

## THE ROSSETTI HYPERMEDIA ARCHIVE: AN INTRODUCTION

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Note for beginning users: Text highlighted in blue signals a linking point. Clicking on that text will take you to the linked material. [Editor's note: For the print-form here in *JPRS*, text highlighted in **bold** signals an electronic linking point, but only those with a superscript number signal that the texts of those linking points are included here as endnotes. As these texts would fill bookshelves, we are limited here to including only a few brief examples, thus further demonstrating the value of the hypermedia archive by all that is absent here in print.] So, each section of this Introduction can be immediately reached by clicking its indexed name in the Index to the Introduction (immediately below). Other links will take one to material elsewhere. One can always return to the top of the Archive by clicking the "Home" icon at the top of each page.

The examples of SGML-marked texts come from an intermediate stage of the Archive's construction. Some modifications have been made in these documents since this essay was written. Nevertheless, the general approach and procedure remain the same.

### I. Editing and Studying Rossetti

Dante Gabriel Rossetti's work was executed in two different media, visual and textual, and his work in each is intimately – and often explicitly – interconnected. The relations are clearest, perhaps, in those works where he made pictures for poems or other texts he had already written – like "**The Blessed Damozel**"<sup>1</sup> – or in works where he made texts to accompany or comment upon pictures he had executed – for example, the sonnets he wrote as extensions of the meaning of his first important painting *The Girlhood of Mary Virgin*.<sup>2</sup>

That basic complexity in Rossetti's work gets deepened and elaborated because of the centrality of Rossetti's work as a translator, specifically, as the first important English translator of Dante and other "**Early Italian Poets**" of the twelfth to the fourteenth centuries. The connections between Rossetti's so-called original work, both written and pictorial, and his translations are pervasive.