically approached beautiful women in public areas and requested them to pose as subjects in their paintings. Generally of a lower class, these women were, for the most part, flattered and accepted their offers. Ironically, these uneducated, unsophisticated women often represented wealthy, highly cultured females in PRB works, and frequently became mistresses or wives of Brotherhood members. In this respect, they experienced a medieval version of a Cinderella Story, or a rags to riches tale. Elizabeth Siddal Rossetti truly began his Fair Lady pictures when he initiated his love affair with Lizzie, whom he met in 1848, a year after he found fame or notoriety with his religious pieces, *The Girlhood of Mary Virgin* and *Ecce Ancilla Domini*. He immediately fell madly in love with her, despite her many imperfections. At the relatively young age of twenty-three, the painter desired her from the first moment that he saw her – a moment in which he believed that his "destiny was defined" Doughty, Daughter of a Sheffield cutler in London, Lizzie had received a minimal education, occupied a low social rank, and suffered from various ailments. However, her limited intellect and ill health did not bother Rossetti. Rather he appreciated that she, "spoke and behaved properly" Doughty, Relishing the idea of medieval chivalry, Rossetti immediately desired to take care of the pale young girl and immortalize her in his work. They praised her captivating pale, "milk-rose" complexion, greenish-blue eyes, and red hair. However, Rossetti, describing her as, "a truly beautiful girl, tall with a stately throat and a fine carriage, pink and white complexion, and massive straight, coppery-golden hair" Doughty, A Victorian Romantic, harbored perhaps the greatest fascination with her beauty. Due to his strong feelings, he soon forbade others from using Lizzie as a model. As an invalid, she possessed excessively pale skin; her eyelids were often half-closed, giving her a lethargic heir. In addition, Lizzie repelled some people with her aloof, distant personality. Almost everyone who came into contact with her noted her especially quiet nature; as Rossetti put it, "she was certainly distant. Her talk was, in my experience, scanty," offering "little clue to her real self or to anything determinate" Doughty, Her friend, Bessie Parks remarked that she found Lizzie "strange" and could not see what so intrigued the Brotherhood about the girl. Beginning in 1850, with his watercolor, *The First Anniversary of the Death of Beatrice*, Rossetti painted her in many works. In this piece, Lizzie portrays a regal woman, who visits the distinguished Dante as he writes his autobiography. Too absorbed with his overwhelming passion for Beatrice, Dante initially fails to notice the other people present in the room. Wearing a long, tailored blue gown and a teal headdress, Lizzie clearly occupies a position of considerable rank and beauty. Surrounded by throngs of supporters, she confronts Dante with a defiance that attests to her authority. With an upturned chin and closed eyes, Lizzie appears keenly aware of her impending fate, death. A bird, which serves as the messenger of death, places a poppy in her hands. The true history of Rossetti and his beloved wife further deepens its meaning. Rossetti taught Lizzie to paint and write. Rossetti

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manifested this same idealization of Lizzie in his sketches most of which he entitled simply, "Elizabeth Siddal" , in which he portrayed her as a woman of leisure, class, and beauty, often situated in comfortable settings. In both his art and writings, Rossetti exalted Lizzie. In fact, his period of great poetic production began when he met her and ended around the time of her death. Douchy, His poem, "A Last Confession," in particular, exemplifies his love for Lizzie, whom he personifies as the heroine with eyes, "as of the sea and sky on a grey day. In addition, Lizzie has traditionally been viewed as the idealized, golden-haired woman who observes her beloved from heaven in his acclaimed poem, "The Blessed Damozel": The blessed damozel leaned out From the gold bar of Heaven; Her eyes were deeper than the depth Of waters stilled at even; She had three lilies in her hand, And the stars in her hair were seven. As Beata Beatrix shows, however, Rossetti never forgot his love for Lizzie, even after her death. Another famous work that he produced toward the end of their marriage was his, Regina Cordium or The Queen of Hearts Painted as a marriage portrait, this picture features a close-up, vibrantly colored depiction of Lizzie. Her shiny, golden hair complements the light orange hue of her heart necklace, and, with an upturned chin, she embodies the regal heir implied by the title. Fanny exhibited numerous traits similar to Lizzie, particularly physical ones, and also engaged in romantic relations with Rossetti. However, she possessed a more aggressive demeanor and did not exert the same powerful affect on the artist. Nonetheless, Rossetti regarded her with affection and idealized her in portraiture, even after their affair faded. Similar to other PRB models, Fanny came from a modest upbringing and educational background, but she did not display the typical, reserved feminine deportment. Perhaps this turbulent background inspired her unstable, possessive personality. Described as a "pre-eminently fine woman," with a pale complexion, reddish-golden hair, and sensuous curves, Fanny possessed beauty in her own right. In *Found*, the first Rossetti picture for which Fanny modeled, she played the role of a prostitute, with bright red hair and rather flashy attire. In this portrayal, a countryman grasps the arm of his lost love, who has become a prostitute in the city. She pulls away from him, falling toward the ground. Indeed, the last line of the accompanying poem, also entitled "Found," in which the girl screams, "Leave me â€" I do not know you â€" go away! In the background, a calf, which symbolizes the resisting woman, struggles against a constricting rope on its ankle. Rossetti never quite finished this painting. Nonetheless, he effectively conveyed his messages of the virtues of country life over city life and expressed a traditional Victorian ideal to save those in need. Thanks to Sarah Hutchison for pointing out that in this this version Rossetti painted over Fanny. In other paintings, Rossetti represented Fanny in more sensual roles, including as a seductress in his work, *Bocca Baciata* which literally means "kissed mouth" , and as a self-absorbed femme fatale in his *Lady Lilith* She wears a flower in her hair and a thick necklace. Thus she was a femme fatale, or seductress of sorts. To reinforce her overtly sexual aura, she wears a loose-fitting gown, with no corset beneath it. Jane, also known as Janey, possessed a modest background similar to that of Lizzie and Fanny. However, with a lean, pale face and a mass of long, dark brown hair, Jane represented an alternative beauty to the more traditional, rosy-cheeked, golden-haired "stunners" of the time. Upon meeting Jane, many people remarked on either her beauty or her especially reserved personality. Indeed, Rossetti and other PRB members admired her visage and sought to immortalize her in their work. Others possessed a greater preoccupation with her excessively quiet behavior. When Irish playwright and critic George Bernard Shaw met Jane, he labeled her, "the silentest woman [he had] ever met" Doughty, As in his relationship with Lizzie, he strongly desired Jane from the moment that he met her. However, because Jane had married his good friend, William Morris, their relationship was more forbidden and secret. When apart, the two secret lovers communicated through letters. With full lips, greenish-blue eyes, a long neck, and accentuated jaw-line, Jane gazes casually to the right. Similarly, Rossetti used a limited color scheme and infused a contemplative heir in his pictorial representation of Jane as Proserpine, the goddess of the Underworld, in his chalk rendering, *Proserpine*. According to Greek and Roman mythology, Pluto, the God of the Underworld, kidnapped the beautiful Proserpine, in hopes of making her his wife. Fortunately, her mother made a deal with Pluto that Proserpine would spend six months of the year in the Underworld, and the other half on earth. Again, he aptly portrayed her striking visage,

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embodied by her full head of brown hair and fair complexion, appropriately endowing her blank, longing upward stare with a sense of sadness. Rossetti also conveyed his affections for Jane in written verse. In a sonnet entitled, "The Portrait," he expressed a particular desire to literally possess her, in much the same way he had wished to possess Lizzie: As evidenced in this excerpt, Rossetti desired complete control over Jane, and wanted to require men to request his permission to behold her. His reference to her face as a "shrine" implies a type of religious devotion to her. Through his depictions of Lizzie, Fanny, and Jane, the artist inspired contemporaries like William Morris and Edward Burne-Jones to produce more sensual works and to seek love in their own lives. They too, often had romantic feelings for female models – for example, Morris married Jane, and Burne-Jones harbored a fondness for Maria Zambaco, who modeled for his work, Venus Epithatamia. In fact, the poor status and individual characteristics of these women actually enlivened PRB work. These women enabled Rossetti to present a brighter and more realistic depiction of love and human emotions. Dante Gabriel Rossetti and Jane Morris: Oxford University Press, Rossetti and the Fair Lady. Wesleyan University Press, The Victorian Web, [http:](http://www.victorianweb.org)

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### Chapter 8 : The Rossetti Family | Art Blart

*Gabriel Charles Dante Rossetti (12 May - 9 April), generally known as Dante Gabriel Rossetti (/r ɛˈtʃ ɛˈz ɛˈt i/), was a British poet, illustrator, painter and translator, and a member of the Rossetti family.*

Life[ edit ] The tradition that identifies Bice di Folco Portinari as the Beatrice loved by Dante is now widely, though not unanimously, accepted by scholars. Boccaccio, in his commentary on the Divine Comedy, was the first one to explicitly refer to the young woman; all later references are dependent on his unsubstantiated identification. Clear documents on her life have always been scarce, helping to make even her existence doubtful. The only hard evidence is the will of Folco Portinari from which says " Bici filie sue et uxoris d. Simonis del Bardis reliquite Folco Portinari was a rich banker, born in Portico di Romagna. He moved to Florence and lived in a house near Dante where he had six daughters. Folco also gave generously to found the hospital of Santa Maria Nuova. Beatrice and Dante[ edit ] "Dante and Beatrice" redirects here. For the painting by Henry Holiday, see Dante and Beatrice painting. According to Dante, he first met Beatrice when his father took him to the Portinari house for a May Day party. They were both nine years old at the time, though Beatrice was a few months younger than Dante. Dante was instantly taken with her and remained so throughout his life even though she married another man, banker Simone dei Bardi, in Dante married Gemma Donati in and had children. Yet in spite of this, he maintained a deep love and respect for Beatrice, even after her death in The collection of these poems, along with others he had previously written in his journal in awe of Beatrice, became *La Vita Nuova*. *Dante and Beatrice*, by Henry Holiday. Dante looks longingly at Beatrice in center passing by with friend Lady Vanna red along the Arno River According to the autobiographic *La Vita Nuova*, Beatrice and Dante met only twice during their lives. Following their first meeting, Dante was so enthralled by Beatrice that he later wrote in *La Vita Nuova*: *Ecce Deus fortior me, qui veniens dominabitur michi* "Behold, a deity stronger than I; who coming, shall rule over me". Indeed, Dante frequented parts of Florence, his home city, where he thought he might catch even a glimpse of her. As he did so, he made great efforts to ensure his thoughts of Beatrice remained private, even writing poetry for another lady, so as to use her as a "screen for the truth". This meeting occurred in a street of Florence, which she walked along dressed in white and accompanied by two older women. She turned and greeted him, her salutation filling him with such joy that he retreated to his room to think about her. In doing so, he fell asleep, and had a dream which would become the subject of the first sonnet in *La Vita Nuova*. Although he could not make out all the figure said, he managed to hear "Ego dominus tuus", which means "I am your Lord". An English translation of this event, as described in *La Vita Nuova*, appears below: And betaking me to the loneliness of mine own room, I fell to thinking of this most courteous lady, thinking of whom I was overtaken by a pleasant slumber, wherein a marvelous vision was presented to me: Speaking he said many things, among the which I could understand but few; and of these, this: In his arms it seemed to me that a person was sleeping, covered only with a crimson cloth; upon whom looking very attentively, I knew that it was the Lady of the Salutation, who had deigned the day before to salute me. And he who held her held also in his hand a thing that was burning in flames, and he said to me "Behold thy heart". But when he had remained with me a little while, I thought that he set himself to awaken her that slept; after the which he made her to eat that thing which flamed in his hand; and she ate as one fearing. The manner in which Dante chose to express his love for Beatrice often agreed with the Middle Ages concept of courtly love. Courtly love was very formal; a sometimes secret, often unrequited and highly respectful form of admiration for another person. Yet it is still not entirely clear what caused Dante to fall in love with Beatrice. Since he knew very little of the real Beatrice, and that he had no great insight to her character, it is perhaps unusual that he did. But he did, and there are clues in his works as to why: She has ineffable courtesy, is my beatitude, the destroyer of all vices and the queen of virtue, salvation. It is perhaps this idea of her being a force for good that he fell in love with, a force which he believed made him a better person. This is certainly viable, since he does not seem concerned with her appearanceâ€”at least not in his

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writings. He only once describes her complexion, and her "emerald" eyes. She first appeared in *La Vita Nuova*, which Dante wrote in about 1294. The book was filled with poems about Beatrice, and entirely complimentary to her; she was described as "gentilissima" and "benedetta" meaning "most kind" and "blessed" respectively. Having already referred to Beatrice as his salvation, this idea is further touched upon in *Divine Comedy*, where she appears as a guide through Heaven and caused his trip through the afterlife so he might see what awaits him. Here she is described as being "maternal, radiant and comforting". Although they converse in personal terms, this is no more than the imagination of Dante. Since their relationship had no contact other than casual street ceremony, the Beatrice of his works was shaped entirely by his own mind. He once called her "La gloriosa donna della mia mente", which means "the glorious lady of my mind". Beatrice has also been immortalised in space, as asteroid 83 Beatrix is named in her honour. The relationship between the characters is very similar to that of Beatrice and Dante. In the animated miniseries *Over the Garden Wall* the woods called the Unknown is implied multiple times throughout the series to be some form of afterlife. Here, the main characters Wirt and Greg are guided through the Unknown by a bluebird named Beatrice.

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## Chapter 9 : Influences on Dante Gabriel Rossetti

*Gabriel Charles Dante Rossetti (12 May - 9 April ), generally known as Dante Gabriel Rossetti was a British poet, illustrator, painter and translator. He founded the Pre-Raphaelite Brotherhood in with William Holman Hunt and John Everett Millais.*

Showing Alice at age eighteen, the innocence of her earlier portraits has now completely drained away, replaced by a severe, inscrutable expression. It is unclear whether Carroll orchestrated this pose, or whether Alice assumed it naturally. Wall text The National Portrait Gallery is to stage an exhibition of photographs by four of the most celebrated figures in art photography, including previously unseen works and a notorious photomontage, it was announced today, Tuesday 22 August The exhibition will be the first to examine the relationship between the four ground-breaking artists. Drawn from public and private collections internationally, it will feature some of the most breath-taking images in photographic history, including many which have not been seen in Britain since they were made. Constructed from over 30 separate negatives, *Two Ways of Life* was so large it had to be printed on two sheets of paper joined together. The exhibition will also include works by cult hero Clementina Hawarden, a closely associated photographer. Paul Getty Museum in Los Angeles in Less well known are the photographs made of Alice years later, showing her a fully grown woman. Visitors will be able to see how each photographer approached the same subject, as when Cameron and Rejlander both photographed the poet Alfred, Lord Tennyson and the scientist Charles Darwin, or when Carroll and Cameron both photographed the actress, Ellen Terry. The exhibition will also include the legendary studies of human emotion Rejlander made for Darwin, on loan from the Darwin Archive at Cambridge University. The Birth of Art Photography celebrates four key nineteenth-century figures, exploring their experimental approach to picture-making. Their radical attitudes towards photography have informed artistic practice ever since. The four created an unlikely alliance. Yet, Carroll, Cameron and Hawarden all studied under Rejlander briefly, and maintained lasting associations, exchanging ideas about portraiture and narrative. Influenced by historical painting and frequently associated with the Pre-Raphaelite brotherhood, they formed a bridge between the art of the past and the art of the future, standing as true giants in Victorian photography. The Birth of Art Photography, says: Victorian Giants is anything but. Here visitors can see the birth of an idea " raw, edgy, experimental " the Victorian avant-garde, not just in photography, but in art writ large. The works of Cameron, Carroll, Hawarden and Rejlander forever changed thinking about photography and its expressive power. These are pictures that inspire and delight. And this is a show that lays bare the unrivalled creative energy, and optimism, that came with the birth of new ways of seeing. The Birth of Art Photography at the National Portrait Gallery, London Julia Margaret Cameron In , when Cameron was 48 years old, her daughter gave her a camera as a present, thereby starting her career as a photographer. She remained a member of the Photographic Society, London, until her death. In her photography, Cameron strove to capture beauty. Lord Tennyson, her neighbour on the Isle of Wight, often brought friends to see the photographer and her works. At the time, photography was a labour-intensive art that also was highly dependent upon crucial timing. Sometimes Cameron was obsessive about her new occupation, with subjects sitting for countless exposures as she laboriously coated, exposed, and processed each wet plate. The results were unconventional in their intimacy and their use of created blur both through long exposures and leaving the lens intentionally out of focus. This led some of her contemporaries to complain and even ridicule the work, but her friends and family were supportive, and she was one of the most prolific and advanced amateurs of her time. Her enthusiasm for her craft meant that her children and others sometimes tired of her endless photographing, but it also left us with some of the best of records of her children and of the many notable figures of the time who visited her. During her career, Cameron registered each of her photographs with the copyright office and kept detailed records. Her shrewd business sense is one reason that so many of her works survive today. Many paintings and drawings exist, but, at the time, photography was still a new and

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challenging medium for someone outside a typical portrait studio. Text from the Wikipedia website.