PRE-RAPHAELITISM
IN
ENGLISH POETRY.

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ments for the Master's degree.

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The names of Pre-Raphaelite authors and their kin is a much "bruited" list. In English poetry, Pre-Raphaelitism is a problem for the study of a lifetime, if one reads with care, from all artists and poets, both the great and the modest. The writer of this paper has found the past few months entirely too brief a time for the huge bulk of English poetry which might be read in this connection. Therefore, after becoming acquainted with many minor poets, and the Rossetti family, it became absolutely necessary to limit this discussion to one volume of William Morris, "Defense of Guenevere" and "Poems and Ballads" of Swinburne. The poetry of both these poets opens up numerous avenues of study, but I have endeavored to see only a few of Pre-Raphaelite characteristics. These are rather conspicuous but I realize that there are other aspects of their work just as worthy of consideration.
Not a few scholars have refused to class Swinburne among the Pre-Raphaelites but others like George Woodberry see in his poetical expression, the spirit of Pre-Raphaelitism. I have endeavored in both parts of the paper to emphasize the characteristic aspects of the Movement, and the principles and distinctive qualities of its poetry.

It has been my purpose to show, if possible, that there is just as much in favor of this type of poetry as there is to its discredit.

My main authorities have been the poetical works of fifteen poets, besides "The Germ". In addition to these, I have used five different volumes of letters, and have found the two works of Professor Beers on Romanticism most helpful. My other main authority has been Hugh Walker's excellent long study of the Victorian Era.

To Professor S. L. Whitcomb I am indebted for the use of a manuscript on Pre-Raphaelite Art, and likewise for the suggestion of my subject. The problem with its extensive
and intensive scope was assigned by Professor Whitcomb.

I am under special obligation to Miss Gardner of the English department for suggestions concerning the organization of my paper. To her I give my gratitude for her patient and helpful criticism.

To Professor C. G. Dunlap I am sincerely grateful for suggestions and for the use of rare works without which I could not have written my thesis. The beautiful copy of the Mosher edition of "The Germ" has been one of my chief joys while trying to solve my problem.
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INTRODUCTION.

Pre-Raphaelitism.

Pre-Raphaelitism is the expression of ideals by words, or by pen and brush; it is the history of a search for the "life-beautiful", it is a record of original perceptions true to self and to Nature. But it is more than all these; it is a perception of spirit in all things common or material. Its two tests are Love and Truth. Its object was to make the beautiful predominate and to personify Beauty. Its method was one of the most conscientious detailed work, which resulted in the elaboration of form in verse as well as in painting. While it was mystical, it was nevertheless concrete; although it was an "ecstasy" it had strong vitality; when it emphasized melody it often made more prominent the element of color. This doctrine which was a song-like artificiality, was really unconventional. This playful spirit of revolt and adventure led to a determined decision to reform the principles of art and verse.

While that spirit of reform was in some men rather light-hearted and indefinite, in others it had a Ruskin-like quality. Some artists were inclined to emphasize a scientific attitude, some to emphasize realistic notes, others to try for "natural simplicity", but the religious emphasis did not remove the wide difference of attitude among the men themselves.
Ruskin has said: "Pre-Raphaelitism has but one principle, that of absolute uncompromising truth in all that it does, obtained by working everything down to the most minute detail, from nature, and from nature only." On the other hand Hueffer seems to imply that, "Such an assertion", as this one of Ruskin's, when applied to English poetry is absolutely untrue. As far as giving direction to English poetry it meant little if anything definite. When literature takes the liberty to use the term, Pre-Raphaelite, which belongs to the art of painting, one finds that in the poetical aspect it ought rather to be explained than defined. The natural antecedents of the modern Pre-Raphaelites were "literary thought", and "scientific investigation" of the "facts of nature" in poetry is something which is still developing or changing.

When Pre-Raphaelites are spoken of one does not always refer to those men who founded the first Pre-Raphaelite Brotherhood: Millais, Hunt, and Rossetti, for their circle grew and grew. In time this group consisted of a number of followers besides the five painters, one

(2) Hueffer, F. H. - The Pre-Raphaelite Brotherhood, p. 2.
(3) Sharp, W., Chapter II.
sculptor, and one critic who were real members of the Brotherhood. The origin of this organization has to do with the "Lasino evening", and the "inspection of the Campo Santo engravings." The occasion for such a body was dissatisfaction with the leading art teachers of the day.

Authorities differ but possibly this Brotherhood had its first beginnings in the sympathetic welding force of William Holman Hunt, and his interest. "Mr. Holman Hunt considers and I would be willing to confirm his view........ that it was the inspection of Campo Santo engravings, at this special time, which caused the establishment of the Praeraphalite Brotherhood." And "thus was the Praeraphaelite Brotherhood constituted as the autumn of 1848 began."

The naming of this circle was indiscreet if not childish. Nordau in "Degeneration" declares that the term was bound to approve itself to this group of young men "since the prefix "pre" (praee) arouses ideas of the primeval, the far-away, the hardly perceptible, the mysteriously shadowy."


(2) Ibid.

(3) Max Nordau - Degeneration.

* See Appendix a.
Other writers think that there was a spirit of fun in the choice of the word. Nevertheless the name Pre-Raphaelitism was an unfortunate one for the Brethren. Even the young men of the circle admitted that the word was first used as a term of contempt by their enemies. No doubt there was, as William Rossetti asserts, an invitation for abuse when the word was selected as a designation. There is in it, he states, much of "banter, sense, resolute purpose, and a conscious opening for misinterpretation." "Brotherhood" was Dante Gabriel's term, but Pre-Raphaelite was as a definite term "quite a misnomer; for between the works of the band of artists who preceded Raphael and those who were called after them in the nineteenth century, there was no real resemblance; the only bond that united them was that of going "direct to Nature for inspiration and guide." As has been stated, John Ruskin wished them to remember always that Nature was the supreme dictator.

If the Pre-Raphaelite men were independent, then Rossetti was "defiant." Full of the spirit of reform and of daring adventure, this tiny group of seven friendly spirits,


(2) Dante G. Rossetti: Family Letters, etc., Vol. I.

edited by William Rossetti.
decided to try to add their share of originality, of "fresh ideals of art and of life."

Their occasion for uniting was then, as above mentioned, the desire to reform, to achieve, to do and to dare. The original members of the Pre-Raphaelite Brotherhood were William Holman Hunt, Dante Gabriel Rossetti, John Everett Millais, James Collinson, Frederick George Stephens, Thomas Woolner, and William Rossetti. They made their first appearance as members of the P. R. B. in 1848. These artists had a few interests in common, but they were all pronounced in their individuality, and in their interpretation of artistic principles. They admired the Italian religious painters and they thought they found unusual "sweetness, depth, and sincerity of devotional feeling in such artists as Giotto, Ghiberti Bellini, and Fra Angelica." To this common interest in Italian art Rossetti brought to the English Pre-Raphaelite ranks a new note; a new manner which influenced


(2) Noble, J. A. - A Pre-Raphaelite Magazine
(See Mosher edition of The Germ), p. XVI.
more or less the entire group of men and women affiliated with the original brotherhood. This intense something was a sort of medieval worship of female beauty. The worshipful attitude and manner was however of a spiritual nature. Thus the noted Brotherhood united in praising Beauty. Numerous other painters and writers have had much in common with them, but few seem to have truly worshipped at the shrine of human beauty as did Rossetti. Human love seemed, moreover, to be the great ennobling subject for artistic meditation.

This Brotherhood may have been of limited power, but it was rather remarkable for its literary strength. William Rossetti was a gifted young writer who was destined to be a critic, Stephens was likewise a writer by preference, Dante Gabriel Rossetti was a poet before he could be pronounced a painter. Woolner was a poet, and in addition to these there were men and women who soon counted themselves as a body of honorary members "and in this capacity alone belonged to the movement. Collinson made a third; Deverell a

(1) Harillier, H. C. - Dante Gabriel Rossetti, An Illustrated Memorial of His Art and Life.
weak fourth; Milleis and Hunt showed no inclination this way;...this coterie included Christina Rossetti, William Bell Scott, Coventry Patmore, and Madox Brown, (1) who wrote occasionally in verse." Many of these kept in mind that in "mediaeval art, truth is first and beauty second." The Brotherhood was of limited power. Perhaps this was owing in part to its name, its aims, its over attention to details, but it was largely because of differences of opinions among the members; perhaps it was an early failure on account of the extreme positions taken by some followers of the group. No doubt its limitations were due to external conditions as well as to the "degenerate and hysterical English" as Nordau calls them. A little poem, "The P. R. B.", by Christina Rossetti "hints that there were financial reasons for the dissolution of the Pre-Raphaelite organization. Nevertheless, although the original Brotherhood was soon dissolved, the ensuing friendships in life and letters

(1) Marillier, H. C. - Dante Gabriel Rossetti, An Illustrated Memorial of His Art and Life.
demand some due consideration for the world's acquaintance with this Brotherhood has been varied and interesting indeed, if not profoundly important. The P. R. B. influenced the later Pre-Raphaelites and their "kin", as Doctor Walker calls them. These neo-Pre-Raphaelites brought in turn, their contribution with the practical and the artistic, to supplement the early ideals of Beauty in a most useful fashion. Among the noted new artistic souls were William Morris, and Algernon Charles Swinburne, besides others known as the "Renaissance Group."

The workmanship resulting from this movement positively strengthened the analytical tendencies of the age, because it was conscientious, sincere, and detailed. On the other hand the short life of the P. R. B. as an organization was indeed a warning to the erratic minds of their time. Their poverty and their many sad disappointments helped to arouse the scorn of many and the sympathy of the few. With such an inheritance fate was prone to welcome a Pre-Raphaelite School of poetry.
PART I.

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VII. Résumé of Pre-Raphaelite principles and characteristics.
CHAPTER I.

Principles, Characteristics, and Tendencies of Pre-Raphaelite Movement.

The "aim of poetry is to be beautiful, to arouse the aesthetic emotions, to address the soul through a subtler medium than that of mere intelligence." (1)

A school of English verse was developing (1848-1875) new principles, pronounced characteristics, and important tendencies with Dante Gabriel Rossetti, a young Italian-Englishman, as its leader. As a school of verse this artistic development was merely an expression of the Romantic Movement, and as a distinctive artistic phase of that movement, it will continue to attract attention.

In regard to this Pre-Raphaelite verse, - as it was and is called, - the writer will here consider only those poetical principles, characteristics and tendencies which seem to be most prominent in their poetry. The first principle was truefulness in "adherence to the simplicity of nature." This poetry was supposed to be an illustration of the principles which they wished others to approve or follow. To listen to William Rossetti's warning in his sonnet was sufficient instruction in the principles of Pre-Raphaelite art. The following lines were published for a number of months on the cover of the magazine which the P.R.B's. published in 1850.

"When whoso merely hath a little thought
Will plainly think the thought which is in him,
Not imaging another's bright or dim,
Not maubling with new words what other taught;
When whoso speaks, from having either sought
Or only found, - will speak, not just to skim

(1) The Germ - prefatory note.
A shallow surface with words made and trim,  
But in that very speech the matter brought  
Be not too keen to cry - "So this is all!  
A thing I might myself have thought as well,  
But would not say it, for it was not worth!"  
Ask: "Is this truth?" For is it still to tell  
That, be the theme a point or the whole earth,  
Truth is a circle, perfect, great or small?"

In spite of this homely expression, one of the chief poetical principles was to search faithfully for the beautiful. Truly an ironical state of affairs may be noted. Truth and beauty were not absolutely the same thing but one was to be glimpsed while searching for the other. Not art for art's sake, but for the sake of truth. Over and over again Ruskin implied that their principles were the same as Turnerism, but that has been seriously and wisely questioned, for Turner was probably far ahead of many Pre-Raphaelites. It was nevertheless a principle with these writers to be painstaking of all detailed work and accurate in the reproduction of many details.

(1) The Germ - cover.
In addition to these principles perhaps the one common aim was to express in one way or another the mysteriousness of beauty. One in so doing emphasized thought, another saw fit to make form predominate; when one poet was primarily artistic, the other might be intellectual.

While their leader emphasized substance he nevertheless was most painstaking with manner and style. One, if not the one, object of this leader of Pre-Raphaelite verse was to show an "interchange" of the arts, for he it was who made it most fashionable to permit poetry and painting to "reflect" each other. The poets, of this school which Rossetti influenced so firmly, were the other members of the Rossetti family and William Morris, Algernon Charles Swinburne, and many minor verse writers.

The characteristics of these poets furnish one with excellent data by which to describe and to measure the school as a whole. These characteristics were derived in part from the immediate influence of Pre-Raphaelite art and its theories, but not a few of
them were reflections of the personal tastes of the great P. R. B. leader. Of course his poetry was not well known until a late date (1870) in Pre-Raphaelite history. But to return to these pronounced characteristics: they were sensuousness, (for they did affect the senses, either immediately, or indirectly) tenderness, quaintness, grotesqueness, medievalism, in sentiment, atmosphere, subject or form; passion for beauty, and morbid, mystical elements. In his "Degeneration", Nordau declared this school as the most pronounced group of mystical thinkers in nineteenth century history. Some of the other common characteristics of this poetry of the P. R. B's. were morbidness and "dead-languor". While in another group of versifiers originality and vitality sometimes misplaced all of the morbidness. Distinctive sensuousness, in the best sense of the term, reigned supreme. Symbolism was more or less common to all.

(1) Nordau, Max - Degeneration.
While "imaginative realism" was prominent in part of these P. R. B's, naturalism was the common note inherited from the spirit of the age. When their mysticism was not religious it was decidedly anaemic but sometimes it came near being what William James in "Varieties of Religious Experience" calls "diabolical mysticism," a sort of religious mysticism turned upside down. In case the characteristics of this movement be judged from the contents of "The Germ", which was the official mouth-piece of the P. R. B'S, they were more intellectual than aesthetic. Nevertheless one must judge them from the great mass of letter material, and the poetry these men saw fit to compose for the world.

The tendencies of this movement indicated that the "predominant motive was the aesthetic." Such marked characteristics of sensuousness, and independence tended to hand down a "new freshness" of tint to a great many authors. Thus the tendency to produce a most "highly elaborated........product" led to an inclination to try

(1) James, Wm. - The Varieties of Religious Experience, p. 426.
to prolong the revival of old Gothic characteristics, with many of their wonderful thrills. Hence the writer noted a bias toward greater enlargement of emotional life, and development of idealism. Such poetical propensities caused a highly specialized form of Romanticism. It was a spirit in Romance which was genuinely inspired by reverent emotional aspirations; awe in the presence of all Beauty; and wonder concerning the mysteries of the universe.
CHAPTER II.

Pre-Raphaelite Movement as a Phase of the Romantic Movement.

Thus the Pre-Raphaelite Movement, with its plastic growth, changing but sweeping onward tended to a "sort of new renaissance." Since the Movement must be considered as a phase of the Romantic Movement it may be well to arrive at some sort of an idea of Romanticism before proceeding with the consideration of Pre-Raphaelite poetry. The Pre-Raphaelite Movement arrived long before the nature of the Romantic traditions were fully understood.

This Romantic Movement was of such a nature that it had only begun to do "its worst and likewise its best" when Scott, Blake, Ruskin, Tennyson, and other poets inspired "neo-romantic" thinkers to become ardent as reformers.

Before glancing at this phase of the Romantic Movement we may do well to note some excellent definitions of Romanticism, and romantic tendencies. Lexicographers are unsatisfactory. The Oxford Dictionary defines romanticism as the distinctive qualities or spirit of the romantic school in art, literature and music. In the first place "Romantic art is infinite." It has been explained by Paul Elmer More in "The Drift of Romanticism" just what this movement involves, for "by romantic we often mean....certain attributes of poetry of every age when it rises from the common level to the climaxes of inspiration - the moments when we are thrilled by the indefinable spell of strangeness wedded to beauty, when we are startled by the unexpected vision of mystery beyond the circle of appearances that wrap us in the dull commonplace of daily usage." Then a little further on he says:


(2) Ibid.
"I...define it as that expansive conceit of
the emotions which goes with the illusion of beholding
the infinite within the stream of nature itself
instead of apart from the stream."

Henry A. Beers asserts: "I prefer the simple
dictionary definition, "pertaining to the style of the
Christian and popular literature of the Middle Ages." (1)

Prof. Boyesen writes, "Romanticism is really
on one side retrogressive, as it seeks to bring back
the past, and on the other hand progressive, as it
seeks to break up the traditional order of things." (2)

In the "preface to The First Edition of
Hernani" (1830), one finds Victor Hugo's definition
"Romanticism, so often ill-defined, is only - and this
is its true definition, if we look at it from its
combative side - liberalism in literature." (3)

(1) Beers, Henry A. - English Romanticism of the
XIX Century, p. VI (Preface).

(2) Phelps, William Lyon - The Beginnings of
Romantic Movement, p. 4.

In his "Beginnings of the English Romantic Movement", William Lyon Phelps states:

"Romantic literature will generally be found to show three qualities: Subjectivity, Love of the Picturesque, and a Reactionary Spirit." (1)

Mr. Paul Elmer More says of the romantic movement, "beneath all its show of expansion and vitality, seems to me at its heart to be ..... a drift towards disintegration, and disease." (2)

Hugh Walker thinks that the inner meaning of romanticism is found in Mr. Theodore Watts-Dunton's phrase "the renascence of wonder". He contends that Dunton's phrase "explains the rising admiration of Gothic in opposition to classical architecture, - the one with its vaguely grand vistas and its endless variety; the other a harmony created from a few simple principles. It explains the cloudy visions of Turner in contrast with the realism of the Dutch school, and the tense emotion

(1) Phelps, Wm. Lyon - Beginnings of the English Romantic Movement, p. 4.
(2) More, P. E. - Drift of Romanticism, p. 8(Preface)
of the figures by the Pre-Raphaelites in contrast with the calm of a Greek statue. It explains the reversion to the Catholic mythology with its appeal to the feelings, in contrast with the Protestant appeal to the judgement.\(^{(1)}\)

Dr. Walker shows further that the two schools, classical and romantic are "the necessary complement one of the other." That the two spirits are not really two, but only different aspects of one spirit."

This is closely akin to the position which Paul Elmer More holds. Nevertheless there are more radical theories, for instance Sainte-Beuve has said: "The Romance School....had a thought, a cult, viz., love of art and passionate inquisitiveness for a vivid expression, a new turn, a choice image, a brilliant rhyme: they wished for every one of their frames a peg of gold. Children if you will, but children of the Muses, who never sacrifice to ordinary grace.\(^{(3)}\)"

\(^{(1)}\) Walker, Hugh - History of Literature of Victorian Period, p. 275.


\(^{(3)}\) Nordau, Max - Degeneration, p. 284.
The English Romanticism, as seen in Pre-Raphaelite forces and movers, was a romanticism complex and composite, made up of wonder and many varied forms of Beauty-thrills. English Pre-Raphaelitism, a logical development in this Romance movement, was always concerned with the aesthetic side of Medievalism. The reverence for beauty was ever present in this literary revolution of England. It was well for the world that Beauty is difficult to create, for too much of beauty, like too many luxuries, may be weakening. Beauty is of such a nature that it arouses and excites the senses too often in a half-intoxicated manner.

When wisely controlled, a passion for the Beautiful will no doubt become less dangerous. The ugly, the harsh, and even the very rude things have their place in life, for personal experience will show one how they inspire and even strengthen the mind. Nevertheless this beauty renaissance was in England a religious expression, an expression of a longing for
higher spiritual life.

Therefore in one sense this Movement was naturally or legitimately accompanied by the Oxford Movement. To speak of it as an out-growth of the Oxford Movement is perhaps to put it a little too strongly. However it will seem clear that the Pre-Raphaelite phase was only one of the wouldbe religious waves of Romance decades. Of these two outgrowths, the Oxford Movement was some fifteen or sixteen years ahead of the other Reform. It "was in its essence an attempt to reconstruct the English Church in harmony (1) with......romantic ideals."

As this Oxford Movement was largely a political issue, the question rationally arises as to why the Pre-Raphaelite Movement was associated with this issue which centered at Oxford. Perhaps it was because both sprang from a Medieval Revival, and be-

cause both were literary in character. One started in art circles, the other in Oxford ecclesiastical centers. One was concerned with the dogma of the real Church of God.

There was some excuse for the association of the two movements because Rossetti called his early poems, the "Poems of the Art Catholic." Thus the critical foes immediately connected Pre-Raphaelitism with the Anglo-Catholic or Tractarian movement at Oxford.

The civilization, the liberal movement and the spirit of the times had given rise to the Reform Act of 1832. Liberality was dominating in politics but the same spirit was felt in many phases of life. The Oxford Movement covered a very short period of time. "It's main activity, (1833-1845) and though it was not and could not be an entirely isolated affair, yet it was almost dramatic in its completeness and interest."


(2) Hall - A Short History of the Oxford Movement.

P. V (Preface)
The Oxford Movement was a reaction against liberality both in religion and in politics. These two phases of the Romantic Movement became associated because they both had many common impulses; both made, moreover, an appeal to the senses, to the moral sense, and to a love for truth. Both sprang naturally from antecedents all but identical; both tended toward common interests in life and art as well as in the famous Past; and mysticism was the fascinating weakness of both movements. In so far as both were interested in beautiful architecture, and beautiful church decorations, they had one artistic tendency which reflected their kinship.

While both movements were a part of the Medieval Revival, the Pre-Raphaelite was a revival of the spiritual side of the Middle Ages in its broadest secular sense; of the love of the finer things in Medievalism. For in a way all Romanticism is Medievalism. This part of the Great Nineteenth Century change was not a question therefore of mere method and of unorthodox opinions since
pure Medievalism failed to satisfy the artistic
instinct and longings, it did not completely "hold our
poets for any great length of time."

"The Middle Ages sought to set the spirit
free by annihilation of the flesh, and that annihilation
we cannot try. The renaissance fusing violently though
half-reluctantly, the two ideals, accomplished in a way
the needed synthesis, yet it failed."

The Medieval Revival most distinctive,
artistic, and romantic tended toward the Catholicism
of Rome. The first Tractarians thought they were fost-
ering Anglican Catholicism. Newman undertook to
"re-create the whole English Church in harmony with
mediaeval conceptions." The necessity of "consistency",

(1) Scudder, Vida - The Life of the Spirit in
Modern English Poets, p. 198.

(2) Ibid

(3) Beers, H. A. - p. 356
"unity" and "authority" in religion was emphasized by
(1) Newman. External beauties were emphasized by Bateman:
(2) Gothicism was emphasized by Newman. Pugin reminds one
of a Pre-Raphaelite in his love for detailed ornamentation. The picturesque was emphasized by both Oxford
men and Pre-Raphaelites. While the Oxford Movement
was not a forerunner of English art in the same sense
that the French Revolution was an important antecedent,
still one notes that this P. R. B. doctrine had a cor-
respondence with the Oxford Movement. An unusual appreci-
ciation of the Beautiful and the Wonderful was the one
great binding force between these two movements.

(2) Ibid - p. 359
CHAPTER III.

The Forerunners of the Pre-Raphaelite Movement.

The forerunners of the latter nineteenth century Romantic Movement, with its varied phases, become of special interest and importance in preparing for the study of the Rossetti's and their followers. Dante Gabriel Rossetti became in time one of the most powerful of personal influence upon art, and letters; he was not only a leader but a sort of dictator. One must also recall other powerful forces, and foreign influences. The temper which gave rise to the French Revolution, "the interest in the Middle Ages aroused by Sir Walter Scott"; the originality of Samuel Taylor Coleridge; the transcendental philosophy of Kant; the Evangelical revival; these influences, and a few more remote forces caused the great awakening
of the nineteenth century which was so closely followed by signs of decadence. At first liberalism was the cry. But the horrors that followed in the paths of the French Revolution broke Wordsworth's heart and disgusted many sane Englishmen. Therefore by the "third decade of nineteenth century" the French spirit of revolt", rapidly failed in England.

Soon after 1750 Gothicism had shown itself in old forms and new roles. It was to be recognized in Walpole's Castle of Otranto (1765), in Gray's poems, in Scott's chivalry, and in the varied remains of the feudal system in church architecture and likewise in domestic architecture. The authors who helped most to make this revival "fashionable" were Hurd, Walpole, Radcliff, Scott, Ruskin, and Dante Gabriel Rossett: The nineteenth century poets, as well as the eighteenth

century novelists, seemed to prefer Gothic properties and machinery to more commonplace details of setting, atmosphere or events. During the classical period, "Gothic" as a term in literary criticism, was "synonymous with barbarous, lawless, and tawdry." In architecture the term was used very early by Sir Henry Wotton, by Evelyn, and Christophe Wren, but they all used it as a term of reproach. Walpole's natural tendencies of a collector and his famous "Description of Strawberry Hill" helped to sustain and promote the Gothic fad. Hurd on the side of literary authorities tried to show the value of Gothic manners and the limitations of the Classic school. Sir Walter Scott had much in common with Walpole, but Scott added to the fashionable example already set for him to follow. From 1664 until the middle of the eighteenth century the Gothic machinery had been in disfavor and disuse. In the nineteenth century "Gothic" has been used for romantic in which connection it has now lost "the

fierceness of its strength, the mildness of its suggestion." This term now refers to Gothic in spirit rather than anything else. As explained by Mr. Bray "it denotes the progressive tendencies in literature slightly intensified, perhaps over that which is signified by the term romantic." 

Sir Walter Scott's Metrical Tales as well as Scott's Ivanhoe are filled with the Gothic atmosphere and Gothic properties according to the older eighteenth century manner. However those elements dependent upon mere fancy were not so prominent but those dependent upon vigor, and action were a delight to Scott.

Although Ruskin realized some of the absurdities of Gothic Revival in England, still he championed enthusiastically all Gothic tendencies. But he ridiculed the work of Sir Walter Scott in "Modern Painters", where he said that Scott "had some confused love of Gothic architecture, because it was dark, picturesque, old, and like

(2) Ibid.
nature; but could not tell the worst from the best, and built for himself perhaps the most incongruous, and ugly pile that gentlemanly modernism ever designed."

Although Ruskin was unduly partial to Sir Walter Scott's work he pronounced much of it "false." Scott was too artificial, too far removed from mere Nature to please Ruskin always. One of Ruskin's demands was that the artistic creator "must not modify God's work."

But to return to this elementary discussion of the great revival which influenced so powerfully the Gothicism in modern literature. Gothic art has its own special rules and cannot be judged by classical or Grecian principles. Some of the things which this Gothic art emphasized were: supernatural portends, superstitions, sentimentalism for towers, bridges, vaults, baronial halls, ruins of abbeys, haunted buildings, isolated chambers, landscape, and feudal lords. These traditions came to some writers through art and architecture, to

others Gothicism has come from the fiction and the poetry of the Past. Allowing all this, one must remember that "with the revival of Gothicism in literature .... came the revival of the love and study of Chivalry, - indeed they were both parts of the same movement." The chivalrous spirit came with Edmund Spenser, whose Platonic sense of beauty influenced Rossetti and many other Pre-Raphaelite writers.

Spenser had shown the world his political ideals, his religion, his purity, his idealism. There is no doubt that the Platonic conception of beauty and of truth may have been gained through Spenser. The influence of Spenser is important as he was saturated with a knowledge of Plato, Dante, Ariosto, Tasso, and the Bible. Keats and Rossetti gained through Spenser's influence, a great love of symbolism. Professor Beers says:

"There is something almost uncanny, -like the

(1) Phelps, W. L. - Eighteenth Century Romanticism, p. 111.
visits of a spirit - about these recurrent appearances of Spenser in literary history.

While there was much individualism in Spenser the greatest force for the doctrine of individualism was the French Revolution. This revolutionary tendency with its independence for the individual was a most important influence when new ideas of reform and revolt took possession of the Pre-Raphaelite writers. The early revolutionists and the nineteenth century reformers held in common the emotional qualities of revolt, and the ideas of passionate independence.

From a Protestant family, Rossetti was early opposed to all Roman Catholic sympathies. Spenser's letters show that he intended the "Faerie Queene" to be a political allegory, but the ethic note was important for ethics, politics, and religion must not be divorced when estimating Spenser's influence. This

(1) Beers, H. A. - p. 120.
poet idealized the experiences common to the sense, he idealized man, he filled his voice full of a reverent longing for absolute perfection.

"Gothic imagery" is his chief attraction for some readers. Beautiful imagery had a profound influence upon John Keats and it was passed on to the members of the P. R. B. who were, many of them, readers of Keat's poetry.

That revolution began in 1789, and with its Reign of Terror came many reforms in all life. Although England was a repressive agent, still there were thousand who sympathized with the French cry of "Liberty, Equality, Fraternity." It was only natural

(1) Beers, H. A. - Nineteenth Century Romanticism.

* "Keats Life by Lord Houghton", had perhaps an influence for artistic reforms. "According to Mr. Hunt this (influence) appears to have been earlier in date than the inspection at Millais of the book of Frescoes." (Knight, Joseph - Life of Dante Gabriel Rossetti. London: 1887.)
that after the Revolution English poetry "should become more enthusiastic, more serious, more passionate." 

These ideas of liberty, equality, and fraternity were not for the solid eighteenth century minds.

The immediate results of the Revolution upon literature and art were bad. The remote influences were full of "audacities of the imagination." These influences were "in the main an affair of the heart, an affair of sentiment." This event and the noon-day of romanticism combined to magnify individualism. The Lake Poets, as well as Blake, Keats, Byron and Shelley, were influenced greatly by the French Revolution. Coleridge adopted the transcendentalism of the age, Burns the passionate independence of the time and Coleridge handed down his "mist-world" to Carlyle, Emerson and Ruskin. The German transcendentalism of the time was important because it


(2) Dowden, Edward - The French Revolution and English Literature, pp. 154-56.
counteracted much of the materialism and continued to incite Keats, Poe, Tennyson, Longfellow, Lowell, and Rossetti, and his friend, Swinburne.

The work of Scott and Coleridge, although so closely related in mere time, was vastly different; but had some relation to the development of a Pre-Raphaelite School. For although this Movement was not a philosophical movement in the full sense of that term it was a reverent, thoughtful mysticism, brightening some realms of life by means of its sensuous expression and feelings. The sway of the Medieval revival associated with Scott, the transcendental philosophy associated with Coleridge, was enforced by Sir Walter, standing for materialistic, military-like romanticism.

Coleridge, on the other hand, spread the mystical critical love of Beauty. Thus Coleridge had a broader as well as a more subtle influence upon the Pre-Raphaelite School. The best examples of this indirect power may be noted in the ballads by Rossetti
and in the poems of his sister Christina Rossetti.

Sir Walter Scott emphasized the Gothic and Northern spirit in Medievalism by a method exactly opposite to that of the Pre-Raphaelites. Coleridge emphasized all of the best and finest things in Dante's art while to Scott, Dante was an impossibility, an absurd mystical spirit.

Where Scott was definite Coleridge was indefinite. Where Coleridge was delicately ethical, Sir Walter Scott would close his eyes, and pace off in another direction. Where Scott used an historic imagination, Coleridge used a religious type of imagination. Where Scott handled spectacular events, Coleridge dealt with spiritualities. In fact, Scott had in common with Pre-Raphaelite-like minds only a few superficial or general tendencies, - he enjoyed brilliant colors and pretty things, he had a limited or superficial passion

for the Past. Nevertheless, it has been said that "With the Lay of the Last Minstrel" romanticism became of age and entered on its career of triumph."

(1) Beers, H. A. - Chapter I.
CHAPTER IV.

Relationship of Ruskin and Tennyson to Pre-Raphaelite Movement.

Without any lack of appreciation for the great work which Scott left the world in his matchless picture of Medieval customs; not forgetting that most beloved story teller; but pointing toward a different type of literary work; one notes two spirits contemporary with these P. R. B's., who must be considered because of more vital influences upon this Pre-Raphaelite Movement. There are two authors whose important relations to this movement is of particular significance: the one, Ruskin, a prophet, the other Tennyson, a literary artist; one a master in prose work, the other a master of the vehicles of poetry. Perhaps John Ruskin should be considered before Alfred Tennyson since he was more closely concerned with the
movement itself. Ruskin was one of the first to try to define and explain it. He was one of the first really to defend the movement as a revolt. On the other hand, Tennyson was a friend, a poet, whom the P. R. B's. respected. The Journals, diaries, and letters leave the impression that most of the Brethren were very fond of Alfred Tennyson.

"Modern Painters" was one of the first great incentives for the formation of a Pre-Raphaelite bond of sympathy. The young artists were readers and Telfer urged Hunt to read Ruskin. It is evident that he knew of his artistic tendencies and the first volume of this art critic was a joy to William Holman Hunt, and his friends. The principle doctrines in "Modern Painters" were concerning the return to nature and the mission of art as a "Criticism of Life", thought, and experience. There was a marked individuality speaking in this great work, and as Ruskin had always been absolutely against conventionality.

(1) MSS.
in art, and in life he found ready listeners in these
P. R. B's.

One historical critic has pronounced Ruskin as
"the panegyrist of natural art". The incentives for art,
however, were only a small part of Ruskin's influence
for his relationships with these young artists were quite
varied. He was at once of a fellow-feeling, enthusiastic
and noble, although dogmatic. No doubt Ruskin took it
for granted that the originators of this Brotherhood
would adopt his doctrines as a whole. Nevertheless they
never did have any "clearly formulated body of doctrine."

William Rossetti in the Memoir of Dante Gabriel
Rossetti seems even to discount the influence of Ruskin.
It is an error he claims, to suppose that Ruskin was
interested in these men personally from the first, or to
think that the reading of Ruskin's books caused the
organization of the P. R. B. However, as early as 1853

(1) Cox, K. - Old Masters and New, p. 157.
(2) Rossetti, William - Memoir, Chapter 18.

* See Appendix A².
Rossetti stated in a letter that he knew Ruskin had written "extravagant praises" of one of his pictures. It was in the "Times" of 1851 that John Ruskin first defended the Pre-Raphaelite principles. A pamphlet was soon published by the author of "Modern Painters." For early in May of 1851 it had been proposed among the P. R. B. that they write to Ruskin requesting him to express his opinion in some public manner. By May 13, he had published the letter in the "Times". They approved of the explanation he gave for the name, Pre-Raphaelite and one of them pronounced it quite sensible.

Thus one learns that from the first there was an understanding; an intellectual confidence between Ruskin and the P. R. B's. He was a defender, a protector and, in another sense almost a provider at times.

(2) Pre-Raphaelite Diaries and Letters (edited by) Wm. Rossetti, p. 299.
Nevertheless the years 1849 and 1850 seem to have been periods of indifference on the part of Ruskin. Nor was it possible for him to be with them at all times for Switzerland and Italy called him. The P. R. B's. met much criticism and rank abuse during 1849 and 1850. Much of the criticism of their art was probably fair enough but there was no excuse for the "envenomed abuse" at this time. Such was the fate of the P. R. B. in its early experience.

Ruskin not only enjoyed defending these men but in a short time he was helping them to sell their work. William Rossetti tells of how generous Ruskin was in his purchases, but he did not want the world to think that Ruskin organized or started this movement.

John Ruskin had learned of these defiant, dissatisfied artists through Coventry Patmore. As the new note of 1849 was largely one of defiance it

received Ruskin's hearty approval. In his endeavors to prove that art and poetry were one and the same in all essentials he had perhaps too great an influence upon Rossetti whose verse is "art."

Ruskin also emphasized self-forgetfulness, beauty of life, and showed that Beauty could not exist in art if it did not dwell in the soul. But as Ruskin said, "the system to be overthrown... was one of which the main characteristic was the pursuit of beauty at the expense of truth." Ruskin, stood for honesty, originality, truth, and freedom. He declared for realism, and for fidelity to Nature. His great literary and artistic desire was to "escape all Augustan formalism", and generally speaking anything artificial did not please him. In his eyes to be artificial was a crime, and yet we all know how inconsistent, how radical, how fallacious were his doctrines. Standing always for naturalism he loved Nature. He admired the

(1) Wood, E. - Dante Rossetti, pp. 80-86.

(2) Ibid, p. 114.
"castled banks of the Rhine", he admired anything which seemed to him to speak of truth and sincerity. For Ruskin, true artistic work was a form of sincere worship. His idea that Truth is truth, and beauty is God-like, has been influencing poetry for years, but Ruskin always objected to the absolute identification of Truth and Beauty.

"One", he says, "is a property of statements, the other of objects." His peculiar mystic sense reacted upon his ideas of Beauty. He has often been called the Prophet of the Beautiful. He seems to declare that a "a true artist does not create Art for Art's sake: he makes Art for Nature and for Beauty." He seems to teach "that the beautiful in Nature is precious because it is the expression of God's Love and Power on earth."

(1) Beers, H. A. - Eighteenth Century Romanticism.
(2) Sizeranne, R. de la - Ruskin and The Religion of Beauty. (A Translation.)
(3) Ibid, p. 220.
"Modern Painters" gives the guiding principle in Ruskin, when it affirms that, "The art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas; and I call an idea great in proportion as it is received by a higher faculty of mind, and as it more fully occupies, and in occupying exercises and exalts the faculty by which it is received." Not imitation but every artist for himself is Ruskin's doctrine.

In poetry Ruskin's influence was limited because he usually preferred to criticise painting or architecture. On the other hand, Ruskin's influence upon literary criticism was significant in turning the minds from German influences of Kant, Coleridge, and Carlyle "to nature herself."

There is a "something in the air", which makes it possible for a leader like Ruskin most profoundly to inspire minds akin to his own and such an influence he no

doubt had over some of the P. R. B's. At least many letters show one that they knew either directly or indirectly five volumes of "Modern Painters", and Rossetti in particular watched the progress of this work. Since 1854 Rossetti and Ruskin had been close friends. Their friendship lasted about twelve years, during which time Rossetti did much of his finest artwork, including drawings of "Morte d'Arthur" and "King Arthur's Tomb." This close relationship was not one of mere sympathy but one of critic to artist, buyer to producer, defender to an adopted child, or to express it strongly, Ruskin was Rossetti's constant helpmate until that friendship began suddenly to cool and die.

William Rossetti has compiled and edited a work concerning the relationship of Ruskin to Rossetti and Rossetti to Ruskin. Those "Ruskin: Rossetti: Preraphaelitism," papers of 1854-1862 indeed are invaluable for minute detailed study, but of the greatest
interest is a quotation from a letter which is added to the preface of the book. In this letter of 1859 Ruskin says,

"Tell Mr. Rossetti to mind and do the best he can; for he and the good P. R. B's. may really have Europe for their field some day soon. The German art is wholly and everywhere imbecile to a degree quite unspeakable. The P. R. B's. are the only living figure painters of this age."

It was because of this great interest in Pre-Raphaelite art that Ruskin first became so fond of the young woman to whom Rossetti was engaged; Miss Siddal not only drew fairly well but she was a favorite model for many Pre-Raphaelite studies and pictures. In the letters and "papers" one reads of Ruskin's delight in Miss Siddal, of his buying her drawings, and, helping her to sell those he did not want. One may also read of his interest in her health, for he even provided one of her physicians. Again one reads of how Ruskin

(1) Rossetti, Wm. - Ruskin: Rossetti: Pre-Raphaelitism Papers, p. XII (Preface)
feared Kingsley would pronounce Miss Siddal's work morbid.

We learn how Ruskin entertained different members of the Rossetti family with Browning and others. Indeed these occasions and numerous attentions show that Ruskin tried to be a true friend to this leader of the P. R. B's. The friendly relationship was of the greatest value to them. To this poet-painter in particular it was of importance that such a friendship should live. That relationship was of the greatest value to the artistic world for it was Ruskin who encouraged for so long "the production of those exquisite water colours", which Rossetti might not have finished without much inspiration and sympathy. William Sharp calls Ruskin "a champion", "a David", whose "dogmatic conviction", and defence was indispensable.


(2) Sharp, Wm. - Dante Gabriel Rossetti, p. 43.
Perhaps hundreds of writers have quoted Ruskin's "permanent opinion" of Rossetti, perhaps critics are too fond of quoting Ruskin's high praise of the Gothic arches drawn by P. R. B's. And possibly he was not so important as the hearing he demanded, but to all members of the Rossetti family he was extremely important, at many critical times. Moreover his encouragement of artists and poets was most profoundly generous, enthusiastic and alive with warmth as long as they pleased him. He was free with his money, advice, and censure. He upbraided Dante Gabriel Rossetti for his untidy rooms. While his patronage was not humiliating, it was exacting. John Ruskin seriously criticised Rossetti's translations when at the same time Coventry Patmore, on the other side, indulged in extravagant praise. Ruskin, however, always held that the P. R. B's. were the greatest modern school.

"Births have brought us richness and variety,
And other births will bring us richness and variety.
I do not call one greater and one smaller;
That which fills its period and place is equal to any."  (1)

Granting the sentiment of these lines to be true,
one hesitates to describe or to compare friendships and
influences. New richness came nevertheless with Tennyson's
presence.

Alfred Tennyson was born ten years earlier than
Ruskin. That year of all years, 1809 gave to the art of
letters many artists, many "literary giants". This
giant was both artist and musician for surely his soul
sang. Forty years was sufficient for the development and
decay of the "poets of art", - Rossetti, Morris, and
Swinburne, but the making of a Tennyson's career "took
all but sixty years for rise and development."  (2)

(1) Walt Whitman.
(2) Scudder - The Life of the Spirit in The Modern
English Poets, p. 244.
Rossetti's poetical work was practically complete by 1870. Tennyson was still publishing poetry in 1889. To the Rossetti circle this fact would have meant much had they all lived to read the last medieval "Idyll of The King" which was published in 1885. This group of Rossetti friends had an exaggerated love for things that recalled the Middle Ages. On account of this bond of sympathy, Tennyson is often compared and contrasted with the later Pre-Raphaelites, and their followers.

With the P. R. B's. he held some common concern for the artistic in literature, society, and life, but his mental horizon soon outgrew any of Rossetti's friends save that of Browning. How much Tennyson's "finish", romance, and his love of beauty meant to the P. R. B's. would be difficult to determine. On his own behalf he might well have said:
"So they show their relations to me, and I accept them: They bring me tokens of myself—they evince them plainly in their possessions".

Allowing all this, Tennyson was more than formally acquainted with the spirit of Rossetti and those affiliated. He and they profited in turn by the study of his poems. The Medievalism of Tennyson's work was much more important to these artists perhaps, than to anyone else save the author of the "Idylls of The King". It is of some importance that one take note of the authorities the world has for tracing these common links between men, and their noted associates.

In the case of Tennyson one finds the poet's name mentioned early in the P. R. B. records, and by 1855 Rossetti was well acquainted with him. Pre-Raphaelite friendships and bonds of sympathy had been growing since

(1) Walt Whitman.
1849 when Woolner first desired Tennyson "sit for him."

The most important of all contemporary authors, as far as the Pre-Raphaelite band was concerned, were Browning and Tennyson. Perhaps such an assertion seemed an exaggeration but ethically, socially, and spiritually the influence of these choice souls must not be discounted. With the appreciation of Tennyson's poems came the stronger moral elements in the paintings of the P. R. B's. From their "Journal" one learns that William Rossetti was pleased because Coventry Patmore considered Tennyson "greater in life than in his poetry." Patmore had declared Tennyson to be the "greatest of men".

From the letters and papers of the Pre-Raphaelites and their companions it is evident that Tennyson

(1) Pre-Raphaelite Diaries and Letters, p. 225.
London, 1900.

(2) Wood, Esther - Dante Rossetti, p. 250.

(3) Journal (1849) - pp. 235-238.
was unusually sociable and was at many times their delightful entertainer. Woolner and Patmore heard Tennyson recite much poetry which he never intended to "commit to paper", or to print. It was not unusual, although of great moment, that the Brownings, Tennyson, and the Rossetti brothers read aloud to each other. This generous social exercise increased their admiration for much of Tennyson's poetry and his manner of reading. In addition to this practice one finds records of members of the circle being at Tupper's in 1850 reading from Tennyson. But these P. R. B's. considered Tennyson's own reading to be most noble, for it emphasized his impressive personality, which Rossetti ranked above that of Browning.

Rossetti heard "Maud" by Tennyson and says,


(2) Diaries.

(3) Letters to Allingham, pp. 169-171.
(Tennyson's) "deep, grand voice with slightly chanting intonation was......for mighty verse. On it rolled sonorous and emotional."

Hall Caine says; "the softer passages and songs, made tears course down his(Tennyson's) cheeks." These incidents and direct testimonies permit one to conclude that Tennyson meant much more to the P. R. B's. than their gifts did to him. Nevertheless he had much in common with the Brotherhood. When one reads the earlier editions of Tennyson one finds many qualities such as symbolism, and even a Pre-Raphaelite manner but after 1842 the other editions and publications show an advance in Tennyson's theories if not in his art. Tennyson's service to Romanticism was the worshipful attitude toward "beauty as manifest in human form". The Laureate's service to this school consisted in the

(1) Rossetti, Dante G. - (in) Letters to Allingham, p. 170.
fact that he was the first of their day and age "to give
worthy form to the great Arthurian saga"! Supplementary
to this Medieval tradition there was the most delightful
note of mysticism in Tennyson.*

If the P. R. B's. found anything perfect in
Tennyson perhaps it was the mysticism of "The Lady of
Shalott", and other short poems. Not that Tennyson is
an example of a pure mystic for he is not, - however he
"crossed the dark border."(1)

The drawings and paintings of the P. R. B's
show the greatest of inspiration from Tennyson. Numerous
sketches, and a few famous pictures such as "Arthur's

* For Mystical experiences of Tennyson's in actual
life see pp. 383-384 and footnotes in "The Varieties
of Religious Experience" by William James. For example
of the same in poetry see the "Two Visions" and "The
Holy Grail" by Alfred Tennyson.

(1) More, Paul Elmer - The Drift of Romanticism.
"Tomb", are an expression of the great "Arthur furor" in this circle. In 1849 the P. R. B. were waiting and longing for the completion of Tennyson's Arthurian poems. They knew then that for years he had been maturing a conception of them. In 1855 one notes in Madox Brown's Diary the following: "Mar. 21."

"Read King Arthur". A footnote states that this may be the starting point in all Arthurian enthusiasm in this artistic circle. One does not mean to insinuate that the P. R. B's. necessarily obtained the ideal of knighthood and all Medievalism from Tennyson. Many of them were fond of the "Morte Darthur" by Sir Thomas Malory but one thing is certain, the Pre-Raphaelite School made good use of the same theme that Tennyson used in the "Idylls of The King". Other friends of Tennyson, Fitz Gerald in particular had "heard Tennyson's 'Passing of Arthur' read, without the introduction and epilogue in 1835." However, the date of

(1) Rossetti, Wm. - Prae-Raphaelite Diaries, pp. 238-239.

(2) Ibid. - p. 34.

the beginning of this interest in legends of the Round Table is not as important as the fact that Tennyson's treatment of a medieval material was an impetus for mobility and sanity. That is, his romance was truly of great ethical value. One of the ethical studies of this art movement, by Miss Esther Wood, implies that from 1850 Tennyson and Browning had unusual influence upon Rossetti's Art. With due gratitude to Browning, who introduced Rossetti to Alfred Tennyson this singer's inspiration came into the Pre-Raphaelite lives to supplement Robert Browning's powerful optimism. Here again as in the case with Ruskin, the important relationship, because of social advantages, becomes an interchange of ideas and ideals with the leader of the Brethren.

It is known also that Rossetti was especially fond of the "Lady of Shalott", but some of the Pre-Raphaelites did not understand the breadth nor depth of Tennyson's development. The best of Tennyson's early
poems showed the influence of Keats and no doubt this was fully appreciated by Rossetti. The use of symbolism also appealed to this leader. The Gothic elements were not uncommon in "The Idylls of the King". "The Lady of Shalott" stood for real medieval mysticism, the two inspirations of Dante Gabriel.

Unfortunately Rossetti did not absorb nor know the spirit of the "Higher Pantheism", that he could not show a true love for external nature as Tennyson did.

In 1857 Rossetti with the help of Millais, and Holman Hunt, undertook to illustrate an edition of Tennyson. Rossetti was enthusiastic at first although Tennyson (1) cared nothing about designs for his poems. Many of the Pre-Raphaelites disapproved of the Edward Moxon edition of Tennyson, but they soon learned that Rossetti had been his own guide, taking hints only from the author's text. (2)

(1) Rossetti, Wm. - Ruskin: Rossetti: Pre-Raphaelitism, p. 177.

(2) Rossetti, Dante G. - (in) Letters to Allingham, p. 103 ff.
Rossetti, as usual was the one member of this circle who insisted upon pushing and perfecting whatever enterprise was at hand. This stubborn determination did not always meet the approval of either Ruskin or Tennyson. As a man of letters Tennyson was not a mere Pre-Raphaelite, and of course did not always agree with them. Among themselves the Brethren estimated and compared Browning and Tennyson. Patmore did not place Browning as high as Tennyson in literary art.

William Rossetti expresses himself frankly in his Memoir of Dante Gabriel, and although he calls Tennyson "our great poet" he acknowledges that Tennyson had no particular insight into matters of pictorial art as such, although he appreciated and prized the art as one of the forms in which the mind of man expresses beautiful ideas. "I did not observe him to be at all a 'Connoisseur' ".


(2) Ibid. - p. 190.
In closing the discussion of Tennysonian influence and interests, Mr. William Rossetti pays high tribute to the best evening which he and his friends spent in that poet's presence: "Truly a night of the gods, not to be remembered without pride and pang."

CHAPTER V.


Closely allied to the artistic influences of Tennyson are the circumscribed but more tangible effects of a highly colored poetry similar to that of John Keats. This other incentive in this Pre-Raphaelite poetry has been mentioned already. Nevertheless the task of showing just what this may have been remains.

Keats with his imitations of Spenserian stanza, with his devotion to the Beautiful became a forcible exponent of the doctrine of art for art's sake. Naturally the leader and dictator of this Movement, Dante Gabriel Rossetti, was the first great Keats enthusiast in the Rossetti circle. He probably began reading Keat's Life as early as 1848. In 1848 he write to his brother that

although he found the first volume of Keats "exceedingly interesting" he had not finished it, but he says: "He Keats seems to have been a glorious fellow, and says in one place to my great delight that having just looked over a folio of the first and second schools of Italian painting, he has come to the conclusion that the early men surpassed even Raphael himself." Such statements are of value because they help to show how art, had become affiliated with poetry and with scholarship. William Rossetti has stated in his Memoir of Dante Gabriel that his brother thought himself to be among the first readers of Keats; one of the very first "strenuous admirers", and William Holman Hunt has remarked that the poetry of Keats was not widely known at this time. Rossetti concluded in 1848 that these friends of his should select subjects from "Isabella". Many of the P. R. B's. have used Keat's subject matter although not many of the eight different

(1) Rossetti, Dante Gabriel - Family Letters with

subjects from "Isabella" were executed for the public to admire. * Because Keats was so rich in medieval sentiment, passionate love, and all that accompanies it, they painted the "Eve of St. Agnes", "The Flight of Madeline and Paraphyro", and "Belle Dame sans Merci". However this artistic circle did not try to keep their pledges concerning the eight original drawings from "Isabella."

"The Eve of St. Agnes", by Arthur Hughes, exhibited in 1856 at The Royal Academy is of special interest, likewise Milleis' famous picture from "Isabella." Many of these paintings owe their origin to Rossetti's love for Keats' poetry, that is, either direct or indirect inspiration, came from the poems. The note of true romance was early discovered by Rossetti in "The Eve of St. Mark", and "The Eve of St. Agnes".

Keats and Rossetti had so much in common it is difficult to say in how far they may have been "twin souls" in art or in how far Rossetti may have been encouraged by

(1) Wood, E. - Dante Rossetti.

* See Appendix for Esther Wood's references concerning Keats.
his natural admiration for John Keats, and his work. The elements of intense feeling, of calm, of sensuous beauty all combined with the wonderful art of John Keats to make the poems inspiring to Dante Gabriel. "Keats had attained that perfect blending of the Greek spirit with the Temper of romance which Rossetti was to reach in "Venus Astarte." (1)

In the poetical works of Rossetti the realistic note is more prominent than in Keats. For the classical romanticist did not endeavor to "reflect common life", in any sense. While medievalism in Keats was largely "Charlemagnish", in Rossetti it became Catholic, which note appeared likewise in Coleridge. In John Keats one finds no obtrusive morality, but the ethical realistic elements are quite pronounced in the work of his admirer, Rossetti.

Therefore he makes use of more symbolism than does Keats. In this youth one finds that spirit clings to flesh, in Rossetti the spiritual longings and aspirations are not to be ignored. Both poets are sensuous colorists;

both indulge in much detailed work and description; both are word painters; both love the Southern Gothic atmosphere; both have much of the same type of emotion. Both are especially fond of morbid esoteric subject matter, both poets love abstruse materials. Both Keats and Rossetti created an atmosphere of the "magical mystical" type.

To be sure, the mystical note in Keats varied slightly from that of Rossetti. But both lived for the discovery of the Beautiful in a world all their own.

Some of these P. R. B's. found the inspirational Spenserian note of "Beauty" in Keats, some noted his attitude toward woman, while others loved the spirit of perfect womanhood which was to be noted in "Isabella", and other poems. Thus Keats' influence was a part of the salutatory second Renaissance - "quintessential beauty"; an impetus not soon to die.

(1) Rickett - Personal Forces in Modern Literature, p. 126.

(2) Saintsbury, George - History of English Literature, pp. 88-89.
Saintsbury takes pains to show that Keats was "the father" of all nineteenth century poets who were not mere freaks. From the "Letters" it would seem that Rossetti made a sort of poetical measuring rod of "La Belle Dame Sans Merci". In a number of chapters Professor Beers has emphasized the importance of the exemplary art of John Keats upon the Pre-Raphaelites. That they derived from him much of their medievalism can not be doubted, but the religious type of passion is more like Dante than Keats. No doubt they dwelt upon the following lines from the English poet's verse.

"Beauty is truth, truth beauty, - that is all
Ye know on earth, and all he need to know."
therefore they concluded,

"A thing of beauty is a joy forever,"
and

"The poetry of earth is never dead."

Moreover, "Keats' "Eve of St. Agnes" stands alone as a glorious example of the renaissance spirit. But in our more complex and conscious time, this most complex of the civilizations of the past has drawn our poets with a mighty power."

Other incentives there were, no one can doubt, but important though they may be, they increased an appreciation of the leader of the new school. After four of the World's grandest romanticists had passed away and Shelley, Keats, Byron, and Coleridge were no more, the brief interlude, that elapsed in literature, soon heard the modest voices of numerous minor authors. Among them was the Rossetti family with its youthful talent.

The English poems that were attracting attention were ordinary or of little artistic value until the power of a pronounced artistic example had been felt. This germ-like thought was the restating of Platonic influences, combined with a return to things natural in literature, and

(1) Scudder - The Life of the Spirit in Modern English Poets, p. 185.
in life. Among the forces referred to were those which
accompanied almost simultaneously, two noted publications
of 1850. With these publications came Browning doctrines,
and Tennyson melodies. In the same year the youthful pen
of Dante Gabriel Rossetti contributed poems for a new
source of criticism and constructive art. These first
picture-like poems appeared in the famous P. R. B. "Germ".
CHAPTER VI.


In order to be truly constructive, and concrete the brethren decided that they must have some inoffensive organ by which to direct and to inspire public opinion and public taste. Therefore as early as possible [July 15, 1849] they began to plan for the advertising of their creed. Thus the Pre-Raphaelite Movement was not only noted in art, sculpture, poetry, prose essays, or letters, but it was also expressed in its most unfortunate vehicle, "The Germ", a Pre-Raphaelite journal, whose promoters were young, poor, unknown, discredited. On preliminary agreement this paper was to be a six-penny affair. By the fourteenth of July its projectors had decided to make it a monthly paper. By July 15, they had decided to make it a
monthly of at least forty pages. On the twenty third day of September, William Rossetti was appointed its editor. By December 19 "The Germ" as a name was accepted. A discussion of a suitable title had been going on for some months but, "the title, 'Thoughts of Nature' was not viewed with much predilection. Mr. Cave Thomas had some while before proposed 'The Seed'; and he now offered two new names, 'The Scroll', and 'The Germ'. The last was ultimately approved by a vote of six to four."

One writer has spoken of this magazine as "still-born"; probably there was indeed no possible life for it. At least the same fate seemed to be measured out for "The Oxford and Cambridge Magazine", which was a natural successor of "The Germ". An eighteen year old boy, — the editor, — launched the first number of "The Germ" in 1850. Number one which appeared in January was followed

by the February number and then the third and fourth copies were brought out at the risk of a "friendly printing firm, - a new title, 'Art and Poetry' was invented by a member of the firm, Mr. Alexander Tupper." This Mr. Tupper had more than a mere commercial interest in this venture. The magazine was a heavy financial loss to several members of the P. R. B. In addition to this Dante Gabriel Rossetti must have felt the responsibility of this loss for, according to his brother, it was a Rossetti invention, a Rossetti ism. In the four numbers published there were fifty one contributions, twenty six from the Rossetti family.

The paper was expensive, and unfortunately there was too much poetry in it to make for its popularity. The result was that its real mission to enunciate their "chief tenet", and principles was a failure but it did "strengthen Rossetti's reputation." A most worthy magazine, it failed

(2) Ibid.
(3) Harillier, H. C. - Dante Gabriel Rossetti, p. 23.
not because of its contents but because there was only
a limited demand at the time, for its art. Its literary
value was not mean. Little can be said against its
literary qualities. Not a few of the best contributions
in it have lately been reprinted many times. The
artistic class may have been indifferent but certainly
that class was not large, and therefore theories of sim-
plicity and fidelity to nature did not carry this magazine
forward to victory. Even the work of William Rossetti
was not immature for he was a gifted young critic for his
years. At the present time the Hosher edition of this
periodical is out of print, and in William Rossetti's time
"The Germ" soon became a curiosity. *

(1) Rossetti, D. G. - Family Letters.

"For many years past "The Germ" has been a literary
curiosity, fetching high fancy-prices; and more publishers
than one have made proposals for re-printing it, but owing
to the dissent of one or other contributor, these proposals
have had to be set aside. Even a single contribution to
"The Germ" - the Hand and Soul of Dante Rossetti, as privately
re-printed toward 1869 - has been priced at no less than
six guineas. - Dante Gabriel Rossetti - Family Letters and
This little "Germ", however, did not remain in the dark, and it never was in hiding because of a lack of real literature. Many of the poems as well as prose articles have been reprinted in beautiful separate editions. It seems as though this method of literary expression had developed long before the world was ready for it. Indeed not many magazines, which are devoted to poetry exist even today. In the past the public has been slow to recognize minor poets or new schools of verse.

The literary influences of "The Germ" were limited by the nature of the contents of the magazine, for as mentioned, it limited its reading-friends by its poetical aim. This object was stated in a prefatory note of the January and February numbers; namely,

"An attempt will be made both intrinsically and by review, to claim for Poetry that place to which its present developments in literature of this country so emphatically entitle it."

(1) Advertising page - The Germ.
Possibly the purpose of the magazine was completely realized in the four numbers. At any rate the best contributions were poetry and the principles emphasized were poetical guides. Mr. Orchard in his famous dialogue, makes Kelon define poetry as: "All that is in man his mysteries of soul, his thoughts and emotions." ...........

In another article Mr. F. G. Stephens, "Laura Savage", declares: "Next to Poetry, Painting and Music have most power over the mind." Other articles show the strong ethical purpose of the magazine and Rossetti's principles, are made clear in many different ways. The controlling desire of this leader at this time [1850] was to, "set [his] hand and [his] soul to serve man with God." The office of "conscience in art", was to be emphasized and the highest spiritual aims were to further the knowledge: "Truthfulness in Art should be pursued not as an end but as a great ethical purpose." But what did the

(2) Ibid. - p. 25.
(3) Ibid. - p. XXIII
ordinary reading public of England care for the ethics of a group of youthful idealistic artists?

The poetical writers who contributed verses for this "Germ" will be considered in the second part of this paper. Many poems besides Rossetti's early work reflect the artistic tendencies of the times; especially is this true of those poems like; "My Beautiful Lady", "Of My Lady in Death" , "The Love of Beauty", "Dream Land", and "Repining". Much of the literature in this periodical is Catholic in spirit if not in creed. In fact James Collinson soon joined the Catholic ranks, and Rossetti wished to call the priest before he died.

Other things limited the actual influence of "The Germ", first it was practically unnoticed by the press, - it was too insignificant to attract the attention of great critics, it was dignified in its spirit of protests. On the other hand its illustrations
although expensive had not been particularly pleasing. Its etchings were striking without being unusually strong.

The tone of the paper was earnest, sincere, and although it was just and sane, the world cared little for Pre-Raphaelite principles when expressed in this modest manner. The magazine was remarkable but it was not epoch-making, it was merely "a grain of mustard seed." Thus while medievalism was common in nearly all of the antecedents and forerunners of this movement, one does not find it emphasized in the "official organ" of the Movement. The P. R. B's had pledged themselves "to work with a will", but work and art principles do not always lead to a financial success. Nevertheless the "Germ" had made plain the scientific side of their doctrine, and it had exalted originality.

(1) Marillier - Dante Rossetti, p. 10.
CHAPTER VII.

Résumé of Pre-Raphaelite Principles and Characteristics.

A summary of the principles and characteristics may now be made. In many minor lives, — those most closely interested in Rossetti's last years, one may note that the following principles were indeed modified. Truthfulness, originality, simplicity, accuracy, are combined with a desire really to express Nature. In spite of this many of the Pre-Raphaelites could not see real big things in Nature until late in their careers. Their characteristics were not unusual nor remarkable, save in one particular, one ever present, mysterious wonder over the nature of the Beautiful. It expressed its sensuousness in a color element, red, yellow, and gold; which many poets exaggerated. It expressed itself
in a love of feminine Beauty. This sensuousness was not "fleshly", not disgusting, not merely humanitarian, but it was a sort of spiritual excitement. It was an enthusiasm for all that was Beautiful in God's wonderful universe. The most fatal tendency resulting was that of an unhealthy, unwholesome exaggeration of emotional life.
PART II.

PRE-RAPHAELITISM IN ENGLISH POETRY.
PART II.

PRE-RAPHAELITISM IN ENGLISH POETRY.

I. Effect of Pre-Raphaelite Principles upon some Nineteenth Century Poets.

II. The Minor Poets.

(A) The Minor Germ Authors.

(B) Other Poets.

(1) Alice Meynell.

(2) Arthur O'Shaughnessy.

(C) Some American Poets.

III. The Major Poets.

(A) The Rossetti Family.

(1) Dante Gabriel Rossetti.

(2) Christian Rossetti.

(3) Maria Francesca Rossetti.

(B) Later Poets.

(1) William Morris.

(2) Algernon Charles Swinburne.
CHAPTER I.

Effects of Pre-Raphaelite Principles Upon Some Nineteenth Century Poets.

One of the most conspicuous effects of English Pre-Raphaelitism in her expressive poets was a welding of a worship of beauty with a sort of religious passion. This tendency to spiritualize an earthly beauty led to a retirement from the world in general and from ordinary society in particular. Nevertheless it has been asserted that only the Pre-Raphaelite group left a poetical progeny: it was they and Tennyson who jointly moulded poetry in the sixties and seventies. From 1854 until 1875 this ism, and its leader controlled one of the most useful men of their age, William Morris. Among the first men of this circle there were those who looked

broadly at the world but they were few in number. The general effect of their work having been rather to look deeply into the little part of life which they knew. For a time the Pre-Raphaelite "blaze of color and blare of trumpets" attracted some attention from the artistically inclined members of society. Before long however all eyes were again upon Tennyson and Browning. Naturally the ideas of Beauty were made more and more practical even while the later Pre-Raphaelites were writing of Beautiful things. Beauty-theories became a matter of practice, so while an impulse which had been given early was handed down to present time by a group of minor poets like Kingsley, Philip B. Marston, G. M. Hopkins, Austin Dobson, John Payne, Theophile Marzials, George A. Simcox and others, realism increased, sentimentality died, and even true sentiment became more prosaic in time.


(2) Ibid.
On the other hand in some cases doubt and grief were dwelt upon. In some poets an exaggeration of detailed work, an intensity and even a sensuous beauty developed. On the whole however, after a reaction set in the bright colors of Rossetti and O'Shaughnessy faded into more subdued tones.

In a way, this movement which has been called a "Renascence of wonder", connected man's soul life and literature in a more vital manner, than that found at any previous time.

In the discussion which follows the writer will be limited to the contributors of "The Germ", the work of O'Shaughnessy, Mrs. Meynell, the Rossetti Family, and two later poets of importance, William Morris and A. C. Swinburne.
CHAPTER II.

The Minor Poets.

(A) The Minor Germ Authors.

First, one should note the emphasis thrown upon verse by the early writings of the Pre-Raphaelite School. This leads one to a careful study of "The Germ", and other materials such as letters for the real names of many contributors were not published in 1850.

"In poetry, though the Pre-Raphaelite spirit [had] its root in "The Germ", the publications by which principally the influence was spread, and its exact character determined are of much later date;" namely poems of Dante Gabriel Rossetti, (1) 1870 and Algernon Charles Swinburne's "Poems and Ballads" of 1866.

As before mentioned "The Germ" contributors tried to pose as poets, but out of eleven who wrote verse for that magazine there were perhaps only five who would pass as poets today. Unfortunately the poetical works of William Bell Scott are now out of print although he was one of the most profound of men. Scott was however a philosopher and not a true poet, for he could not sing in a musical manner.

Collinson made himself famous by the writing of one beautiful poem; Deverell died early and just before he had time to ruin absolutely his literary reputation. Beside the work of eight men there was Christina Rossetti and her two brothers who contributed twenty one poems for this "Germ". Moreover, in four months time thirty five poems occupied these monthly papers and only eleven prose articles were published during that time. Nevertheless the prose was of no little importance as indicated in Part One of this paper. The prose writers were, Mr. Tupper, Ford Madox Brown, William Rossetti, and Dante Gabriel Rossetti. Mr.
John Lucas Tupper, whose pen name was "Mr. Orchard", wrote the heavier philosophical articles. Mr. Tupper was a "sculptor, and a friend of Holman Hunt". His chief contribution to "The Germ" concerned "The Subject in Art". His long poem, "Whit-Sunday Morn in the Month of May" was a little narrative lyric, rather stiff but refined, with an atmosphere of genuine nature in it.

In this poem the simple human elements are ordinary but sincere, and therefore pleasing. The poem is inclined to be attractive because of its rustic maiden and is conspicuous among these aristocratic writings because of its democratic spirit. Tupper wrote a number of other poems known as "Papers of The M. S. Society" which likewise indicate that he could see Nature and could even versify her spirit. In all Mr. Tupper contributed five poems and three or four prose articles. According to one reprint of "The Germ", he was assisted by G. F. Tupper in the writing of the two longer poems.

Ford Madox Brown was one of the big men of this poetical group who wrote more prose than poetry. He was a man of some versatile ability but contributed only one poem, and one prose article. The poem is an excellent eight lined effort concerning "The Love" of Beauty. One of Brown's friends and admirers, William Rossetti, has been of special interest to Rossetti students because he acted as editor and critic for "The Germ". For his time he was a fairly skillful editor but today we censure him for not editing more carefully the literary work of his sister. He was not inclined to be at all destructive in his criticism unless he disliked a person. Nevertheless in the capacity of critic for "The Germ", William Rossetti certainly showed talent and judgment. He surely aided in the discipline of genius for literary criticism immediately, became more scientific in method and more sane in its judgments. As a book reviewer he did some beautiful
work for "The Germ". This paper had perhaps one of the youngest critics on record.

William Rossetti wrote nine or ten poems for this magazine. As a poet he was sadly lacking in music and the real spirit of poesy. William Michael was a very busy man and as a member of the P. K. B's he soon became the secretary, journalist, and recorder as well as their editor. During his life time he edited the works of three poets, wrote lectures, reviews, criticisms, and translated Dante's Inferno.

The sonnet seems to have been his chief ambition, for he tried this form for many subjects, such as "Sonnets on Death"; "Democratic Sonnets", "Sonnet on Keats", but besides these there were the following poems in "The Germ"; "Her First Season", the "Wrapper sonnet", "Fancies at Leisure", "Cordelia", "To Castle Ramparts", and "Jesus wept" were his other attempts in versification. Not a few readers of poetry have been surprised to find that this member of the Rossetti family wrote so many different
stanzas, for his greatest services to the art of letters are in another department. Many valuable prefaces to poems, many biographies, and diaries have furnished the literature necessary for accurate facts concerning well known poets.

When at the age of sixty-five he was not able to carry research work any further he made mention of many things he would enjoy doing for his brother, Dante Gabriel.

The preface to "Family Letters" of Dante Gabriel Rossetti is of special interest for it shows how frank, and independent in spirit William Michael had been while at work. His kindness and consideration for his brother have proven William to have been a well rounded man. Indeed the editorship of his brother's letters is far above the discretion of some compilers. Again one is glad that he told, in an honest fashion, that it was Dante Gabriel who destroyed the lost pages of the P. R. B. Diary in 1855. Moreover, it seems unfortunate that William's poorest sonnet should happen to be the very one which is necessarily
reprinted so often. That wrapper sonnet did not do justice to William Rossetti.

The work of Christina Rossetti, who was affiliated with this brotherhood, was so very important that her art will be considered in another section of this paper. However, it is well to note that she wrote seven of her very best poems for "The Germ", and these contributions announced her poetical ability.

Another poet of less note, but true worth as an artist, was Thomas Woolner. "As the sun colours the flower, so Art colours life" - it was not said for Woolner nor of him but it could well have been. Moreover, the chosen art of this man, that of a sculptor, colored and influenced his poetry. For the pages of "The Germ" Woolner composed four beautiful poems of vital importance. His real Pre-Raphaelite contribution is that of a poet and not a sculptor. By 1866 "My Beautiful Lady" had been amplified...
to 3050 lines, and had appeared in its third edition. One learns that it first appeared in 1850 for the January copy of "The Germ". This poem has nearly all of the Pre-Raphaelite characteristics, and numerous other qualities. There are notes of wonder and mystery; the symbolism of flowers and of color, exalted emotion and passion; and simplicity is here so perfectly connected with sincerity that "common-place" can not be applied to even,

"I love my Lady, she is very fair".

It was a blunt beginning but in the third edition a poetical introduction and transitional poem lead up to this declaration in a natural manner.

As one might expect, the emphasis in "My Beautiful Lady" is placed upon the beauty of a spiritual woman who dies but whose "portentous voice" reaches the poet from its Heaven. Would be philosophical lines are
often rather good; there is little of cold severity, for the poet insist

"...Love moves ever hand in hand with duty."  

Again he observes:

"Man, nerved by Love, can steadily endure
Clash of opposing interests."

Or as in preparation for his story he states;

"Our lives are mysteries, and rarely scanned
As we read stories writ by mortal pen."

Doctor Walker describes this poem in one sentence when he says it "is loosely compacted, and is ingenious and talented, rather than convincingly poetical."

Woolner's three efforts in blank verse have received little attention. No doubt many have over-valued Woolner's poetical

(1) Woolner, Thomas - My Beautiful Lady, pp. 34.
(2) Ibid. - p. 14.
(3) Ibid. - p. 6.
formal lines. Their Pre-Raphaelite Characteristics are; medievalism, chivalric attitude to woman, purity, and elegance of expression.

In connection with the art of this sculptor one should not forget that the artistic world is indebted to Woolner for that excellent "bust of Tennyson recently placed in Poet's Corner, Westminster Abbey. Indeed, from 1849 until 1856 one finds records of Tennyson sitting for sketches, portraits, and medallion-heads. It was due to Mr. Woolner's persistent scheming and entreaty that the world has part of its glimpses of Tennyson.

The touches of poetical originality in this poet were few but most worthy, his chief success being his manner "of holding by nature." Thomas Woolner delighted some critical minds because his expression was so pure, his workmanship so truly careful and conscientious.


H. Buxton Forman insists, ".....it is hard to say what he might not have done in poetry, had not sculpture stepped in and claimed him as her own." (1)

There is another poet who after much urging condescended to write for "The Germ", - Coventry Patmore, who wrote, "The Seasons" and "Stars and Moon". Patmore composed more original verses, had more new ideas, than did Thomas Woolner but the sculptor was the more perfect poet because he was able to make his art balance well, - thought and form being so combined as to produce symmetry and melody. Some of the best work of this poet appeared in "The Germ". At that time (1850) his workmanship was serious in its aim for simple beauty. Naturalism with its accompanying principles may be noted in his work. This poet has been accused of photographing life, of using too much dross, of employing "bald realism", and (1)

(2) Ibid.
lacking singleness of aim. But definiteness of aim was not always characteristic of Pre-Raphaelitism.

Before Dante Rossetti's volume of poems had been published in 1870 this "self-complacent" Mr. Patmore had published six different books, but his great poem "Amelie" was published in 1878. "Principles in Art" was first published in 1889 but those twenty-six little essays are of special interest in connection with Pre-Raphaelitism. Ten of these papers are concerned with art principles in the broad sense of that term. These essays are as serious as were his poems. His appreciations of Shelley and Rossetti are particularly interesting when he calls attention to the fact that Rossetti could use only the "flute notes" of the English language.

But to return to Patmore's poems, "The Seasons" is an exquisite little lyric concerning the breath of April. In this poem the poet has surely misused the word

(1) Forman, H. B. - Our Living Poets.
(2) Walker, Hugh - Victorian Era, p. 5-12.
(3) Patmore, Coventry - Principles in Art, p. 102.
"gem". Some of his verses are noteworthy for the portrayal of out-of-door life, which was a type of work not usually well mastered by Pre-Raphaelite expression.

James Collinson, Deverall, and Calder Campbell were of importance to "The Germ" but they were indeed minor poets with little poetical enterprise. Collinson added a sad romantic phase to our Pre-Raphaelite circle. Before deserting his old friends he became a Catholic and thereby lost the affections of Christina Rossetti. This man "wanted to be a priest but he was not acceptable so later he turned to painting again, and disappeared." (1)

Collinson's poem the "Child Jesus" is one of the best examples of Pre-Raphaelite poetry, because of its medieval atmosphere, and its spirituality. This "Germ" contribution is demure, pensive, and even severe in some respects. It was about four hundred lines in length and was accompanied by an etching of Mr. Collinson's own invention.

(1) Beers, H. A. - Nineteenth Century Romanticism, p. 293.
One of the best of England's thoughtful minor poets was a painter, an etcher, a biographer, and a critic. Nevertheless this William Bell Scott wrote only one poem for "The Germ" but nine other poems have been praiseworthy according to Mr. Forman. William Scott's Lectures on Fine Arts are particularly entertaining in "The Little Masters". As early as 1838 his poetry had attracted some notice because it was original and gave promise of some "breadth of view", another faculty, this which was not any too common in the Pre-Raphaelite fold. But his "breadth" was a philosophical, intensely thoughtful one. Scott's contribution to "The Germ" was "Morning Sleep", which falls below the poetical standards of that paper. The whole poem seems to be lacking in all music or melody.

The ballad form was one of Scott's more successful modes of expression. Among these songs are "Saint Margaret", "A Bridal Race", "Woodstock Maze", and "Four Acts of Saint Cuthbert". These, according to the Pre-Raphaelite principles, are most worthy. The use of
archaic situations has been well developed in Scott's work. This genius used "a many stringed lyre", but he has nevertheless been of much influence among younger poets.

It is of interest to note Scott's influence upon Rossetti. William Scott's decorations of the "circular staircase of Penkill Castle in 1865-1868 were suggested by "The Kings Quair", but what is of more importance is these "mural paintings" inspired Rossetti to write the King's Tragedy.

Mr. Forman in summing up what he considered to be William Scott's peculiar gift has said: "it is difficult to find verse dealing with higher themes, with insight, and daring equal to his", for Scott's was a "philosophic mind so seldom blent in fulness with the poetic mind".

In addition to these talented contributors of "The Germ" there was of course Dante Rossetti, the prince of

(3) Forman, H. B. - Our Living Poets, p. 287.
them all. He it was who originated the idea of a Pre-
Raphaelite magazine. For many years the general public
had had access to only a few of Rossetti's best original
poems; therefore the publication of a periodical was some
help to him in a personal way. His contributions to the
"Germ" were "My Sister's Sleep", "The Blessed Damozel",
The Carillon", "From the Cliffs", "Pax Vobis", and some
"Sonnets For Pictures." It was unfortunate for Rossetti
that this little periodical remained unknown for so
many years. For as it happened seventeen years elapsed
between his other youthful productiveness and his amateur
work. The first period of his work was from 1847-1853,
the other from 1870 until he died. Only two weeks before
death came, he was still trying to write sonnets. This
poet and his Pre-Raphaelite art belong to the main
section of this discussion.
Among the minor poets of the nineteenth century who show Pre-Raphaelite influences and a tone of acquiescence, if not of true resignation, there are a number of women and one positively morbid singer who received intensively a spirit-like influence from the works of Morris, Rossetti, and Swinburne. Among these there is a modest womanly singer, Alice Meynell, who deserves to be widely read. Her poetical work is limited, and likewise inconspicuous, but her rare genius has produced one hundred or more short poems. These were no doubt modified quite a little by the femineity of Christina Rossetti. Alice Meynell's poetry is so much more human than was Dante Rossetti's and her expression so much more naturally beautiful with a simple grace that one wonders whether Rossetti touched her art at all. On the other
hand he was delighted with her emotional sonnets. The titles of her poems remind one of some of the titles in "The House of Life", and moreover, a part of Rossetti's sonnets might well be compared with "Renouncement" which is one of her best.

Among her finest poems are religious verses, which show the Catholic influence. They are "San Lorenzo's Mother", "The Young Neophyte", Unto Us a Son is Given", "Veneration of Images", and "Saeur Monique", "Saint Catherine of Siena", "The Unknown God". The following characteristics, her poems hold in common with the so-called Pre-Raphaelite school: the mysterious ever-presence of the loved soul; the tense emotional element; spirituality; illusiveness; subtlety; and highmindedness. The poems are musical in expression, feminine in melancholy; religious in tone and spirit. There seems to be likewise a fusion of sensuous and spiritual elements. Where she lacks in force it is usually due to the fact that she
is not egotistical. An additional poetic fault is that she is lacking in "self identification" with her poetry. Nevertheless the poems are not defective in intelligence and imagination.

Coventry Patmore has said that for him her "thoughts and feelings seem to be half suffocated by their own sweetness and pathos, so that, though they can speak with admirable delicacy, tenderness, and that rarest of graces, unsuperfluousness, they can not sing." Ruskin has said that "the last verse.....of "Letter from a Girl to Her Own Old Age", the whole of "San Lorenzo's Mother", and the end of the sonnet "To a Daisy", are the finest things I have yet seen or felt in modern verse."

Very often Alice Meynell's work is suggestive and mystical where Rossetti's is detailed and concrete. She does not make use of as many colors as does Rossetti or O'Shaughnessy. She does not worship Beauty nor female beauty, but she is a devout lover.

(1) Patmore, Coventry - Principle in Art, p. 151.
The other example of poetic sadness is note-worthy for sincere masculine intensity of grief and morbidity. Arthur O'Shaughnessy was well known by Dante Gabriel Rossetti.

(2) Arthur O'Shaughnessy.

Arthur O'Shaughnessy (1844-81) was a poet, British Museum official, and publisher of three volumes of poetry; "An Epic of Women" (1870), "Lays of France" (1872), "Music and Moonlight" (1874); "Songs of a Worker" this posthumous volume of this young member of the Neo-Romantic group; shows him in his graver and more humane moods, but contains little better than the striking translations from modern French poets with whom he was thoroughly en rapport." (1) This young morbid poet worked and studied in French many years, and was master of French composition. It is said that he show the influence of many of the leading Pre-

Raphaelites. His most marked characteristics are those of a sensitive nature, - morbidness, and sadness; those of a poetic temperament, sensuous, and musical; those of a real song maker. He shows the influences of Morris, of Edgar Poe, and of Dante Gabriel Rossetti. Devoted to music he dreamed of women as did Chaucer and Tennyson but failed to understand them. - A seeker for the beautiful he craved absolute perfection; and disappointment led to cynicism. His work was "not medieval-romantic", but was of the French-romantic type.

O'Shaughnessy's - "Lays of France" were founded upon the lais of Marie de France, the Norman poetess of the thirteenth century."

"The Epic of Women" (1870) was the youthful picture narrative which has been severely criticized. In 1874 he published "Music and Moonlight", which shows no doubt the "seeds of decay" in the newer Pre-Raphaelitism,

(1) Beers - Nineteenth Century Romanticism, p. 390.
but there remains another problem, - why has this dreamy, morbid poet such a charm?

In the "Neo-Pro-Raphaelitism" of O'Sheaughnessy's poetry one notes much of delicacy, taste, sensitiveness, and beauty. His sentiment is sincere, his sorrow sharp, his agony intense. Glimpses of symbolism and mysticism are warmed by suggested colors, suggestive description, and rare music. Possibly his thoughts are not numerous, new, or original, but to me he seems to be more than a mere singer of love, grief, and death. To be sure there is much of such material and as has been said "beauty struck sharp on sorrow, makes dreadful music." For examples of such music one turns to the following stanzas of "Music and Moonlight";

"And what are you thinking and saying
In the land where you are delaying?

Have you a chain to sever?

Have you a prison to break?

O love! there is one love for ever
And never another love - never,

And hath it not reached you, my praying
And singing these years for your sake?

But more sorrowful is the discovery that there is no
spiritual union as in the "Earth" when the poet says

"(Alas! I have learned since that too
many of my very best feelings were never
shared by her, or known at all to her.)

I have wrestled for her with the whole of hell
And with Herself:

I have fought for her with every creature on the
face of the globe.

(1) O'Shaughnessy, Arthur - Music and Moonlight.
"And such a small part of eternity is over yet! But my whole strength is already used up, and she is still living."

Again his agony breaks forth in a passionate wail,

"O kind maternal Earth!

Keep the unborn in your bosom - keep it ever in your bosom unborn:

Keep the seeds, and the bulbs, and the roots and the whole new world, your child, in your bosom ever unborn. The heart within me has never once known rest."

On the other hand in "Love's Eternity" one finds traces of Platonic influence and of real understanding of soul union.

(1) O'Shaughnessy - Music and Moonlight.

(2) Ibid.
"There are nights when I live in the azure,
The life of an angel or star,
When my thought may soar to and measure
The sky of its hopeless ideal,
And the future however far,
Seems better than all things that are,
With its wonderful promise of pleasure,
However strange and unreal

And I would that the world were over,
And I, with no dull earth clinging,
Might break through some death and discover
The mystical heaven that nears,
For it seems my ears are ringing
With a seraph's beautiful singing
And the song of no human lover
Can move me again to tears."

(1) O'Shaughnessy, Arthur - Music and Moonlight,
"...To my soul's deepest sources the sense
Of her words with a full healing crept,
And my heart was delivered with rapture intense
From the wound and the void it had kept;
Then I saw that her heart was a heaven immense
As my love; and together we wept."

The "sick soul" or "The Disease of the Soul"
can not be so easily comforted; there is longing for
ideal perfection, there is infinite sorrow here and not
mere sentiment. This poem is dramatic and passionate.

(1) O'Shaughnessy, Arthur - Music and Moonlight.
(2) James, William - p. 48.
Corrupt flower of the heart's decay,
Have I bartered my perfect gladness
For an unknown immortal sadness?
Have I counted my pleasure a crime,
And wept all my beauty away?"

O'Shaughnessy's idea of love and joy are expressed in "Barcarolle", in "I Made Another Garden", "Keeping a Heart", and "Has Summer Come Without The Rose". But possibly Love in its best sense is referred to in the following lines:

"Love is this thing that we pursue today, tonight, forever,
We ply with oars, we strive with every sail upon our mast -
We never tire, never fail - and Love is seen at last.

(1) O'Shaughnessy, Arthur - Music and Moonlight,
p. 108.
A low and purple mirage like a coast when day is breaking -
Sink sail! - for such a dream as Love is lost before the waking."

The use of refrain is a medieval note and it reminds one likewise of Rossetti and his poetry. "Beautiful Aloe" and "Once in a Hundred Years" are lines that sing their way into the reader's emotional life. For another type of wonderful word music one turns to the "Ode" and to "Outcry":

"O soul of my soul's seeing,
O heart of my heart's being,
O love of dreaming and waking
And living and dying for -
Out of my soul's last aching
Out of my heart's just breaking -
Doubting, falling, forsaking,
I call on you this once more."

(1) Miles Alfred H. - The Poets and Poetry of the Century, Vol. 8, p. 188.
This stanza and several others in this poem recall the manner and thought of Christina Rossetti for there seems to be here in this "Outcry" a wonderful blending of the sensuous and spiritual elements.

The color element in "Music and Moonlight" is exaggerated and reminds one of Rossetti's golden thread, or rather of the use of "golden hair" and gold in Dante Gabriel's poems. The first thirty-five pages of "Music and Moonlight" show among other suggested colors the definite mention of gold five times, golden seven times, yellow twice, white three times, silver once, coral twice, blue ten times, bluer twice, green six times, and red once.

The pages are small and the lines of (verse) short length, therefore this proportion of color words seems absurd, too bright, for the subject matter and too rich for the thought.
Mr. Forman thinks that he detects youthful cynicism in O'Shaughnessy's verses; but he wrote his criticism after reading the first work of O'Shaughnessy. If the best poems in "The Epic of Women and Other Poems" did not please the public in 1871 they certainly do find many readers today. Possibly the best examples of beautiful rhythm and thought are combined in "The Fountain of Tears", which shows Swinburne influence. The sixth and seventh stanzas are especially good.

"The Daughter of Herodias" has been highly praised by Buxton Forman as a "Work of sufficient beauty and scope and truth to remove the author from the ranks of the mere scholar-poets, and give him at once the unqualified standing of poet". In this poem one is not troubled by the vague thoughts, and the mystical atmosphere of "Music and Moonlight".

The mysterious power of Keats and of Rossetti is quite marked in this poet's work. In "Palm Flowers" the rich sensuous words remind one of Keats while the "Three Flowers of Modern Greece" - (I Iancula) recall lines of Dante Gabriel Rossetti's. The detailed concrete pictures in "Palm Flowers" are typical of the Pre-Raphaelite School. The thought in "Keeping a Heart" reminds its readers of Rossetti and his profound love of love. The fanciful and its exquisite use in "A Love Symphony", and other poems show direct, and conscious imitation of the earlier Pre-Raphaelites.
(C) Some American Poets.

The Poems of Edgar Allan Poe show upon the very face of their exterior why it is that the English group of students of Beauty have referred to Poe so often in letters and journals. Indeed "The Raven" was a favorite reading in that circle. Patmore considered Poe the best writer in America, according to the P. R. B. Journal of 1849.

"The Philosophy of Composition" by Poe indicates clearly that much of Poe's doctrine is closely related to that of the Pre-Raphaelite School. The use of musical sound elements in connection with the subject material of "I saw thee on the bridal day", "The Raven", "Lenore", "The Bells", "The Haunted Palace", and "For Annie", all show the value of melody, of sensuous elements, and the use of a vocabulary of color quite familiar in this study of color elements.

(1) Pre-Raphaelite Diaries and Letters - p. 236.
"The Raven" in particular has many phases of thought common to the Rossetti school and its study in refrain art recalls many a poor effort in Rossetti where the burden of the song or ballad is not so effective. The musical melodies of some of these lines are akin to the work of Swinburne.

James Russell Lowell has here and there many a stanza, many a thread of gold, or of tense emotion which recalls the genuine Pre-Raphaelite tinge. One notes the element of color in "To The Dandelion", and in "The Vision of Sir Launfal", while on the other hand Lowell's Rosaline" reminds one of Tennyson as well as the Pre-Raphaelites. "Longing" and "Rhoacus" seem to be akin to the English poet's work. The sonnet XXVII is of similar sentiment. "Irene" has a few stanzas that remind one of Rossetti's work. "The Serenade" is like Christina Rossetti while "The Sirens" remind one of Swinburne. In "Telepathy" and "The Parting of the Ways", one finds many lines that
recall the sentiment of poets now classed with Rossetti's school. There are however many additional and wholesome thoughts in connection with Lowell's doctrine of beauty, as seen in the stanza beginning,

"Thou seest no beauty save thou make it first." (1)

There is none of the frailty so common in the Pre-Raphaelite School in our beloved Sidney Lanier and never does his influence tend to a "hopeless death" nor a "lawless love" but the artistic sensuous elements are ever present in a refined form. His poems were published in 1873 only three years later than that famous 1870 volume of Rossetti's. To the writer of this paper Sidney Lanier has always ranked too high for even any contrasts or comparisons with this school. It is interesting to note that Clarence Stedman ranks Sidney Lanier among the real poets of the world.

"In Absence" reminds one of Rossetti's love poetry, and has numerous characteristics in common with it. This is especially true of stanzas I and III. To be sure there are many fine touches of definite positive faith in this poem which is a type of religion that Rossetti seems to lack. For beauty of spontaneous limpid, sweetness read Lanier's "Individuality". In this poem there is that famous thought common only to highly inspired poets;

"Awful is Art because 'tis free.

The artist trembles o'er his plan

Where men his Self must see.

Who made a song or picture, he

Did it, and not another, God nor man."

The wonderful color effects are possibly rather studied at times, but in "Tampa Robins", the poet certainly

(1) The Poems of Sidney Lanier, edited by His Wife.

New York, 1912. P. 74.

(2) Ibid. p. 12.
handles color as easily as did Rossetti and here as of old, one notes gold, golden, green, and red. This scheme seems to have been almost a convention in our century. The other element so common to the master musician is noted in his "Sunrise".

Lanier's sensitiveness to the combination of sounds is especially good in "The Hymns of The Marshes" on (1) pages 6 and 7. The same art is noted in "The Song of The Chattahoochee", and in "The Revenge of Hamish". Music rings in every line of these poems. One who loves and craves music can be most satisfied with Lanier for,

"His song was only living aloud
(2) His work, a singing with his hand!"

(1) Lanier, Sydney - The Poems. Edited by His

(2) Ibid. p. 95.
CHAPTER III.

THE MAJOR POETS.

(A) The Rossetti Family.

(1) Dante Gabriel Rossetti.

Even when five years of age a genius like Rossetti, often displays some marked premature conception and enterprise. In his case it was a child-like pleasure to play apart, to write a drama. "The Slave", he wrote at five or six years, and he did not try to write another play until 1878. This first poem of Rossetti's was the only drama he ever completed. Other early poems were carefully saved by relatives. Some of his first literary efforts were in prose. At thirteen years of age he showed his romantic inclinations in a little prose tale,

"Roderick and Rosalba". Another romance of fairly early date is known to have been completed but it was lost. "Sorrentino" may have been burned by that "good natured" elder sister who would not listen to his story. It is to be noted that Dante Rossetti did not compose many poems while a mere boy. Most of his writing was after 1840. His parody of 1853 and some other nonsense was published in the Letters, but they too were of little poetical value. A poem of special interest was written when Dante was fifteen. This Ballad, "Sir Hugh the Heron" shows his interest in Scott's Marmion. From facts such as these one gathers that he was not only trying to write, but he began his reading likewise in a serious manner.

Some one has asserted that the P. R. B. principles were bound to be more fruitful in poetry than in

(3) Ibid.
art. With this many have differed, other agreed, and in
general they contend that the poetry of Rossetti is far
greater than his painting, because self expression is more
highly perfected in his verse. Again the very fact that
"painting was the youngest of the arts to enter last into
the van of progress and take its stand against the classic
and orthodox scholasticism...." made it possible that
even Rossetti's art should progress slowly. In addition
to this Rossetti was from literary stock. His grandfather,
father and many other relatives were writers. His mother,
appreciative of good literature, guided his reading for
many years. But one of his earliest amusements was drawing
and painting. No doubt some of the poems are enriched and
clarified because the same themes were first expressed by
crayon or brush.

The influence of Rossetti's painting on the poems
is seen in choice of subject.matter. At least fifteen of

(1) Wood, Esther - Dante Gabriel Rossetti, p. 70.
(2) Family Letters - Vol. I.
them were "for art", and ten other poems were written "on pictures". The knowledge of medieval art is ever present in his verse. It is rather difficult to state positively whether art or poetry was Rossetti's first love. He addressed "To Art" the line,

"I loved thee, ere I loved a woman, Love,"

"The Blessed Damozel" was one of the first important poems and that poem is the sole instance, by the way, of Rossetti's completion of a subject in verse before attempting it on canvas. This poem was written about 1847, and was first published in "The Germ" of 1850. In the painting we have a work which, like the poem, was highly colored, and the poem was entirely an independent invention.

Among some of his works the writer found notes and sentences, one of which especially apropos, is "Picture and poem bear the same relation to each other as beauty does in man and woman. The point of meeting where the two are most

(1) Rossetti, Dante Gabriel - Poems, Vol. I.
(2) Wood, Esther - Dante Gabriel Rossetti, p. 180;
(122)

identical is the supreme perfection". That the conspicuous tendencies of thought and spirit in Rossetti's poetry are medieval no one can question. Second, this influence of art is responsible to some extent for the peculiar combination in Rossetti of the concrete and the mystical. Possibly the realistic note would not have been as prominent as it is, had he never been a painter. The medieval religious note, the Catholic note, came partially from his liking for certain masters and their Catholic subjects. William Rossetti has given the world some interesting data concerning the appreciation of Dante Gabriel's "Poem" by a Catholic reviewer, Mr. J. J. Earle. The review showed the relation of Rossetti's poetry to "Christian or Catholic ideals, and was regarded

(2) by my brother as singularly discerning." But neither Catholics nor Protestants were able to understand the motive underneath Rossetti's realism. Nevertheless the poet was gloriously defended by John Ruskin and Swinburne. How different from

Swinburne's is Rossetti's treatment of sadness, sorrow, or guilt! Swinburne seems to imply that all women are necessarily cursed because they are women, but Rossetti wonders why it could be possible for man to help a "Jenny" to sink so low. Why is it that from an artistic point of view we prefer "Willow-wood", "A Last Confession", and "Jenny" to any of Swinburne's homely pictures?

It is certain that art and artistic motives led Rossetti to be realistic in expression. It may be an odd combination when idealistic thoughts are expressed in a manner or method purely realistic. An example of this is noted in the following stanza of poetry which concerns, "The appeal of passion and the answers of the repentant woman, beautiful in her mingled shame and triumph." (1)

"Why wilt thou cast the roses from thine hair?  
Nay, be thou all a rose, - wreath, lips, and cheek.  
Nay, not this house, - that banquet-house we seek,  
See how they kiss and enter; come thou there.  
This delicate day of love we too will share  
Till at our ear love's whispering night shall speak.  
What, sweet one, - holds't thou still the foolish freak?  
Nay, when I kiss thy feet they'll leave the stair."

"Oh lose me! Seest thou not my Bridegroom's face  
That draws me to Him? For his feet my kiss,  
My hair, my tears, He craves to-day:- and oh!  
What words can tell what other day and place  
Shall see me clasp those blood-stained feet of His?  
(1)  
He needs me, calls me, loves me, let me go!"

The powerful lines printed for a picture are indeed most graphic and most modern in frankly expressive

terms. Many picturesverses are usually realistic and graphic. Thus poetry and painting react one upon another for Rossetti contended that "......to paint a body well, you paint a soul by implication, like

(1)
The Grand first Master."

The miraculous power of brush and pen with its own technique hardly ever fails to make the homely in life serve some good end. Moreover, studious efforts, studied elaboration, helped Rossetti somewhat in the use of verse technique. In general his school has been recognized by its formal characteristics in verse, its repetitions, its quaint turns of phrase, and many imperfect rhymes. Rossetti, although never an absolute master of verse technique was noted for his splendid word power, choice diction, elaborate workmanship, condensed style, and his emphasis.

His versification was suited to amatory ballads and sonnets. In the sonnets he used the Petrarchan form "borrowed from Italy".

(1) Browning, Elizabeth Barrett - Aurora Leigh.

In "My Sister's Sleep" he used a verse form which was later employed by Alfred Tennyson in his elegy "In Memoriam". "This meter was not...originated by either Tennyson or [Rossetti], for it was used by Sandys in his metrical paraphrase of the Psalms, 1636." Such a simple scheme of verse seems effective in grief poetry, as noted in the following:

"Our mother, who had leaned all day
Over the bed, from chime to chime,
Then raised herself for the first time,
And as she sat down, did pray."

Another mechanical affectation in Rossetti is the frequent use of refrain in ballads and other lyrics. At times the poor use of refrain reminds one of the medieval dramas. One finds examples of these weaknesses in "Troy Town", "Eden Bower"—where the sing-song effect occurs too often and in a very artificial manner. Even in "Sister

(1) Nesfield - English Grammar Past and Present, p. 441.
Helen" the burden loses its effect. Therefore the perfection of his technique was often weakened by refrain lines.

As far as his use of words is concerned, he was a scientific deliver into a varied reading at the British Museum, and here he strove to "pitch upon stunning words for poetry". His purism became strained; his phraseology quaint, his speech archaic, and his delight was the obsolete word, the picturesque term. Of course all this aided in producing a medieval atmosphere.

The value of Rossetti's technique and diction seems to be his ability to produce unusually "crisp cadences", masculine strength, and a sort of distinctiveness of rhythm. The poet was tidy and conscientious in this part of his work, if not a master hand. The same conscientiousness is shown in his translations.*

In this connection it is of no small importance that this leader was only one-fourth English. Dante Gabriel

(1) Knight - Life of Rossetti, p. 28.

* The translations from Italian, "The Early Italian Poets", came out in 1861.
Rossetti's father was a man of talent, "wholly Italian (Abruzzese)", his mother was "half-Italian (Tuscan)", and half English. Naturally a person with such a parentage might be rather complex in make-up and versatile in tastes as well as pleasures.

Rossetti must have been for his day, a very good linguist, as the second volume of his "Works" testifies. Of course he spoke Italian early and it would seem that he may have written some jingles in that language before making many little rhymes in English. Nevertheless, not until he grew old enough to be much interested in a portrait of Dante did he ever think of appreciating the atmosphere in the Rossetti home. William Rossetti frankly discounts the father's ability to interest the children in their adolescence, as his Dante studies were by far too profound for them.

Many writers have erred in trying to push the "parallel between Rossetti and Dante too far". It has been largely the work of an interpreter which led to some

(1) Rossetti, Dante Gabriel - Poems (Preface), p. 28.
exaggerated conclusions. These are made by biographers who do not know whether, Italian, Romance, or Idealism made it possible for Rossetti to Translate the "Vita Nuova".

But to return to the home influence, it should be remembered that the father of the poet was a close student of Dante, and the son followed lovingly in the footsteps of his god-father, Charles Lyell, when he translated the "Vita Nuova". On the other hand there is that work from "the heart of the poet", "Dante at Verona" which was in its complete improved form by 1881, when reissued. Then there are the letters and the brother's memoir which enthusiasts rightly quote. One passage from the first volume is of special interest, as Rossetti was almost famous for his reading ability and his knowledge of literature. Although this is so, these developments were not early. William Rossetti says: "In 1847"......"Everything took a secondary place in comparison with Robert Browning". But one notes likewise that "the time of Dante's [study] had come some three

years before that of Browning". This being the case, Rossetti
must have been devoted to the Florentine from his sixteenth
or seventeenth year. One of the first of these influences
from Dante implanted in Rossetti a great appreciation for
beauty, especially a certain type of spiritual beauty in
woman. It is well known how profoundly devoted the whole
family was to the ideals of Dante. These were principles
of independence, obedience, liberty and justness. From
"Dante and his Circle" one gathers that Rossetti was a
most self-reliant translator. Nevertheless, he was at the
same time as conscientious as ever, almost painfully so,
when translating his favorite work.

Here again one notes Rossetti's dominating
motive for he informs his reader that the only motive for
putting poetry into a new language"must be to endow a
fresh nation as far as possible with one more possession
of beauty." So here as elsewhere the mission is an

(2) Rossetti, Dante Gabriel - Dante and His Circles
(Preface), p. 15.
aesthetic mission.

His one passion is to give the world more and more of beauty. Rossetti stated in the famous preface of this work that his aim and wish was "to give a full and truthful view of early Italian poetry, not to make it appear to consist of certain elements to the exclusion of others". Thus one notes his attitude to the work of translating the Italian poets. Judging from mere externals, such things as titles, names, and drawings, - not to mention paintings, - one would say Dante had a great influence upon Rossetti. From the letters and poems one concludes that some of Dante's teachings had much influence upon him. There are students who sincerely believe that Rossetti had much of Dante's spirit of devotion, much of his independence, and deep emotional or artistic traits. On the other hand, Nordau believes the influence was considerable, but not anything more than accidental. If this remarkable poet was forced

(1) Nordau, Max - Degeneration.
upon Rossetti's experience one must grant that the "Vita Nuova" was a worthy effort, a literary achievement. In his famous production, "The Early Italian Poets", sometimes called the "Most beautiful thing" in all literature, forty different authors are "rendered into English", which shows his "mastery of Italian thought and English speech".

On the other hand it may be that Rossetti carried from his Dante studies, his churchlike note. No doubt his love of Catholic spirit and Catholic atmosphere came from the study of Dante. In his home he had been rigidly trained in Protestant faith.

"Albeit English in its main external features, the environment of the Rossetti family in London remained essentially Italian during their father's lifetime. Reared in this studious atmosphere, however, it is not to be wondered at that the young Rossettis early took to literature."

(1) Payne, William M. - The greater English Poets of the Nineteenth Century.
(2) Mabie, H. W. - Literary Interpretations, p. 128.
(3) Marillier, H. C. - Dante Gabriel Rossetti, pp. 2-3.
The overcharged imagination of Rossetti dwelt upon varied medieval features and facts of the Middle Ages. Medievalism as portrayed for the literary world or as presented to history students, is so largely Catholic in its spirit, and art, that it is not strange a poetic lover of the middle ages should become truly mystical. The writer commenced this study, determined to get away from mysticism for once, if possible, but the result has been that over and over again, in at least sixty cases, authorities have accused this Pre-Raphaelite school of mysticism. Furthermore, the leader of the cult has been often charged with using "mysticism for emotional stimulus". A prolonged study of mystical states is kind enough to inform one that, "Mysticism is the habitual condition of the human race, and in no way an eccentric disposition of mind." Moreover, Max Nordau declares in "Degeneration" that, "The word describes a state of mind in which the subject imagines he perceives

(1) Scudder, Vida - Life of the Spirit in Modern English Poets, p. 183.

(2) Nordau, Max - Degeneration, p. 67,
or divines unknown and inexplicable relations amongst phenomena, discerns in things hints at mysteries, and regards them as symbols, by sorts of marvels which he endeavours to guess, though generally in vain."

In the case of Dante Gabriel Rossetti one is inclined to believe that morbidness and not ignorance, nor mere physical weakness became a basis for this propensity. Morbidness was shown early when he tried to form a suicide association. It was shown again in his extravagant passion for making large collections of things, china, art trappings, stage settings, animals, and even musical instruments. And Rossetti was not pleased by music itself. Morbidness was at the basis of his lack of judgment when he had his poems buried with his beloved wife. Morbidness was later shown when the effects of Robert Buchanan's indictment were so serious upon his nervous system. Morbidness was shown in his last few years by his excessive dependence upon the immediate presence of his beloved friends. All this goes

(1) Nordau, Max - Degeneration, Book II, p. 45.
to show that the mysterious in Rossetti was not mere symbolism. It was not merely a "delicate and devout" mysticism but it had its basis in an enigmatic personality. This poet was abstruse in expression, transcendental in thought, allegorical in meaning, reverend but emblematical in religion, and symbolical in the expression of Beauty. Therefore his hidden power is after all in his mysticism. Miss Wood asserts furthermore that the mysticism of the Pre-Raphaelite school produced a "deeper sombreness than....the medieval type." This is peculiar to a number of the sad ballads and to the story of "Rose Mary", in particular, although this narrative is permeated by true medieval superstitions and beliefs. The idea of the Berylstone and the suggestive use made of its power all add to the mysticism of this poem. A number of couplets like the following speak of Rossetti's own personal mysticism:

"I shut myself in with my soul
And the shapes come eddying forth."  

(1) Wood, Esther - Dante Rossetti, p. 15.
The poet speaks thus in "The Woodspurge".

"I had walked on at the wind's will,--
I sat now, for the wind was still."

And then again in the last stanza of the same poem he says:

"From perfect grief there need not be
Wisdom or even memory:
One thing then learnt remains to me,—
The wood spurge has a cup of three."

It is ever thus in Rossetti, the "relations between man and external Nature....(are) problematic and obscure." The last three stanzas of the "Blessed Damozel" produce another type of mystery most frequently met in the lines of Rossetti's love poetry, "Mystical Reverie".

Some of the other mystical poems are "The Sphinx", "The Question", and there are numerous sonnets which have this same characteristic. Possibly one of the most famous examples of this mysticism is found in "Sister Helen" with its medieval use of the image. Rossetti puts this symbol

(1) Wood, Esther - Dante Rossetti
of a man to a use which is not entirely original. The
tragic and the supernatural are here combined in the story
of a maid who kills her false lover by destroying his image.
"'Sister Helen' and 'The King's Tragedy' are permeated with
the supernatural element which was so akin to the inborn
mysticism of his own nature." After all these illustrations
one turns to a key-note of Rossetti's life,—the belief in a
sort of occult "Birth-Bond", the basis for his spirituality
in the experiences of Love. "The House of Life" is full of
such lines as these:

"O born with me somewhere that men forget,
And though in years of sight and sound unmet,
Known for my soul's birth-partner well enough."(2)

This mysterious oneness is further explained in the sonnet
called "Her Life", one of the most beautiful in all of
Rossetti's work. Here a mysterious sacredness of the senses
glowed with warm loyalty. And besides that charm, there is

(1) Sharp, William - A Study of Dante Gabriel Rossetti,
p. 357.

(2) Rossetti, Dante Gabriel - Poems. Vol. I. "House of
Life", Sonnet XV.
a delicate suggestion,—a question uttered by a poet, who,—idealist that he is,—is still wondering if

"....she deems not lovliest (1)
The hour of sisterly sweet hand in hand?"

Nevertheless all serious students of his poetry will agree with Myers when he says:

"There is no trace in Rossetti of deliberate worship of Baal and Ashtoreth, no touch of the cruelty which is the characteristic note of natures in which the sexual instincts (2) have become haunting and dominant." The soul of man is furnished with many hand-maidens, namely, the sacred senses, and these make the soul life rich. William Rossetti has stated a number of times that his brother was positively antiscientific and always superstitious.* Judging from the poems of Dante Gabriel this fact must be absolutely true, for mysticism reigns supreme. Closely related to this desire for a "Sea-Spell",—to the ability to recognize unseen


realities is Rossetti's use of symbolism. The symbols employed in poetry correspond very closely to those used in his paintings. He makes use of all types of symbolism; "inherent, accidental, natural, and forced." He has here much in common with Shelley and Keats, for theirs is a rich imagery. In the detailed work the common symbolical words are the lily, the dove, the grave, the veil, the altar, the Holy Cross, the Book and the color white. This religious symbolism of the poet is closely allied to his free use of personification. Both remind one of medieval art and literature. Of course it was his mission to illustrate medieval sentiment and life by these figures. In part it was his pleasure to make artistic use of Catholic Church religion through such devices.

The spirit of awe, and the love of the strange in beauty was no doubt Rossetti's distinctive quality. As early as 1845 and 1846 he emphasized wonder and beauty in the translations of Italian poets. Although the tendency

to exalt the weird and the strange came to him from the Gothic revival of the Eighteenth Century, still his master in this type of work was probably Samuel Taylor Coleridge. It was the combination of Rossetti's spirit of Italian ardor, blended with a love for the awful and the wonderful that produced this distinctive type of romance in his work. Thus the poet welded with power the depth and intensity of the two elements. His awe was the "old frank child-like wonder". For this reason he was able to hold his readers even when they felt that his poetry was too elaborate in fancy and in thought. This distinctive power of his made it possible for him to "treat classic legend in a true romantic spirit." It was Rossetti's gift to literature so to combine beauty, mystery and awe that no one could take a greater move in the realm of poetry without arriving in a region of absolute mysticism. Thus Dante Gabriel Rossetti, deeply attracted by medieval legends, English ballad-lore, and idealism, became so profoundly imbued with the spirit of


(2) Ibid. - Vol. 20. Dante Gabriel Rossetti by Theodore Watts.
Beauty that he fairly worshiped her. His "symbol of Beauty was Woman", his idea of woman was derived largely from Dante.* The experiences of love are the land-marks which lead to pure Beauty for the end of all expression is beauty, while the "finality of being" is Love. Of necessity this means more than a mere limited expression of personal love. The poet's own explanation of his love is given in the following sonnet, "With Her" - Sonnet 53 -; and in "The Portrait" - (stanzas 8-12). "The House of Life" noted for its characteristic themes of love, and for its sincere wholesomeness, is never marked by licentiousness. In these sonnets one find joy, sadness, pain, and hope all mingled in a lifelike manner. When the earnest emotional life is ardent the writer may be sensuous, but that aliveness is common to a genius of Italian blood. Nevertheless his conception of personal love is apparently on a plane of spiritual rhapsody. In personal appearance his women in

(1) Rossetti, Dante Gabriel - Poems, Vol. I.

* See Appendix on Dante Influences. Poems, Vol. I.
art are all too much alike. Too many have the same type of neck, lips, and eyes; but in poetry, his pictures of women extend over a wide variety of human nature. There are women in every condition and in all phases of life. For this present moment one looks only upon the ideals of womanhood which help to explain his ideas of human love and life. There is the reverent treatment of that pitiful but ideal woman in "The Staff and Scrip", - there is the woman in the "Blessed Damozel", and that spiritual woman, - passion-pure, - which haunts so many poems like "Parted Presence". Thus with the sonnet called "Herself" one completes the picture of Rossetti's "True Woman".

Rossetti was a worshipper at the shrine of Beauty while young; later in life a worshiper of human love. One must acknowledge however that he was able to perceive spirit and soul in the objects of his affections. "Love [was] for him a mystical passion; beauty, the symbolical expression of hidden, perhaps incommunicable spiritual meanings." For a full explanation of these controlling forces in Rossetti, one turns to

(1) Rossetti, Dante Gabriel - Poems, Vol. I
"Love Lily", and to the "House of Life". Here the controlling element of devotion to all the principles of Beauty was his one great aim. This is so much more prominent than Nature elements or love of Nature, that one feels the aesthetic elements sometimes grow tiresome, then again, this aesthetic motive cramps the thought. Nature is "distilled", but Beauty controls all things.

Rightly to live was a religion with Rossetti. He tried to make a fine art of life or endeavored to make art life itself. One thing is certain, he was reverent and he was always wondering, as when he said:

"Would God I knew there were a God to thank
When thanks arise in me!"

In another way he seems always to assume the existence of a moral and spiritual world. Possibly the artistic soul can see an Absolute in Beauty; but it will remain a question whether or not the Absolute was really Beauty for Rossetti. There are those who contend that he moved away from the "beauty

(1) Rossetti, Dante Gabriel — Poems, pp. 34, 5.

(2) Ibid. — p. 379.
worship...of youth." The poems are more ethical than religious, though they are nevertheless permeated with a religious vocabulary.

His stories and ballads seem to teach that, "soul must somehow pay for soul." That he always shows a perfect understanding of the "artistic value of religion" cannot be doubted. Professor Henry Beers finds this to be particularly true in his method of using Catholic motifs or Catholic feeling for the "sanctities of Madonna". Mr. Caine has declared, in his "Recollections of Dante Gabriel Rossetti", that: "He was agnostic in belief and not devout in practice, so that the wish which he suddenly expressed in his last illness, to confess himself to a priest, affected his friends as a sudden caprice." In addition to this fact we have the testimony of the numerous pictures and poems which he imbued with Catholic spirit. One's own creations must in time react upon any sincere artist. The following poems are noted for

(1) Magnus, Laurie - English Literature in 19th Century, p. 312.

(2) Wood, Esther - Dante Rossetti.

(3) Beers, H. A. - History Nineteenth Century Romanticism, Chapter VII.
seriousness, religious reverence and ethical power. "Death Parting", "Soothsay Sonnets", "On Pictures" and "Last Days". When one hesitates to describe an author or his attitude to life it has become a reckless habit to say he is "Platonic", but perhaps that may be most safely affirmed of Rossetti in a certain sense. There was the same spiritual principle of beauty, the results of beauty in life, upon personality, and in democratic ideals. Beauty is not permitted to take the place of Virtue here. But,

"Under the arch of Life, where love and death
Terror and mystery guard her shrine [he saw]
(1)
Beauty enthroned."

The religion of Beauty and the worship of true womanhood are firmly knit together in this poet's attitude to life because for him woman was a symbol of absolute Beauty.

(1) Rossetti, Dante Gabriel - Collected Works.
One feels and recognizes the Catholic attitude underneath all of his reverence for this "intermingling" of "flesh and spirit". The Catholic superstitions, and the Catholic reverence for womanhood are at the basis of his symbolism. Many another poet has seen in the true love of woman a sort of revelation of the Divine love. Surely this poet's love is the outcome of a temperament which was essentially Catholic in spirit if not in dogma.

Miss Esther Wood made a study of ethical elements in Rossetti's work and she insists that his attitude to life is a fusion of Catholic ethics with Protestant faith. Nevertheless one cannot feel sure that the fond brother or any of Rossetti's readers have understood him. For he could not put any religious thought into dogmatic form. Rossetti had the soul of an artist and the limitations of an artist's temperament. However that may be, Hall Caine was surely wise when he said that the "deepest thing [in Rossetti] was the love of uncomely right." With a controlling sense of

(2) Ibid.
rightness, of questioning wonder, the poet is awed by the conscious delight of his senses, all of which are alert to appreciate and love the Beautiful.

There can be no doubt that the distinguishing note in Rossetti is a distinctive phase of the sensuous life. Granting that this is accompanied by the highly emotional, it is nevertheless far from being truly abnormal. The sensuous elements which Rossetti's poems give one are wholesome enough, but these qualities are unusually numerous, intensely ardent, and highly specialized.* This subject has, for the present purposes, nothing whatever in common with hectic passion nor with "the sensuous" in the homely significance of that term.

For the world in general the "overcharged imaginations" of its Shellesys and Rossetti's are a wholesome tonic. There are a few unfortunate beings who have no artistic sense, but there are few indeed who have an exaggerated sense of Beauty. On the whole a sense for Beauty is closely related to

* See Appendix Aa.
imagination, and for the individual this sense is a "joy forever". Such a sense has the highest value in life, what one means here by the term has been explained by Santayana when he said:

"Beauty is a value, that is, it is not a perception of a matter of fact or of a relation; it is an emotion, an affection of our volitional and appreciative nature. An object cannot be beautiful if it can give pleasure to nobody." (1)

In all probability this definition would not suit a Rossetti for all of that family were literally pleased by, and fond of, sadness, grief, pain, and woe. And rightly so, for there always is a beautiful side even to sadness. Rossetti seems to have a sense of beauty in all things. Beauty was many sided and as Emerson has taught, the world "sings and sings." The beautiful in painting stimulated Rossetti's senses. It stimulated likewise his imagination and his emotional life. The vitality of sight, both actual and mental increased. Luxuriant bright colors made him joyful; an "opulent imagination" in connection

(1) Santayana, George - The Sense of Beauty. p. 49.
with this [sight] sense made it possible for him to see the world in terms of color. In actual life it will be noted that nine cases out of ten like this poet's permit one to say that morbid people need to be surrounded by bright colors and by yellow in particular. Yellow and gold are evidently the most conspicuous tones in Rossetti's poetry if not in his paintings.

Possibly Rossetti's color sense came to him in part from the culture derived directly from English poetry, especially that highly colored poetry of John Keats'. Besides this there was Ruskin's influence and one is sure the Prophet's ideas concerning color must have appealed to Rossetti. The wealth of the poet's color includes blue, red, white, gold, yellow, golden and other tones. His variety and richness as noted by some, has given him the distinction of being Oriental in color scheme. A brief record from "Sentences and Notes" states:
'1866...Thinking in what order I love colours, found the following:—

1. Pure light warm green.
3. Certain tints of grey.
4. Shadowy or steel blue.
5. Brown, with crimson tinge.

Other colours (comparatively) only lovable according to the relations in which they are placed."

Golden was applied to fortune, to life, to all objects and particularly to hair. Golden hair becomes too common even to be poetical. The worst of it is the disease was catching and at least three other authors had the thread of gold running through all their verse. When the sonnets do not employ the word "gold" or "golden" they use "grey". One does not find however, that the poet was particularly introspective but;

(1) Rossetti, Dante Gabriel - The Collected Works.

"To feel beauty is a better thing than to understand how we come to feel it." If there ever was a poet who felt, loved, and revered beauty, it was Dante Gabriel Rossetti. To be sure he saw beautiful images, but he perceived more of them mentally than he observed in a physical sense. If this were not so one might find a more satisfactory picture of out-of-door life and of Nature in general. But Rossetti was not a Nature poet. His was an emotional, fanciful temperament. One whose inclinations led to a sort of specialization in the emotional living with Beauty.

In all the poet's experience one feels the dignity which comes from a spiritual sight, an ability to perceive soul or spirit in many material things. Therefore he is not merely "sensuous" or "fleshly". Recollection plays a heavy role in his imaginary flights with memory. Although a regular Dante, in his detailed work, he still remained an absolutely original spirit even when he saw through the eyes of his Dante.* There are two sonnets "Soul's Beauty",

(1) Santayana, George - The Sense of Beauty, p. 11.
* See Appendix A.
and "Body's Beauty" which best express Rossetti's attitude to the Beautiful. If the world wishes to call [Sonnet 58] "Body's Beauty" sensuous, it may well do so, but why not measure this poem by the spirit of the other poems. Granting that the sonnet is passionate, is it not at least a chastened and highly controlled feeling? The instincts become most sacred if one can accept the psychology of William James, who was at heart a poet.

To understand Rossetti truly when studying such beautifully human characteristics, one needs to know Rossetti's art and know it well. For spirit and soul subdue the sensuous elements in many of his pictures as well as in his poems. When one remembers that most of these warmest touches came from the inspiration of the lovely eyes of his sister Christina and the spiritual longings of that saintly face, how can one continue to see only the tempestuous? Then there was that other face, that "Lady Lilith", which may not be saintly, but surely it is far from being vulgar, or repulsive. Indeed
it seems to be merely an ideal of one type of physical beauty. One who has known these pictures has said of Dante Rossetti:

"All the body's beauty that his artist's mind conceived he strove to depict, and by and through this beauty all the loveliness of soul that his poet's heart could dream of." (1)

Those most mysterious depths seen in the eyes of the "La Donna della Finestra" are but shadows of the same strange beauties seen in his poetical suggestions of true feminine grace. Take away all of the meditative expressions of wonder, and some of the faces of women might be repulsive. Again spiritual life saves the day.

One might expect to find an artist-poet depending largely upon a love for things beheld by the eyes. But such is not the perception *per excellence*, with Rossetti for soul beauty seems to hold him longer. A beautiful face or form is the emblem of a beautiful soul for this poet.

(1) Bate, P. - The English Pre-Raphaelite Painter:
Their Associates and Successors, p. 51.
Form, is after all, the greatest value in connection with true discrimination in beauty. Form, one type or another, arouses man's creative ability and his imagination. An excellent illustration may be noted in the sonnet known as "Beauty's Pageant". Here, as often, the value of form is emphasized. The subjective manner in which it is reinforced, especially in the second stanza is unusually fine. Dozens of lines in Rossetti, emphasize the beauty of the human breast. At times it is the symbol of warmth. Usually, however, the form itself seems sacred to him. But first of all the human face mirrored for him the universe itself. This is true in his poetry as well as in his art. In actual practice he describes in poetry a face which inspires one to higher living. When painting he loved the plain spiritual face of Christina. But later the ethereal beauty of Miss Siddal's countenance became his inspiration. There were three or four other models used for types of feminine beauty but none are so frequently referred to as the face of Miss Siddal.* Rossetti may not have succeeded in

* See Appendix A²
reproducing all types of form in a beautiful manner, but a high type of mind exists when an artist or poet insists upon idealizing anything as common or as familiar as the human form. Today it is difficult indeed to give so much attention to faces and their powers of influence. With Rossetti this feeling for beauty is always, an "affection of the soul, a consciousness of joy and security, a pang, a dream, a pure pleasure." 

The world will continue to misjudge the frank or even the figurative expression of delight when a poet's subject matter concerns sacred things and natural functions, and one reason Rossetti has been misjudged is that his poetry is highly figurative, symbolical and suggestive. For example, the profuse uses of sense of touch, with an excellent vocabulary employed to suggest clinging. All this seems to a sensuous reader as pure animalism. But remember that the artist poet found in these terms concrete ideas for a mere dream-world. On the other hand, the poet's motives and

(1) Santayana, George - The Sense of Beauty, p. 267.
intentions may be much more highly conceived than the poems indicate. Isolated lines and separate sonnets do not speak for the real poet. Then while keeping in mind the last lines of "Love Lily" with their ideal passion the following lines (1) become sacredly beautiful to the writer, for here--- p. 345: "Life is touching lips with Immortality."

Note a variety of touch sensations in "The Song of the Bower", best examples noted in stanza three. Then with delicacy note the tone of the following:

p. 179: "I was a child beneath her touch...."; p. 323: "Whose breath shall soothe you like your dear one's hand"; p. 189: "What clasp, what kiss mine inmost heart can prove."; p. 329; (2) Ye cling and with your kisses drink your tears". As Rossetti said, "None sees here but the pure alone." If adult minds could only become like the child's, how exquisite most of Rossetti's poems must be! For is it not true that "admiration alone can deal with the phenomena of admiration" (3). There can be no doubt that as a poet Rossetti is an example of the fineness

(2) Ibid.
(3) Sizeranne, R. De La - Ruskin and The Religion of Beauty.
of sensations. Fullness of sensational life helped to direct his reason and the big heartedness of the man. From his actual sensations his imagination no doubt drew its chief power.

When, on the other hand, a man does not like music, we cannot expect him to become an absolute master of sounds. "I hear" is rare in Rossetti's poetry, but, "I climbed", "I saw", "I stood", "I felt", "I see" are very frequent. Such expressions as "hushed and slow", or "plaintive voice", expressions of entreaty, or "high do the bells of Rouen beat", are typical of the sounds in this poet's verse. It is unfortunate that Rossetti knew so little about music, for his ear was sadly lacking if one may judge from numerous harsh and unmusical effects. Had he been a musician no doubt technical perfection might have been at least a possibility. The three elements of beauty, sight, touch, sound, all show the richness of this poet's physical life as reflected in his poetry. That he was a "sensitive plant" as well as a true man can not be doubted.

Many authorities endeavor to claim Rossetti as the
father of the P. R. B. movement, but this is a mistake. He was, however, such a natural leader that it is not strange he should receive more credit than is his due. William Holman Hunt was no doubt the real originator of the movement. On the other hand, it is very easy "to over-estimate" the weighty influences of such a movement upon Rossetti. Before many years had passed, Rossetti's life was essentially different from many of the P. R. B's., and his philosophy, if he recognized that he had any, was quite different from any of the other leaders. Some of the P. R. B. were essentially Platonists, others were neo-Platonists, and Swinburne seemed to be a mixture of pantheism and of positiveism. To read the prose allegory, "Hand and Soul", to read the sonnets means to know Rossetti, but it is not so easy to understand the other defiant spirit. As has been well said, Rossetti lived in a House Beautiful which really signifies that for him, "the body is a result of the formative energy of the soul."  

In conclusion it should be remembered that for Rossetti the beauty of love was that it meant "regeneration" and worship,

(1) The Nation - Nov. 27, 1913, p. 510.

(2) Harrison, John Smith - Platonism in English Poetry, p. 112.
moreover that he seemed to be able to see the Beautiful itself. The instruments of the human soul were the sacred senses. Thus he has a distinct note of beauty. Sensuous, to be sure, but sensuous in the best sense. He dignified and exalted the individual. On the other hand, Swinburne, another revolutionist, stands for eagerness, excitement, and enthusiasm. Perhaps his distinctive note is personal excitement expressed by verse. Rossetti's is surely love of human Beauty. Nevertheless he realized the possibility of such things as frailty, in human life, and immorality in this world. Thus a man religious in nature if not in dogma, grew feeble in his passionate struggle for the ideal, and wasted away. In workmanship ever conscientious, in social relationships, an aristocrat although also a good comrade, in temperament noted for "Italian ardor", in belief always conscious of unseen Beauties.
(2) Christina Rossetti.

Rossetti's younger sister, Christina Gabriela Rossetti, although not a member of the P. R. B's. was a true Pre-Raphaelite. That movement found most striking mystical expression in her poetry. Acquiescence and sincere regret struggle with one another in this woman. Her philosophy, verse, and life were tainted by disease. It seems strange that she ever lived to be sixty-four years of age. It may be that the writing of poetry relived her but to the ordinary reader she seems languid and sickly. This may be partially due to the secluded manner in which she spent the last twenty years of her life, and one marvels nevertheless that so few notes of joy and of mirth are to be found in her verses.

As an associate member of the Pre-Raphaelite Brotherhood, she was of no small importance. Her serious type of pensive beauty was so delicate that it attracted the artists of the day as well as the members of her own family. She joined the drawing circle conducted by Ford-Madox Brown and later sat as his model. She had posed for Dante Gabriel's,

(1) Bell, M. - Chapter I.
"Girlhood of Virgin Mary", and on another occasion she sat for his "Ecce Ancilla Domini". She was even the model for Holman Hunt's, "Light of the World".

As a friend to the Pre-Raphaelite Brotherhood she was devoted, loyal, and sympathetic. Indeed she was their helper in literary expression of various types, but especially valuable were her seven poems published in "The Germ", and a number of her clever occasional verses of a lighter vein have been quoted by a number of writers. "The Germ" poems were, "Where Sunless Rivers Weep", "Love Strong as Death is Dead", "A Pause of Thought", "Oh, Roses for the Flush of Youth", "I Said of Laughter, It is Vain", "Repining", "Sweet (1) Death". Some of these poems appeared in "The Germ" before they were known at all and all of them were published over the pseudonym of "Ellen Alleyn". Most of them are now well known as they belong to the poems of 1891 in the new and enlarged edition of "Poems" by Christina Rossetti.

(1) The Germ (or) Gosse in "Kit-Kats, p. 146."
Among her most charming poetical works are two narratives, conspicuous because of their originality and their innate attraction for even students of poetry. "The Goblin Market" has a naivette, a sweetness, and an autobiographical interest.

"For there is no friend like a sister......" (1)
To cheer one on the tedious way."

Thus concludes the fairy-like story of the Goblins which is the most suggestive parable of this genius. One wishes that Christina Rossetti had written more narratives and fewer insipid lyrics. One wishes that her works had been more carefully edited or else that she had burned more manuscripts before she died.

"The Goblin Market" - The Pre-Raphaelite characteristics in this poem are sensuousness of taste, color and sound; mysticism and simplicity of nature.

For another type of thought, the serious medieval element

(1) Rossetti, Christina - Poems. First Series.
the real Catholic-like atmosphere one turns to the "Prince's Progress", which is likewise a narrative poem. The didactic element in this tale is not offensive. The bride-chant reminds one of the atmosphere in Tennyson's "Elaine", when the funeral barge approaches its destination. No doubt a peculiar idealization of the would be heroic woman spoils the story. The belated lover meets a medieval reward, - for the maid's broken heart has caused her death.

"You should have wept her yesterday
(1)
Wasting upon her bed", makes rather a severe but forcible reproval.

The following couplet is a thought characteristic of Christina Rossetti, and it shows some Catholic influence.

Death is so desirable, so welcome to a soul like Christina.

"Lo, we who love, weep not today,
(2)
But crown her royal head."

(1) Rossetti, Christina - Poems.
(2) Ibid. - P. 41.
This poem is often paid high tributes of honor but one is sure that the atmosphere of the Prince's story would not be so charming were the mystic medieval lights and order missing. Even the simply stanza quoted carries a Catholic suggestion with it for

"Veiled figures carrying her Sweep by yet make no stir; There is a smell of spice and myrrh A bride-chant burdened with one name; The bride-song rises steadier Than the torches' flame:"

The two well known volumes of poetry by Christina Rossetti are most tiresome if read one after the other for the average lyric is a limpid song of love or regret. These general poems of varied lyric quality are short and many are technically speaking nearly perfect. As the expression of the "purest Pre-Raphaelitism" she has recorded her own sincere self and her weariness. As a didactic religious poet she

sang absolutely sincerely and her life was even more religious than is her poetry. Her poetry is medieval-minded for Christina Rossetti was extremely romantic and sentimental in the best sense of that term. The modest expression of intense pain, sensitive feelings and passionate thoughts are conspicuous in this poem. One wishes that her generosity of expression had made it possible for her often to sing in a major key, as in

"My heart is like a singing bird."

or,

"She can not see the grain
Ripening on the hill and plain
She can not feel the rain
Upon her hand."

The lines are from "Birthday" and "Dream Land", two of her best poems, and are verses which have entitled her to much attention. The devotional poems are those which help one to

* There is one other longer poem, "The Months: A Pageant" which is in a well sustained cheerful note and is remarkable for its varied beauties.
see how she speaks as she did in the little novel "Commonplace". That is the narrow range of religious vision, the limited experience, and the odd fastidious elements all appear in that story. Triteness is not her greatest sin but it is one of some consequence for it causes many a poem to be rather flat. It might be said that all of her poetry is autobiographical, but that term, well used may apply to most of the religious poetry and to "The Lowest Place".

"Youth gone, and beauty gone if ever there
(1)
Dwelt beauty in so poor a face as this."

Many a couplet of her own ought to be reverently used in describing the soul which shines forth in much of this poetry; lines of sincere humility, of love, of devotion and even entire pictorial stanzas seem fitting to show why she was a poem in life.

(1) Rossetti, Christina - Poems, p. 338.
"She, woman in her natural grace,
Less trammelled she by lore of school,
Courteous by nature not by rule,
Warm-hearted and of cordial face."

The themes of these general poems and devotional verses are, domestic, experiences, and hopes; despair and longing; joy; disappointment; love; sorrow; aloneness; "One Only Love"; longing for perfection; longing for death; sweet-death, and the vanity of life, weariness and the thought that "Life is not sweet" never seem to leave her. By actual count "weariness" is the commonest note in the two volumes of best known "Poems" by Christina Rossetti. "Weary, and weak, — accept my weariness," is the common prayer on her lips and pen.

In the "New Poems" by Christina Rossett, 1900 (London) on the first 169 pages one may find thirteen expressions of

(1) Rossetti, Christina - Poems, pp. 68-69.
(2) Ibid. - p. 137.
weariness and themes related to that feeling are likewise ever present as memory, resignation, isolation from this world, and aloneness. In one poem she say;

"I am sick of where I am and where I am not."

Much of her very noblest poetry is found in sonnet form but even here one discovers the common note of weariness. To twentieth century readers it seems indeed strange that anyone who was so gloomy and lonely in her glimpse of life should have received such volumes of praise and of sympathy. True sadness had its charm but all critics know that she was somewhat to blame for her own fate and all realize that her life was narrow by choice.*Before her health failed entirely, travel and her country trips must have brought much joy to Christina.

But to return to her miscellaneous poetry - one must note the fact that "Uphill" was early noted as an expression of her philosophy; that "Beauty is Vain", and "My Dream" tell more of her attitude to life. Among her more popular poems

* See Madox Brown's Diary and other pages in "Ruskin, Rossetti, Pre-Raphaelitism" for a few of her traits and oddities.
are "Amor Mundi", "An Apple Gathering", "Maude Clare", "The Convent Threshold" and "Maiden Song"; "Passing away saith the World", "On Albina", "For-get me not", "Time Flies", and many others which are conspicuous for their autobiographical notes.

As mere curiosities of her early verses one may study the "Dead City", "The Chinaman".

The devotional poems are noted for their adoration, faith, and deep intensity. They help one to understand why she has such a remarkable passivity in her attitude to all earthly troubles. Their non-moral attitude to a sincere religious mood has been clearly indicated by Magnus.

In the sonnets one finds hints of her knowledge of Italian writers. Mr. Bell calls attention to the charm of "Moona Innominata", a group of fourteen sonnets which show marked Italian influences. It is to be hoped that there may be a little more of a spirit of energy and of daring here than in some of her poems. Some people may imagine that

(1) Bell, Mackenzie - Christina Rossetti, p. 227.
they find a masculine note of wilfulness here but possibly there could be nothing more acceptable for the sake of variety. Edmund Gosse in his "Kit-Kats", contends that she surpasses Dante Gabriel Rossetti "as a sonneteer", in which opinion he has the support of the few.

As for mere thought value, number twelve of this group cannot be surpassed in its nobility. For mystical symbolical elements in the sonnets one turns to "The World", number 21 of "Later Life." For examples of anemic mysticism one reads the last sonnet in Monna Innominata. For the digmatic elements in religious poems one turns to "One Certainty", or to "Later Life": "A Double Sonnet of Sonnets". Perhaps the sonnets are as valuable as any part of her original, independent work. One of the most beautiful is "Rest". "The Whole Head is Sick, and The Whole Heart Faint" is a sonnet which entitles the reader

(1) Rossetti, Christina - Poems, p. 248.

(2) Ibid.
to say that the poet's attitude to life is indeed a problem.

One must grant that the sonnets are studied and precise. (1) For real "reticence in the songs of the affections" one must leave these verses or turn to the personal lyrics. The thought in the sonnets is very often lacking. Her delicacy of expression is noted as a distinctive element in a number of lyrics.

Dante Gabriel Rossetti was "deeply impressed by the beauty of the Monna Innominata series", and many other critics think even he did not fully appreciate them.

"The Months: A Pageant", noted for its tune of,

"Nay, cheer up sister. Life is not quite over,
Even if the year has done with corn and clover,
With flowers and leaves; besides, in fact it's true,
Some leaves remain and some flowers too,
For me and you."

(1) Forman, H. B. - Our Living Poets.
(2) Rossetti, D. G. - Letters with Memoir by Wm.

Rossetti, p. 386.
This long poem, a song of the months, is a cheerful, clever piece of some artistic value and as an entertainment piece deserves to be more popular.

In estimating Christina Rossetti's place as a poet and reviewing her life work one must grant that her prose works are inferior. From 1870 until her death, she was much interested in writing religious prose articles. "Commonplace" a bit of fiction appeared in 1870; "Speaking Likeness", 1874; "Annus Domini", prayers, in 1874; "Seek and Find" 1879. In 1881 she published "Called to the Saints"; "Letter and Spirit", 1882, "Time Flies"; "A Reading Diary", 1885; "The Face of the Deep", a prose commentary on the Revelation, 1892.

In Christina Rossetti one finds a poet of "unquestioning faith", who stood high in her religious world. As a poet of human life her wit, humor, and keenness are circumscribed by her range of knowledge, and experience. Her vision was likewise somewhat limited. Her poetical contributions to English literature are those of penitential grief, of "extreme (1) mysticism" in religious prosody. She wrote many nursery

(1) Bell, M - Christina Rossetti
rhymes, "Sing Song", and her Juvenilia efforts entertain us in about fifty productions of no small merit. In later years her creative faculty did not find expression to correspond with her earlier life. Her absorption in personal affairs and personal resignation made it impossible for her to become a poet of the first rank.

If there had never been an estrangements between herself and her lovers possibly her life might have been more artistic, more beautiful, and much more highly productive of good. Her mind, however, was evidently not highly imaginative and her style was not magnetic.

Possibly the most perfect thing in her work was her technique. She was painstaking, and studious, with a desire to finish all detailed work in the most careful manner. Her Biblical language was truly well versified, her "conscious" workmanship was often "over fastidious", her sense for Beauty in sound, in color, and in form were all intensified by the Pre-Raphaelite influence upon her work.

(1) Bell, M. - Christina Rossetti.
(2) Forman, H. B. - Our Living Poets.
Because of her technical skill and her mastery of simple verse forms she has often been contrasted with Mrs. Browning as a poet. She was not greatly affected by Mrs. Robert Browning but she was much influenced by her brother, Dante Gabriel Rossetti. He was constantly reading her poems and watching for Mrs. Browning's characteristics. When writing to his sister Christina, on Dec. 3, 1875—he says:

"The first of the two poems [On the Franco-Prussian war] seems to me just a little echoish of the Barrett-Browning style".

In nature poems, in didactic poems, in studies of human life one may find, however, traces of William Wordsworth's influence. There are on the other hand some of her nature poems which a Wordsworth never could have penned.

At the present time it is difficult to overvalue a work which lacks in all progressive qualities. The woman may more than deserve one's sympathy, but she certainly accomplished very little for society in general. The writer is glad to note

(1) Rossetti, D. G. - Letters to Allingham, 1854-1870.

p. 63.
that Professor Beers does not over-estimate the merit of Christina Rossetti's work. Many statements have been made in direct opposition to most able authorities, but for the sake of honesty they may be permitted to stand.

Possibly H. Buxton Forman, Edmund Gosse, and Paul Elmer More have been unduly partial to this meek member of the Rossetti family. True she has had her influence and she did not weep alone for many other emotionally morbid poets developed passionate morbid longings since her first "Repining". Her poetry has been pronounced wholesome but one cannot see why Church-like sighs are any more wholesome than the pagan sighs of her brother, Dante Gabriel Rossetti.

Possibly Christina Rossetti was most profoundly admired by Swinburne. Letters to Hall Caine and other indicate the highest of praise and Swinburne's own poem may speak for itself:

"A soul more sweet than the morning of new-born May
Has passed with the year that has passed from the world away.
A song more sweet than the morning's first-born song
Again will hymn not among us a new year's day.

[2 stanzas omitted]
"And now, more high than the vision of souls may climb
The soul whose song was as music of stars that chime
Clothed round with life as of dawn and the mounting sun,
Sings, and we know not here of the song sublime."

(3) Maria Francesca Rossetti.

The other sister, Maria Francesca was a novice, and later a professed sister of a Protestant sisterhood. Before she became a member she had published in 1871 a "pretentious but helpful piece of Dante literature", considered mainly from the religious point of view. When too young to think of writing "A Shadow of Dante", she had written a few little religious allegories. One of very minor importance was called "Rivulets". In 1876 her brother Dante Gabriel wrote to his mother from the home of Mr. and Mrs. Temple, that, "A Shadow of Dante" was greatly appreciated there", and thus it is possible

(1) Bell, Mackenzie - Christina Rossetti, p. 178.
London: 1898.
that although not a poet, the sister may have aided many others to an understanding, an appreciation for poetry. The book is described in brief by the author when she states in her introduction:

"......my objects are mainly to carry on his autobiography, to study his character, to be spiritualized [by Dante's] spirit...."

(1) Rossetti, M. F. - A Shadow of Dante, p. 5.
The following chapter is to be curtailed and on the whole rather superficial, for to know all of the Pre-Raphaelite qualities, and characteristics of William Morris would require several years of study. Judging from the "Defence of Guenevere" one may be happy to agree with Max Nordau when he declares that, "William Morris is intellectually far more healthy than Rossetti and Swinburne."

It has moreover been generally agreed that the main Pre-Raphaelite period of Morris was brief in duration. Thus his work was limited in extent of time, and likewise in its literary scope. The cult was by far too narrow for Morris, and too indefinite in its nature. The fundamental truths concerning simplicity, truth, and Nature he accepted as guides but the understanding of Nature expands and develops with his workmanship. In Morris a love of Nature, and of the natural

(1) Nordau, Max - Degeneration, p. 98.
things in life, color his whole achievement in poetry, art, and works of a practical nature. His great incentive being the beautiful World, the grandeur of earth, he naturally demanded that a work of Art be a worthy product. That product must be a true thing of beauty, not a mere personal expression. The work of man's hands and brains must be beautiful. Therefore in time the world had a new emphasis placed upon the beauty of things. Morris drifted from architecture to decorative arts, and from "purely creative" work to designing for household furniture. Nevertheless "Art was his gospel", and all his social teaching and activity were but an effort to bring his gospel to pass upon earth". Therefore although the world has here a Pre-Raphaelite decorator, she likewise has a craftsman who wrote a few poems after a Pre-Raphaelite manner. Not a painter, not a socialist, not a philosopher, not a poet but this man, William Morris, was a little bit of everything useful, therefore although not a politician, he has deserved and received the highest of praise.

for the creative impetus which he has given the whole world as a true artist.

Percy Bate says: "It may be that we owe him more as the originator of a true decorative art [using the word in its widest sense] of a very original and satisfying kind, than we should if he had turned his attention to the production of pictures instead of...tapestries and superb stained glass." (1)

In so deciding, Mr. Bate feels that even the Pre-Raphaelite movement was benefited by this new range of artistic interest. However that may be, the bigness of Morris' conception of a Beautiful Universe made it possible for him to idealize more than one sex. Woman, is not now the only beautiful study for man, and the practical artistic incentives helped him to live well and to serve numbers of beautiful souls. On the other hand he had underneath all this an inspiration from literature.

The literary incentives of Morris were wholesome, invigorating, and more than merely inspirational, for they

(1) Bate, Percy - The English Pre-Raphaelite Painters, p. 77.
caused beautiful actions, and many kind deeds.

"Chaucer was his master, and Ruskin was his teacher". (1)

In addition to this there are varied and opposing interests but surely influences from other authors never injured the original point of view which Morris held throughout his life.

Perhaps Morris was more than partially steeped in medievalism before he came under the charm of Chaucer's stories, and the doctrine of "The Stones of Venice" by John Ruskin. At any rate long before he left the Pre-Raphaelite associations he had made it evident that, his was a "medium through which he looked at things.....precisely analagous to that which lent largeness and minute beauty to Chaucer's delineations." (1)

For another type of influence one points naturally to the poet Alfred Tennyson, but on the contrary one notes that Morris did not care for the work of England's popular idol. The genuiness of the medievalism in "Oriana" and in "The Lady of Shalott" pleased Morris but the remainder of Tennyson's

verse meant very little to him. How entirely different was his attitude to the master, he claimed in "I'Envoi"! Morris, no doubt could not help feeling that Tennyson was too selfish in his worshipful attitude to Beauty and then besides there was the feeling that he himself was able to do more for human life, and for every day joys than could Tennyson.

On the other hand Ruskin and Morris had many ideals in common but it was "The doctrine of work" taught in Ruskin's chapter "Of the Nature of Gothic" that "sank deep into the soul of Morris."

There can be no doubt that both of the Brownings influenced him for he did enjoy the dramatic monologue. He seems to have absorbed "method", spirit and sunshine from Robert Browning.

Then there was Dante Gabriel Rossetti whom he came to know in the year 1856 when both were interested in "The Oxford and Cambridge Magazine". Rossetti did not entirely lose sight of Morris until 1877. At one time he tried very hard to make a painter of William Morris but although Morris

(3) Ibid.
produced some excellent pictures of human faces and human forms, "Queen Guenevers" in particular, he soon gave up painting for the decorative arts. It is in poetry that one notes the example and authority of Rossetti, for Morris wrote "The Blue Closet", "The Tune of Seven Towers", from Rossetti's designs. On the other hand Rossetti painted "Arthur's Tomb" after the poem so called by Morris.

New incentives call forth a new effort but it was a well known fact that Morris had determined to be an artist in architecture before the "full development of Rossetti's influence". Moreover there is such a diversity of gifts and powers in Morris it is difficult to determine whether or not Rossetti may have caused him to be on guard, lest as an artist, Morris might be induced to absorb some of the Rossetti faults.

In 1858 Morris published his first volume "The Defence of Guenevera" in a manner and method medieval. This poem was enriched by psychological characteristics. In general the materials of the poem are medieval. Atmosphere is not always

(1) Beers, H. A. - Nineteenth Century Romanticism, p. 305.
(2) Ibid.
stressed as a feature but action either past or future is a controlling motif.

The Catholic note in Morris dies a sudden death and dies early for that note was never a distinctive characteristic. The old Pre-Raphaelite mysticism is sometimes misplaced by the wonderful, outside of this first volume of his work even symbolism is somewhat rare. "The Chapel in Lyoness", "The Judgment of God", "Repunzel", "The Wind" furnish a reader with examples of different types of mysticism.

If extreme forms of mysticism are not overdone in this work it may be fair to ask if its symbolism is not too cumbersome. The symbolism which Morris has seen fit to use is unfortunately rather heavy at times. It hinders and retards the story in many cases which may be noted in such poems as, "The Sailing of the Sword".

"Green holly in Alicia's hand,
When the Sword went out to sea;
With sere oak-leaves did Ursula stand;
Oi yet alas for me!
I did but bear a peel'd white wand,
When the Sword went out to sea."

Other illustrations may be noted in "Two Red Roses Across the Moon", and in "The Eve of Crecey", "Rapunzel", and other poems.

The use of supernatural parts and elements is likewise common; when witches, wizards, and angels are employed.

The "Defence of Guenevere" has an atmosphere rather mysterious at times but this medieval story is necessarily full of an unseen power, good or bad. However the misty Past is here not as artificial as it was in Rossetti nor is it as lacking in all breath of out-of-door air. Guenevere is as complex as ever, and just as unsatisfactory even to herself. The imposing woman of passionate, fanatic, and senseless make-up surprises one by deliberate calmness, and coolness. She is indeed "half sane". In a sense she is one of the most sensuous characters in this work.
But in the remainder of the volume one notes as a rule very simple emotions and likewise an English type of sensuous elements. Although Morris has the highest regard for all natural instincts, he emphasizes incidents in most of the narratives, just as in "The Haystack in the Floods", and "Sir Peter Harpdon's End".

In Morris, sensuousness, intensity of feeling, and tense passion are used in a poetic manner.

"Her long throat, stretched to its full length
Rose up, and fell right brokenly;
As though the unhappy heart was nigh
Striving to break with all its strength."

Other passages more highly dramatic are found in "King Arthur's Tomb", and in the "Defence of Guenevere". There is Launcelot's famous rebuke to Guenevere at the tomb, and there is the Queen's cry unto Christ. Although prayer it may be it reflects intensity of passionate determination.
When an artistic use of sound is made in this first collection one notes that the common tone is that of the ringing of a bell as seen in the "Christmas Mystery" and many other poems. Numerous effective repetitions of sound are employed, refrains, repetition of stanzas, echoed vowel sounds and other letter sounds are repeated. This element is prominent in "The Eve of Crecy", and in "The Gilliflower of Gold". The sound of the words gold and golden become quite wearisome.

Morris's sensitiveness must have been somewhat dull when he wrote this collection of poems for in connection with all materials and all subject matter, the color element becomes positively obtrusive. It might not be objectionable were it not combined with "echolalia". When not overrich its use is often stilted. But the conventional Pre-Raphaelite color scheme of gold, golden, and green, is the most wearisome characteristic in the lyrics.

(1) Nordau, Max - Degeneration.
But this may not be the case when he gets away from the old manner of other Pre-Raphaelites. The weird splendor of "Golden Wings" is not in gold, as is usual with many poems. His common colors are scarlet, red, green, grey, deep-green, brick red, yellow, gold or golden-red. He does not seem to have a delicate use of color nor of the forms of things. Morris could not use his colors as did the gifted Dante Gabriel Rossetti. But the younger man was no doubt medieval in this respect; for,

"The Bodleian gave him the opportunity of studying form and color in the glowing illuminations of the Middle Ages, notably in a splendid Apocalypse of the thirteenth century."

Of all the works by Morris perhaps the volume of 1858 represents the true spirit of medieval romance in the best manner. To speak of it as did Swinburne seems to be decidedly extravagant praise, for he declared:

"Upon no piece of work in the world was the impress of native character ever more distinctly stamped, more deeply branded."

(1) Steele, Robert - Introduction to "Defence of Guenevere, p. 35.

(2) Introduction to Everyman Edition of Poems - p. XIII.
Because of this tiny book some historians have even pronounced Morris as the most famous of all the Pre-Raphaelites. He may be the famous one, but his fame does not rest upon the art and simplicity of the "Defence of Guenevere". No doubt "The Earthly Paradise", and some adventures in the decorative arts did establish his reputation.

The true value of the "Defence of Guenevere" and those narrative pieces which accompany it, lies in their lyrical qualities, the deep but tender sympathy, the note of actual chivalry, and the intensity of passionate defiance. For an illustration of one of the poet's finest mood turn (1) to "The Haystack in the Floods". This tiny original poem adds much to the whole book of lyrical narratives. Romance is here combined with a touch of realism which becomes more and more highly imaginative as one follows the thread of the story.

"The Defence of Guenevere" shows the ideals and

(1) Morris, William - Verse Romances, p. 118.
traditions of Mallory, Browning, Dante Gabriel Rossetti and other poets. Possibly Rossetti with his Italian temperament influenced the author even more than Robert Browning, although the psychological stanzas, and much of the wholesome attitude to life remind one of Browning, as in "A Christmas Mystery" where one gains a glimpse of unusual human devotion. For other psychological states or conditions one reads "The Haystack in the Floods".

The first literary work of Morris may not give as much of the true Northern spirit as the other works, but the book has a charm, largely because it is wholesome and there is no preaching in it. There is little of the "Churchly asceticism". There is simplicity of language and of thought. Frankness and a child-like attitude continue prominent in many of the lyrics. These give a nobility to "Rapunzel", to "Spell-Bound", and other poems.

The out-of-door life with real nature is naturally limited here on account of the choice of subjects, but few
... glanced out-of-doors more intimately. Of course Chaucer excelled where Morris is more occupied by the mere telling of his story. Nevertheless few flowers in Morris are real out-of-door flowers and they are giddy with the intoxication of brilliant colors.

On the whole the literary value of this work is not mean, and its limitations are just what one might expect after reading the titles of the poems. That there is an absolute indifference to the big questions of the author's day may be granted. In so far he has again proven himself a true Pre-Raphaelite, but in time he likewise proved that his methods for artistic workmanship were too practical for the old school.

To the writer of this paper it seems that the mission of Morris as an artist, and as a man was by far greater than that of all the Rossetti's combined. Although Morris was not the poet of this school he had a newer phase of temperament. He was fitted to serve a greater number of men. He was able to make work worth while, and to beautify the
spirit of ordinary workmanship.

He has been accused of being commercial but he was not wholly so, for he wished to be useful to humanity. Morris is in spirit wherever men are striving to make everyday life beautiful, and earth a joy. The value of true art in everyday affairs and surroundings can not be over-emphasized. Moreover Nature will take care that there remains an abundance of the harsh, and the homely. There will always be plenty of work for a William Morris to do. So long as there are storms, floods, winds, and earthquakes, the world needs and will need many more men just like this artistic craftsman.

(2) Algernon Charles Swinburne.

While one man's literary fame rests upon simplicity, lucidity, and narrative power, as in the case of Morris, another poet, Algernon Charles Swinburne, became distinguished because of his wonderful ability to make use of all the
musical mechanics of language. His was a strange power to convert the ugly and hideous into elements of musical beauty. His was an interest in the past from another point of view. Liberty was his little tin God. Yet his "was a formal reversion to severer artistic methods".

In a sense he is Pre-Raphaelite in spirit and a Pre-Raphaelite in technique. One wishes his personal associations had not forced him into this group of artists. He is however an excellent example of the poor results which may follow in the wake of such a cult. These later poets belong with the same spirit of revolt but they lack the former notes of true spirituality. (That is judging from their first volumes.) They are minus moreover the grandest ability of the older men, namely to speak and to write in a sincere reverent manner.

All of the Rossettis and many of their circle showed a profound respect for human nature. It was unfortunate indeed that Swinburne was ever associated with the Rossettis and their

school. The very qualities which made the Pre-Raphaelites acceptable to the times were missing in Swinburne. One can understand how the personal magnetism of Dante Gabriel Rossetti might hold Swinburne but who could fancy a personality like Swinburne at home in the atmosphere of Rossetti's idealism?

As far as the work of 1866 and some other poems can testify he has indicated no love of Plato, Spenser, Keats, nor Wordsworth. He does remind one of Shelley very often, and judging from his poems, he must have been unusually devoted to Baudelaire, Gautier, Hugo, and Rossetti. The Rossettian note seems to fade away in the poems of the second series. There are those who feel that Swinburne was too independent in spirit to be mastered by Rossetti's influence. Another reason why it is unfortunate that he was associated with this group concerns the ethical issues involved. Where most of the P. R. B.'s. were profoundly emotional, this later writer has paraded unusually homely passionate phases of life. There is a vast difference between wholesome emotions
and abnormal passions. Swinburne's spirit in "Poems and Ballads" is more than merely defiant and it led him to warp, degrade, and blacken the sensuous aspects of Pre-Raphaelite work in such a manner as to disgust many and to entice the few. Granting that all poetry may be sensuous to a certain extent, one declines to give nevertheless even artistic approval of much of Swinburne and his young followers. Restless, and active he soon began to work a revolution in Pre-Raphaelite verse. He differed from the older P. R. B's. in this, he was often intentionally immortal in sentiment. His attitude to life is purely Pagan. In a sense Rossetti was pagan-like too, but in Swinburne's case the poet glories in his tricks, and in his serpent like springs of intellect. It is almost impossible to believe he is not spinning words just to hear himself. The morbidity of the man finds vent in an intoxication of words. The poems of 1866 might be divided into the offensive and the inoffensive for there are Pre-Raphaelite aspects in both groups as will be noted.

(1) Walker, Hugh - Victorian Era.
All authorities seem to indicate that many of the "Poems and Ballads" were written earlier than "Atalanta". The two volumes known as "Poems and Ballads" were not well received. Swinburne was about thirty years of age at the time of their publication, but even his friend Rossetti is non-committal in regard to his attitude to the work. In a letter he speaks of a certain "friendly duty" toward Swinburne. One naturally wishes that all of that letter might have been published. It has been stated by William Rossetti that "Mr. Swinburne's volume of Poems and Ballads ... excited a fluster in 1866, a burlesque poem appeared in "The Spectator" for fifteenth September 1866, named "The Session of The Poets". Mr. Robert Buchanan has announced that he wrote this poem.

In another instance William Rossetti states that the volume "Poems and Ballads" was published "amid leers and yells of British respectability." On the other hand

his greatest work "Atalanta" has been well received. In a way these "Poems and Ballads" were tangible enough, and in fact rather definitely human, but the world as a whole will continue to ask, does he really believe what he says? For he has not used true personal experiences. That is, practically speaking, the average reader is bound to feel that these verses are a great make-believe review of the fancies and abnormal senses of young manhood. Nevertheless in the "dedicatory Epistle" to Theodore Watts-Dunton, Swinburne states: "There are photographs from life in the book; and the there are sketches from imagination. Some, which keen-sighted criticism has dismissed with a smile as ideal or imaginary were as real and actual as they well could be: others which have been taken for obvious transcripts from memory were utterly fantastic or dramatic."

There are many reasons why the following selections are offensive and it is to be hoped they continue to be

(1) Swinburne, Algernon Charles - Swinburne's Poems.

Vol. I, p. VII.
hoped they continue to be disgusting to humanity in general. Personal experiences have taught, over and over again, that the re-actions from such artful poisons are not beneficial. When they do not fascinate and positively injure humanity, they surely add little to the general good. In the following examples there is little of abstract moral sense. The poet seems to try to arouse a sympathy for the wrong, for evils of all kinds. He delights in sacrilegious expressions, has absolutely no respect for the other man's creed or attitude to life. Woman is treated and spoken of as a "necessary evil". The examples of positively offensive poems are, as far as the writer is able to judge, "Erotion", "Before Dawn", "Dolores", "Faustine", "Fragoletta", "Laus Veneris". Of course there are many other verses and stanzas in this volume which might fall under the ban; but for illustrations of a lack of reverence for man or life one can easily turn to "Laus Veneris" or to pp. 120, 11, 112, of volume one.* It is said that the early verses before 1860 were destroyed. Strange,


is it therefore, that a man of Swinburne's age could not have destroyed a few more. Of course, he had a right to be revolutionary in spirit but he injured himself thereby. To enjoy reading such poems as "The Leper", is to unfit one for wholesome living. If one could easily hate and abhor the women in Swinburne as one does the Iagos in other literature the criticism would not be just, but there is a subtle charm in Swinburne's pictures, of

"Faustine", "Fragoletta", "Dolores", "Felise", and (1) "Yolande", and "Juliette". Not that Swinburne is highly emotional for he is not, but he is "delirious". In this connection it is no more than fair to refer the reader to "Dedication" (1865) a good expression of self explanation and poetical motive. These stanzas on page 294* are especially important in considering the subject of symbolism and imagery.

(1) Forman, H. B. - p. 354
(2) Nordau, Max - p. 94.

* Poems - Vol. I.

London, 1905.
For the "untameable birds....."

.......sang to [him] dreaming in classtime,

And truant in hand as in tongue;

For the youngest were born of boy's past-time,

(1)
The eldest are young."

The Pre-Raphaelite quality of sensuousness is apparently much exaggerated in the above mentioned group of poems.

For an example medievalism one turns to "The Masque of Queen Bersabe". Other stanzas and selections which are inoffensive are sometimes noteworthy for an expression of love toward the big things in Nature. Many of these better poems remind one of Rossetti although there are occasions and incidents which allow little room for true sentiment. Some of them which remind the writer of Rossetti are, "Roudel"; "Madonna Mia"; "Love and Sleep"; "Aholibah"; "Before the Mirror". The element of "Mariolatry", is almost ridiculed in two of Swinburne's better poems.

(1) Swinburne, A. C. - Dedication, p. 294, Stanza 6.
One of the selections which will bear study is "A Christmas Carol", an amusing but beautiful poem. Although it may be irreverent it is "Rossettian". It is noted for striking childish phraseology, and for its Pre-Raphaelite atmosphere. "St. Dorothy", another Medieval study is mystical and reminds one of a few lines in Chaucer. Here one finds unusual types of character. "Aholibah" shows scorn for the wicked woman. Excellent contrasting stanzas may be noted in the poem, "Madonna Mia". Many of the delightful poems in the later part of Volume one, are noteworthy for their symbolism, mysticism, and particularly for a sort of musical mysticism. The writer had noted this before discovering that William James refers to the combination of mysticism and music in his chapter on "Mysticism" where he quotes Swinburne's poetry. Of course the state of mysticism is emphasized by Max Nordau in "Degeneration" where he handles Mr. Swinburne rather fiercely, and in the plainest of language.

(1) Nordau, Max - Degeneration - p. 94.
(2) Ibid. - pp. 70, 94, 95, 98, 317.
Other excellent pieces from Swinburne are "The Garden of Proserpine", "A Leave Taking", "A Match", "The Bloody Sons," - a Northern ballad, and "The Hymn To Proserpine". Poems of a very different order which will stand reading and re-reading are; "In Memory of Walter Savage Landor", "A Song in The Time of Oder", "A Song in Time of Revolution" (1860), "To Victor Hugo".

In summing up some of the Pre-Raphaelite characteristics and likewise dismissing the subject of mysticism, one should remember that "excess of imagery" is still to be noted, remote ideals, "decorous experiments", and unsuspected harmonies, neighbor with "chased designs." The old aimless display of details is ever present.

In speaking of Swinburne's verse Henry Beers declares (1) it is not mystical and not symbolical. Doctor Hugh Walker (2) says, moreover, "mysticism he did not possess". Others besides the philosophers already referred to, quote mystical stanzas from Swinburne's "Poems and Ballads". Therefore the critics

do not all mean the same thing by mysticism. What they would
do with the highly symbolical poems in this collection one can
not say. It has been explained by Max Nordau as follows;
"Swinburne's symbolism makes the external world tell a story", (1)
as in the "King's Daughter". On account of this and the
following he explains: "I had to class him among the mystics,
for the degenerative stigma of mysticism predominates in all
his works". ..............................................................
"Finally he will [therefore] be assigned a place where he has
served longest, and that is among the Pre-Raphaelites." (3)

The philosopher further explains that this poet is
the first one to be truly described by diabolism and "Sadism". (4)

The most important things in Swinburne's lyrical
gift are motion, movement and music. His meter is often
unusually rapid. A natural singer he sings the best when
velocity is suitable for his themes. He reaches cautiously
for slow movements, and delights in a reflection of his own

(1) Nordau, Max - Degeneration , p. 98.
(2) Ibid. - p. 317.
(3) Ibid.
(4) Ibid.
restless activity. As a young man he was exceedingly nervous and nearly always in motion. For excellent examples of rapidity note his "Rococo" and "A Match". Some of his poems are in an alternate singing movement and give the effect of a responsive service. It is of the greatest importance that this poet could be original in his mastery of verse technique. For in such a field he displays supreme excellence.

In case any one think of making a study of Swinburne's language the two volumes of Poems seem to provide work for a whole year. This is however not due to the size of the vocabulary but to the varied ways in which the poet uses the English language. This poet is what may be called an aristocratic writer and in his use of the English tongue such a fact is most evident. He is not however a "new-creator of English", for "the creations of Tennyson, and perhaps Browning, have enlarged the domain of English poetical language, but new territories won by the hand of Swinburne to the English mother

(3) Serner, Gunnar - The Language of Swinburne's Lyrics and Epics, pp. 137-138.
tongue he loved so well, will never become...populous provinces."

There is no doubt that at times Swinburne imitated Rossetti and Morris in their manner of expression but Swinburne is more sensuous in the beauty of his details. As a sound artist he is especially fond of his tempestuous word music. His is a gift of melody however which is rhythmical at all times.

It will remain a mooted question whether the school of Pre-Raphaelites is responsible for the ethical value of these poems or for their non-moral aspects. One thing is sure, a school could not and did not either make or unmake Swinburne. If the writer may be permitted to express an opinion, it seems more than probably that Marlowe and other dramatists of his period were the moulding forces in the literary tone of Swinburne's work; for A. C. Swinburne "was in sympathy with the medievalism of the sinner Villon rather than with that which celebrates saints, and martyrs, and Madonnas." Moreover

(1) Serner, Gunnar - The Language of Swinburne's Lyrics and Epics, p. 137-138.

because of his inability to be a true critic, Doctor Walker thinks that this poet was "not at any period of his career a man to be identified with Pre-Raphaelitism, as Morris was at the start."  

CONCLUSION.

I. THE WRITER'S UNDERSTANDING OF THE MOVEMENT.

II. THE LITERARY WORLD'S ESTIMATE OF PRE-RAPHAELITISM.
CONCLUSION.

Critical Estimates of This Movement.

To the writer the movement discussed continues to demand much more consideration although the original Brotherhood receives merely the treatment of all other rebellious spirits. In a sense one respects that group of seven highly enough, but it was the amusing and serious digressions from the original principles which helped to give this phase of Romanticism an endless amount of criticism and of foes. How could a group of artists be true to Nature, especially human nature, and spend all of their time in the Medieval World? How could sincere artists understand that they were over-conscientious? Did they realize that imaginative genius must be disciplined cautiously? Ruskin had warned them that it was of importance to discipline genius but a much more vital task properly to direct that genius. One wonders if Holman Hunt's idea of vitalizing and refreshing the world was not entirely abandoned at times. If there could have been a
William Morris in the first year's experiences of reform what different tendencies this School might have promoted.

Had there been fewer dreamers and more actors, among the F. R. B. there would have been a vitalizing of a broader field. Possibly even the art values would not have been lost in pure beauty. Realism did all she could to indicate to a few that there were other paths in their groves. It may be noted also, that figuratively speaking, the foliage of their trees, hid Nature from these would be thinkers.

Emotions overbalanced their thoughts, and studied effort killed the best soul-life of some individuals. Just because the emotional life is all important some of these Brethren saw fit to turn emotions into agonies, and others tried to kill the higher emotions. One of the finest souls in the circle, rejected, denied, and crucified her life - to what end? To what great goal did this denial lead? Nothing save a strained effort to become reconciled to fate, - divine inspiration some may call it. "There was no English poet more ascetic than Christia Rossetti. She sings renun-
ociation, not only of the love of husband and wife, as in "Monna Innominata", but of the world and all its beauty and joys."

Others in this movement realized that the old idea of the "banishment of Eros" was dead, absolutely dead, and they could have sung with "Rabbi Ben Ezra". Some studied Madonnas so intently they could not see human nature of their own day. Thus it was with Christina Rossetti who could not understand even herself.

Some members during actual productiveness forgot that "to revive the spirit of Gothic, it is fatal to revive the style itself."

In addition to this, one must not overlook the fact that in art this movement traveled from Germany to Italy, - from England to Europe, - and from the old country its influence spread rapidly in America. Here numerous artists and poets have now characteristics or aspects of genius derived from English Pre-Raphaelitism.

This may be partially accounted for by the fact that, at heart, this movement was political, social, and ethical. Individualism combined with an earnest desire to reform caused this movement to keep on growing.

Thus Pre-Raphaelitism like other waves of enthusiasm maintained in a sense, a successful life. It came to have more than the one idea of simplicity, more than one mission in its manner of expression.

Some like Burne-Jones, and Rossetti emphasized medieval elements, while others like Morris quickly out-grew the medieval phase. The result is that Rossetti put pictures into Nineteenth Century poetry, while Morris planted the "living power" in many arts and hearts. With Swinburne there came many foreign notes, varied literary knowledge, and stronger notes of passionate hatred and love. Swinburne tried to give "Love" his death blow by showing what a dreadful thing it usually became in the woman's breast, but nevertheless Swinburne turned language into Music.

Whichever accomplishment one may admire, the fact remains that the examples set by these men were not always

conducive to originality, although that was one of the chief virtues of Pre-Raphaelitism.

In estimating the value of this movement, note that it gave a distinctive turn to art and life of the Nineteenth Century in its recall of medieval emotions, and ideas. In some men that reappearance of medievalism meant an unusual retirement from society and a life with illusions. In others, akin to Morris, in temperament, it meant new sympathies with and for human life.

In a sense this movement was provoked by "Dreamers", but in another way some of their more democratic moves show that dreams are indeed beneficial to the world. The original movement was controlled by ideals - good, strong ideals of Truth. Simplicity and the following of Nature being the rational accompaniment of their principles. Nevertheless few understood "keeping within the sacred bounds of beauty, the embodiment of any ideal whatever." But as an aesthetic movement it was not a mere fad, it was vital and much more extensive in its powerful incentives than many ever imagine to be possible.

In brief it seems to the writer that the richness of suggestive matter made the Pre-Raphaelite movement all important but the original Brethren were important only in so far as they were consistent enough to be helpful to humanity. The organ of the movement, - "The Germ" - was too feeble and too short lived to be of great value to Romanticism in general. The minor authors were often the means of spreading excellent ideals and incentives, the Rossetti family was especially important because of its refinement, and varied interests connected with "Italian ardor", the later with representatives of this movement abound in improvements, in warmth and enthusiasm for liberty. Therefore as a force this phase of Nineteenth Century Romanticism is far from being dead or a thing of the past.

It was no doubt a tendency to exalt the emotional life. But what would life mean if the intellect were to be our supreme good? The two phases of life actual Pre-Raphaelitism ought to have been evenly balanced. They were not so balanced, therefore the movement became largely a worship of Beauty.
On the other hand the liberty involved in this movement helped to bring it many foes. The literary world's estimate of this moving force is about equally divided for and against, Pre-Raphaelitism. Nevertheless recent reactions against Romanticism, Pragmatism, and even some against Protestantism, include this worship of Beauty in their sweeping and scathing dissent.

When approval is uttered it usually comes from immediate friends of the later leaders or from some art critics. Edmund Gosse is appreciative of the results which he indicates have appeared in literary criticism. In so far as this movement quickened critical gifts in the realm of art, poetry and literary criticism, it should be highly approved.

Its great ethical purposes are highly praised and, possibly, exaggerated, by Miss Wood in her study of "Dante Rossetti". Its marked effects upon style in literature are magnified by various historians such as Laurie Magnus in his

"History of Nineteenth Century Literature". Expressions of approval are usually indirect for they appear largely in the praise of some individual author, or artist. In this connection an excellent tribute has been paid the movement by L. Marsh Phillips, in the Contemporary Review, where he praises William Morris, and in connection with him, the Pre-Raphaelite Movement.

"It is the moment in our history when "living power" is most visibly present in English life and art, and its effects most triumphantly apparent." This Mr. Phillips contends is due to the fact that William Morris "shook new life into 'decadent and somnolent' craft." It has been made evident by reports of Holman Hunt's conversations that this was one of the original ideas of the Brethren. In another discussion, "The Pre-Raphaelite Brotherhood; A Fight for Art" by Holman Hunt, the author says:

(2) Ibid. - p. 706.
(3) Ibid. - p. 711.
(4) Ibid. - Vol. 98, p. 706.
"We spoke of the improvement of design in household objects, furniture, curtains, and interior decorations, and dress, of how we would exercise our skill as the early painters had done, not in one branch of art only, but in all." Thus it is evident that what some Brethren dreamed of doing, others found they could do. The firm which William Morris made so successful gave occasion for new duties and many new sympathies. It is to the credit of Pre-Raphaelitism that it became a popular good in the creation of "true craftsman spirit." The excellent results of this spirit are found in many practical impulses today for the world has had an opportunity to study the Camden Guild of Handicraft, the art schools, and of late, the new polytechnical schools which have no doubt their inspiration from the polytechnics of London. These are the Pre-Raphaelite movement in our day. "Such at any rate as it is, this practical movement of today is the Pre-Raphaelite


(2) Ibid. - Vol. 89, p. 712.
movement." This Mr. Phillips insists was found "only" by William Morris. No doubt some of these new incentives followed naturally in the wake of Pre-Raphaelitism. If so the movement has been slow in finding its true mission.

On the other side there are many radical philosophers, many literary critics who disapprove of Romanticism and all of its many branches or phases. Mr. Paul E. More says: "the romantic movement, beneath all its show of expansion, and vitality seems to me at its heart to be just...a drift toward disintegration and disease." Mr. Chapman speaks strongly against Pre-Raphaelitism in "English Literature in Account with Religion".

"The Whole Pre-Raphaelite School tended in....[the] direction of musical but fragile languor. The frequent beauty of the result could not permanently keep it from decay, and the thing finally degenerated into the absurdities of aesthe-

(1) Contemporary Review - Vol. 89, p. 713.
ticism and sinister grotesquerie of Aubrey Beardsley and the "Yellow-Book."

Other writers attribute all of the malign influences to the French literature and French ideals.

Myers in his "Modern Essays" says that Rossetti's poems, placed beside Sidney's or Lovelace's, seem the expression of a century which is refining itself into quietism and mellowing into decay. Myers endeavors to show the passion for Beauty to be dangerous, to lead direct to quietism or a sad repose. Although Vida Scudder is extravagant in the use of language, one notes that she is not always exaggerating when criticising this movement. Her last word on the subject is, "From unreal intensity, the poetry of art passes into monotonous languor, and sinks at last into a gulf of the sense from which no inflation of outworn political ideals.... can long redeem it."

(2) Engle, E. - History of English Literature, p. 454.
(3) Myers - p. 332.
So many things have been said against this movement by both classicists and romanticists and romanticists one scarcely knows where the most bitter enemies may camp. The objection which is emphasized by the opposition lies in the weakness of all romanticism which is bound to develop in its essential phases, morbidness, restlessness, and emotional excitement. Such critics do not seem to realize that part of human beings in this universe need excitement, and likewise need above everything else something to arouse their sympathies.

Miss Vida Scudder seems to think the great fault of the individuals in this movement was that they "never entered the light of modern day." But Max Nordau does not handle their many weaknesses so gently. He accuses Morris of mangling the English language, says that Rossetti is an imbecile, and refers to Swinburne's "childish devilry". These are strong terms but they indicate clearly what the philosopher thinks of this group of thinkers. Nevertheless

(1) Nordau, Max - Degeneration, p. 195.
(2) Ibid. - pp. 97-99-94.
he so perfectly understands their power to arouse and to incite others that he observes "if the whole of English poetry is not today unmitigated by Pre-Raphaelite, it is due merely to the fortunate accident that, contemporaneously with the Pre-Raphaelites, so sound a poet as Tennyson has lived and worked." Doctor Hugh Walker finds the "House of Life" positively unnerving and it is therefore natural that he should emphasize the fact that the movement was "not altogether wholesome." He closes a splendid discussion of Pre-Raphaelitism with the following:

"......the Pre-Raphaelite seems to feel that heart and soul and sense must be absorbed in the struggle with forces too strong for them, and the spirit crushed beneath the burdens too heavy to be borne. He has fin de siecle written legibly over all his work; and it is doubtless for this reason that he has proved an unfortunate though a potent attraction."

(1) Nordau, Max - Degeneration, p. 99.
(2) Walker, Hugh - Victorian Era, pp. 496-498.
(3) Ibid. - p. 567.
Many of the critics have compared these P. R. B. with Browning and his wonderful power to spread sunshine and vigor. Of course, any healthy person, or group of people would prefer the work of Robert Browning, unless that individual were merely an Artist.

* * *
APPENDIX.
APPENDIX
I.

APPENDIX.

Pre-Raphaelite Movement.

The Movement itself had been "anticipated by Mr. Madox Brown."

Knight, Joseph - Life of Dante Gabriel Rossetti, page 32.
The Movement Itself.

"It was this pet of the schools, this predestined Academician, who in 1848 joined with the earnest but obscure Hunt and the flighty and untrained Rossetti to found the Preraphaelite Brotherhood, and unfurled the banner of revolt against accepted methods of painting....

Preraphaelitism was a complex movement, compounded of Rossetti's poetic mediaevalism and Hunt's religious mysticism and naturalism, and it was only with this last element of it that Millais had any real sympathy. His "Isabella" was influenced by Rossetti, and his "Carpenter's Shop" by Hunt; after that, his Preraphaelitism took a colour of its own and became merely a manner of painting. He was much the most brilliant executant of the set and a splendid fighter, and therefore naturally bore the brunt of the opposition aroused by the movement."

(1) Cox - Old Masters & New.
"The Lasinio incident may be proper to the month of August or of September 1848, when Hunt was twenty-one years of age, Rossetti twenty, and Millais nineteen. They had thus barely ceased to be big boys; but Hunt and Millais were already very capable and recognized painters, and all three were enthusiasts - enthusiasts with a difference. Millais perceived within himself powers which far exceeded those of most of the acknowledged heads of his profession, but which had been exercised as yet without any inbreathing of new and original life; Hunt was not only stubbornly persistent, but eagerly desirous of developing something at once solid and uncommon; Rossetti, a beginner in the art, was fired with inventive imaginings and a love of beauty, and was just as anxious as his colleagues to distinguish himself, though as yet not equally certain to do so. All three contemned the commonplace anecdotical subjects of most British painters of the day, and their flimsy pretenses at cleverness of execution, unsupported either by clear intuition into the facts of Nature, or by lofty or masculine style, or by an effort at sturdy realization. There were of course exceptions, some distinguished and
exceptions; but the British School of Painting, as a school, was in 1848 wishy-washy to the last degree; nothing imagined finely, nor described keenly, nor executed puissantly. The three young men hated all this. They hated the cant about Raphael and the Great Masters, for utter cant it was in the mouths of such underlings of the brush as they saw all around them; and they determined to make a new start on a firm basis. What was the basis to be? It was to be serious and elevated invention of subject, along with earnest scrutiny of visible facts, and an earnest endeavor to present them veraciously and exactly."

APPENDIX.
Art Notes.

"More than Realists. Practice was essential for training the eye and the hand of the young artist. Preraphaelites looked upon elaboration of detail as being rather a discipline for students than a necessary practice for proficients, they were not always sufficiently careful to affirm this, but, in the heat of controversy, would sometimes seem to imply that such elaboration was really requisite, as well as admissible and useful."

The notion of strictest adherence to the model has no value."


"In these years, 1854-55-56, the painting-work of Rossetti had its source principally in Dantesque or in general romantic themes, with some sacred subjects interspersed, and his method was water-colour."

APPENDIX.

"Eight years ago"*, said Ruskin, in the close of the first volume of Modern Painters, "I ventured to give this advice to the young artists of England: That they should go to Nature in all singleness of heart, and walk with her, laboriously and trustingly, having no other thought but how best to penetrate her meaning, rejecting nothing, selecting nothing, and scorning nothing: advice which, whether bad or good, involved infinite labour, and humiliation in the following it; and was therefore, for the most part rejected. It has, however, at last been carried out, to the very letter, by a group of men who, for their reward, have been assailed with the most scurrilous abuse which I ever recollect seeing issue from the public press."

Preface to Letters in The Times.

*The date would be 1835.
"I will....therefore take it upon me to say that the bond of union among the Members of the Brotherhood was........

1. To have genuine ideas to express; 2. to study Nature attentively, so as to know how to express them, 3. to sympathize with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional, and self-parading and learned by rote; and 4. and most indispensable of all, to produce thoroughly good pictures and statues."

Rossetti, Dante Gabriel - His Family Letters, with Memoir by William Michael Rossetti.
VIII

APPENDIX.

Pre-Raphaelite Artists.*

Some Movers in the Fine Arts.

Hughes, Arthur. 
Collins, Charles Allston. 
Collinson, James. 
Windus, William L. 
Martineau, Robert B. 
Thomas, Cave. 
Sandys, Frederick. 
Wallis, Henry. 
Antony, Mark. 
Jones, Burne. 
Brett, John. 
Prinsep, Val. 
Seddon, Thomas. 
Watson J. D. 
Lewes, J. F. 
Burton, W. S. 
Stanhope, Spencer. 
Halliday, M. F. 
Campbell, James. 
Carrick, J. M. 
Morten, Thomas. 
Lear, Edward. 
David, Wm. 
Boyce, W. P. 
Inchbold, J. W. 
Hancock, John. 
Shields, Frederick. 
Leighton, Frederick. 
Paton, Noel.

Wood, Esther - Dante Rossetti, Chap. IV. 
* For other names see Percy Bate in "Pre-Raphaelite Painters." London, 1910.
APPENDIX.

Pre-Raphaelite Poets.
Brown, Ford Madox.
Rossetti, Dante Gabriel.
Woolner, Thomas.
Collinson, James.
Crane, Walter.
Inchbold, J. W.
Paton, Sir Noel.
Scott, William Bell.
"Inner History: names, inter alia."
Rossetti, Christina.
Rossetti, William.
Morris, William.
Swinburne, Algernon Charles.
Patmore, Coventry.
Blind, Mathilde.
Marston, Philip Bourke.
Hake, T. Gordon.

Bate, P. - Pre-Raphaelite Painters, p. VI.
APPENDIX.

Authors showing some Pre-Raphaelite Characteristics and Tendencies.

Noel, Roden.
Symonds, J. A.
Meynell, Mrs. Alice.
Share, Louisa.
Ingelow, Jean.
Houghton, Lord.
O'Shaughnessy, Arthur.
Thomson, James.
Gray, Thomas.
Ruskin, John.
Keble, Jno.
Bailey, James.
Kingsley, Charles.
Lear, Edward.
Dodgson, C. L.
Simcox, George.
Warren, John Byrne Leicester (Lord de Tabley)

APPENDIX.

New Day.

by Dr. Gordon Heko.

"O happy days with him who once so loved us! We loved as brothers, with a single heart. The man whose iris-woven pictures moved us From nature to her blazoned shadow - Art. How often did we trace the nestling Thames From humblest waters on his course of might, Down where the weir the bursting current stems There sat till evening grew to balmy night, Veiling the weir whose roar recalled the strand Where we had listened to the wave-lipped sea, That seemed to utter plaudits while we planned Triumphal labours of the day to be. The words were his: "Such love can never die;" The grief was ours when he no more was nigh."

Wood, E. - Dante Rossetti, p. 179.
APPENDIX.

Record of Dates.

Dante Gabriel Rossetti, 1828-1882.

1828 Born in London, May 12.
1843 Sir Hugh the Heron privately printed.
1843 Student in Cary's Art Academy.
1846 Student at Royal Academy.
1848 Works in studio of Ford Madox Brown.
1848 Establishment of Pre-Raphaelite Brotherhood.
1850 First number of The Germ, Jan. 1st.
1853 Sister Helen in Dusseldorf Annual.
1860 Marriage at Hastings to Miss Eleanor Siddall, May 23rd.
1861 The Early Italian Poets.
1862 Death of Mrs. D. G. Rossetti.
1870 Poems.
1871 Controversy with Robert Buchanan.
1881 Ballads and Sonnets.
1882 Death at Birchington-on-Sea, Easter Day, April 9th.
APPENDIX.

Chronological List of Rossetti's Works.

1843 Sir Hugh the Heron.
1850 The Germ.
   My Sister's Sleep.
   Hand and Soul.
   The Blessed Damozel.
   The Carillon.
   From the Cliffs.
   Pax Vobis.
   Six sonnets.
1853 Sister Helen.
1856 Burden of Ninevah.
1856 The Staff and Scrip.
1861 The Early Italian Poets.
1870 Poems.
1881 Ballads and Sonnets.

Knight, Joseph - Appendix to Life of Rossetti, p. VIII.
APPENDIX.

Rossetti Notes.

"So far as regards Rossetti, it is easy to overestimate the influence of Pre-Raphaelitism upon his work."

Knights, Joseph - page 50.
APPENDIX.

A
t

Dante Gabriel Rossetti.

One does not intend to agree with Vida Scudder and some other critics who insist that "sin itself" is an aesthetic motif of Rossetti's, for she emphasizes this too vigorously in the case of Dante Gabriel Rossetti. Such a tendency may be true of part of Swinburne's works but to the writer of this paper it seems that sin is a rather inconspicuous element in the works of Rossetti.
Rossetti's whole poetical feeling was rooted in Dante. His theory of life bears an indistinct cast of that of the Florentine. Through all his ideas there runs a reminiscence, faint or strong, of the Divina Commedia or the Vita Nuova".

Nordau, Max - Degeneration, p. 87.

Rossetti "lost sight of Mr. Swinburne, however, towards 1872, and Mr. Morris towards 1877. Mr. Burne Jones he saw so late as the Christmas before the final departure for Birchington."

Knight, Joseph - p. 92.
APPENDIX.

Rossetti Notes.

Rossetti: The Man.

"There was always jollity where Rossetti was present - not to speak of Morris and Brown, who were the heartiest of the hearty, or of any of the other members; for nothing is more contrary to fact, or more absurd to the reminiscence of those who knew him in the old days, than the current notion that Rossetti was a vague and gloomy phantasist, combined of mysticism and self-opinion, who was always sunk in despondency, or fizzing with affectation, or airing some intangible ideal.

Nature had endowed him in ample measure with one of her most precious secrets - that of dominance, leadership, and comradeship, each in its proper place."

Rossetti, D. G. - Memoir of, p. 216.

Ruskin's permanent opinion of Rossetti as a painter appears in the following words:-

"I believe Rossetti's name should be placed first on the list of men, within my own range of knowledge, who have raised and changed the spirit of modern art; raised in absolute attainment, changed in direction of temper."
Rossetti Notes.

"Rossetti had a great admiration for Marzials as a poet, and often spoke of the high quality of his poems and songs, which were then becoming very popular and much discussed. But for music itself he did not care a whit, and was very much of the opinion of Dr. Johnson, who when once he was asked if he liked music, replied that perhaps of all noises it was the most bearable!"

Dunn, H. T. - Recollections of Dante Gabriel Rossetti and his Circle, p. 28.
Miss Siddal wrote a few little poems, such as, "A Year and a Day" and, "O Mother Open the Window Wide". In drawing she had much talent, and succeeded in selling many small pictures.

"Miss Siddal was the model for most of Rossetti's earliest and finest water-colours containing women, and probably for all his Beatrices except the last. A little later Miss Fanny Cornforth, a favourite model, who sat to Rossetti until almost the end of life, began to appear at intervals in his pictures, notably as the woman in "Found"."
APPENDIX.

Rosetti Notes.

Rosetti: (The Literary Acquirements).

Miss Siddal.

"All the Ruskins were most delighted with Guggum. John Ruskin said she was a noble, glorious creature, and his father said by her look and manner she might have been a Countess."


Rossetti: The Literary Acquirements.

Mr. Hunt has done more than ample justice to Rossetti's literary acquirements, saying of him, at the date when he entered upon the studio in Cleveland Street;

"Rossetti had then perhaps a greater acquaintance with the poetical literature of Europe than any living man. His storehouse of treasure seemed inexhaustible. If he read twice or thrice a long poem, it was literally at his tongue's end; and he had a voice rarely equalled for simple recitations.....Sordello and Paracelsus he would give by forty and fifty pages at a time.....Then would come
Rossetti Notes.

Rossetti: The Literary Acquirements.

the pathetic strains of W. B. Scott's Rosabell......
These, and there were countless other examples, all showed a wide field of interest as to poetic schools!"

Rossetti, Wm. - Memoir of D. G. Rossetti,
APPENDIX.

"There is a letter from Ruskin to Rossetti; as late as August 1870, perfectly amicable, and including a reference to the Poems then published."
(263, Vol. I. Letters and Memoir.)

If one wishes the last word concerning this friendship and its influence Chapter 28 in the last Volume of "Letters and Memoir" may be of value.
APPENDIX.

Mysticism Notes.

"A peculiar mysticism resulted upon literature from the revival of the Platonic spirit which was initiated by Pico della Mirandola and his successors in metaphysical thought. Throughout the Pre-Raphaelite epoch, from Cimabue (1240) to Perugius, the master of Raphael (1446) the impulse of naturalism is seen adjusting itself, through much crudeness of expression, through many blunders, solecisms of taste, errors of selection, to the great spiritual passion of Christianity."

Wood, Esther - Dante Rossetti, p. 47.
APPENDIX.

CHRISTINA ROSSETTI.

Chronological List of Works.

1847  Verses.
1862  Goblin Market and other Poems.
1866  The Prince's Progress and other Poems.
1870  Commonplace and other Short Stories.
1872  Singsong.
1874  Annus Domini.
1874  Speaking Likenesses.
1879  Seek and Find.
1881  A Pageant and other Poems.
1881  Called to be Saints.
1883  Letter and Spirit.
1885  Time Flies.
1891  Poems (New and enlarged edition).
1892  The Face of the Deep.
1893  Verses.
XXV

APPENDIX.

CHRISTINA ROSSETTI.

Chronological List of Works.*

1896

New Poems, Hitherto Unpublished or Uncollected.

1897

Maude.

*For numerous publications of her religious prose works, see The Dictionary of National Biography.
APPENDIX.

William Morris.

1834  Born.
1856  Read Malory's Morte d'Arthur.
1856  Launched the Oxford and Cambridge Magazine.
1857  The Defence of Guenevere, and Other Poems.
1867  The Life and Death of Jason.
1868-72 The Earthly Paradise.
1872  Love is Enough.
1876  Sigurd the Volsung.
1887  The Odyssey of Homer done into English Verse.
1891  Poems by the Way.

Prose Works.

1886  The Dream of John Ball.
1889  The House of the Wolfings.
1890  The Roots of the Mountains.
1891  News from Nowhere.
1895  The Well at the World's End.
1896  The Sundering Flood.
"From Rossetti [Swinburne] took the habit of rhyming 'waters' with 'hers' .... from Baudelaire something of his Satanism and some of his snakes; from Hugo some of his exuberance."

Thomas, Edward - Swinburne a Study, p. 94.

"Not only the general spirit but also the details of his grammar are borrowed from the language of the Elizabethan, and pre-Elizabethan times. We shall find the same facts in an investigation of his vocabulary."

Serner, Gunnar - The Language, Lyricis, and Epics of Swinburne's.
"Mr. Woolner, R. A. the sculptor, through his contributions to "The Germ" was associated with the Brotherhood of which he was a member. His connection with it did not, however, extend far beyond his poems which appeared in that periodical, and his friendship with the artists, and ... admiration for their works."

Knight, Joseph - Life of Dante Gabriel Rossetti, pages 34-35.
APPENDIX.

Woolner Notes.

1856, Dec. 18th:

"Woolner is still doing his bust of Tennyson, his
medallion is to face the title of new edition of Tennyson." (1)

On April 11, 1856, Madox Brown wrote:

"Woolner's bust of Tennyson is fine, but hard and
disagreeable. Somehow there is a hitch in Woolner as a
sculptor. The capabilities for execution do not go with
his intellect." (2)

Rossetti to Allingham, says in a letter:

"I am having a four-volume Tennyson of the Tauchnitz
edition bound for my wife, and wanted to face four titles
with two photos and Woolner's two photo-portraits, but fear
I shall be one short." (3)

(1) Rossetti Letters to Allingham, p. 189.
(2) Ibid. - p. 197.
(3) Ibid. - p. 244.
APPENDIX

Thomas Woolner.

To William Bell Scott he (Woolner) said, "Poetry is not my proper work in this world; I must sculpture it, not write it. Unless I take care, my master Conscience will have something to say that I shan't like. I have noticed his eye, glaring at me already."

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