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# An analysis of the Pre-Raphaelite's understanding of interart as displayed in their early collaborative work.

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A thesis in fulfilment of the requirements for the Degree of

MLitt (R)

Glasgow University

School of Critical Studies

August 2022

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***For Gary***

## **Introduction – Defining Interart**

The nineteenth century saw Art History as a growing field of research. The printing of critical studies on art introduced, to many people, a means by which art could be studied, understood and discussed. Cheaper and more efficient printing methods, as well as the growth of a reading middle-class, meant access to this type of writing was in demand. Artistic techniques and the terminology by which to classify it, which were previously only aimed at a niche readership, came to the fore and an analysis of how different modes of expression could impact on one another were being investigated in print for a wider readership to enjoy. One such art movement was Pre-Raphaelitism. Tim Barringer, in *The Pre-Raphaelites*, argues that, by the end of the nineteenth century and into the early twentieth century, Pre-Raphaelitism was seen as 'one among several important developments in recent British art.' (1998: 17) This public perception of them at the end of the century was certainly different from their experience of bringing out their early collaborative works in the 1850s.

This thesis will explore some of this early collaborative work of the Pre-Raphaelites, focusing on the work of Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais and Thomas Woolner. In analysing their early collaborative work the term 'interart' will be explored to analyse the flexible interplay between text and image within their work. In the Introduction, interart will be defined, establishing that the older term, ekphrasis, is too constricting for an analysis of the Pre-Raphaelite work in their collaborative periodical. This publication was called *The Germ: Thoughts towards Nature In Poetry, Literature, and Art* (1850), later renamed *Art and Poetry: Being Thoughts towards Nature Conducted principally by Artists*, and it is an example of interart as ekphrasis does not allow for two-way relationship dynamics between image and text. Chapter one will explore who the Pre-Raphaelite Brotherhood (P.R.B.) were, how periodical publication enabled them to voice their manifesto which established the purpose, audience and design of *The Germ*, and the critical reception the publication received. Chapter two and three will detail interart in practice, work in prose form and then poetry, from this periodical will be analysed to prove that this use of interart allowed the P.R.B. to develop their manifesto, as well as establishing the themes and style that would be utilised in their later individual work. Chapter four will concentrate on the Pre-Raphaelite's next collaboration, the *Moxon Tennyson* (1857), detailing the way in which Alfred Lord Tennyson's text and the illustrations of the Pre-Raphaelite's

worked together. The *Moxon Tennyson* will prove to be problematic in allowing the artists to develop the themes, style and use of interart as established in their earlier collaboration, *The Germ*, as Tennyson was not keen on images of his texts. This thesis will conclude that the P.R.B.'s early collaborative work in both publications allowed the reader of these publications to have an enriched experience of both the texts and the images which would not have been possible by the use of only one mode. It will be also be shown that the use of interart allowed these artists to hone a particular style of illustration and painting that all three continued to pursue for the rest of their artistic careers.

What is Interart?

When researching the term interart there are many critical examples of it in practice, as will be explored here. However, in *The Oxford English Dictionary*, there is no definitive meaning outside of critical writing for it is not classed as a word. In deciphering what interart is as a word, and not finding it in the dictionary, a search must be made of variations of the word to assign a meaning to it. Firstly, a phrase made up of two separate words, 'inter' and 'art', does not return useful results and, secondly, searching by using a hyphenated form, as in 'inter-art', is found to be even less fruitful. Instead, it is by looking at its etymology that a definition is realised. The *Oxford English Dictionary* defines 'inter' as a 'Latin preposition and adverb, *inter* [as] 'between, among, amid, in between, in the midst.' However, the definition of 'art' has a multitude of meanings, as it involves 'the expression or application of creative skill and imagination, typically in a visual form such as painting, drawing, or sculpture, producing works to be appreciated primarily for their beauty or emotional power' and as 'a practical pursuit or trade of a skilled nature, a craft.' By placing 'inter' and 'art' together in this way it defines an activity or work of a 'skilled nature' that consciously admits to the combining of two separate types of art. Therefore, as one word 'interart' can be seen as a miniaturisation of itself; the word is a combination of two different words, as interart is a fusion of two or more artforms. The use of 'inter' as a prefix indicates that the art in question is inherently multifaceted and of a transformative nature.

For this thesis, an interest in interart is informed by a belief in the interrelatedness of all things, how one thing is informed by another, whilst a critical understanding of interart is schooled by the writings of a range of critical works by writers working within many disciplines and modes of representation. The text that informed this thesis the most is Elisa

Bizzotto and Paola Spinozzi's 2012 book, *The Germ: Origins and Progenies of Pre-Raphaelite Interart Aesthetics*, a discussion of interart as utilised within the P.R.B.'s *The Germ* is the only cohesive work to analyse the whole publication as a work of interart. This thesis shall also explore how interart allows for an insight into the complex interactions of text and image within the work of the P.R.B. The meaning of interart in this thesis is partly determined by the dictionary definitions above. How one type of art – here this includes images in painting, illustration, graphic novel, film, stained glass, sculpture and other modes of representation which depict a picture – interacts with another – such as texts, be that prose, poetry, lyrics and spoken word, and other ways of using language as a form of expression. This interaction can also be threefold or fourfold, etc. in that a painting can interact with a poem and a song and still be termed as interart. Here the meaning of interart is of a reciprocal nature utilised in the above definition, there are no rules to what form interart takes besides the fact that one form of expression has taken its inspiration from another form of expression and gifts new meaning to either. The nature of these different modes of representation allows for the creation of a meaning that must be interpreted, a translation which is aware of the differences between visual and verbal arts and that each mode has its own language and set of parameters. There is no exact method to analysing interart, but this thesis will set out how, by reading the collaborative work of the P.R.B. through the lens of interart, it can be understood by employing both art and textual vocabulary, at times showing that such language can be used for more than one mode of representation and sometimes not. Secondly, the collaborative work of the P.R.B. will operate like any visual and verbal representation, there will be problems with translation and a resistance when interpreting meaning but, many times, this resistance is fruitful in the creation of something new. On several occasions it will be shown that in the translation from text to image, especially if the text is long, there will be parts of the text omitted and the image may represent one key scene from the text. Thirdly, the act of translation will be shown to occur. Whilst it is possible to describe a visual scene in words there can be no exact cross-over and translation must take place to facilitate this interpretation.

The following critical readings on interart demonstrate the point above and have been chosen to establish this thesis's approach to interart: that there is no one method for analysing interart and that there is always a resistance at play. Critics are divided into those who believe that text and image can work together, albeit loosely, and those who argue that

there are no complementary features between the two. The first three sets of critics argue that text and image can complement each other, although they are cognizant that not everything can be represented. Troy Thomas's essay, 'Interart Analogy: Practice and Theory in Comparing the Arts' details how any discussion on interart is best when being described as creating an analogy. Thomas argues:

> Not only is analogy a useful method for making interart comparisons, it seems to be almost the only method. Nearly all systems of comparison are based on analogy, because the starting point is dissimilar things, that is, different arts [...] literary works that describe or interpret works of visual art [...] the very act of describing one art form in the language of another involves a metaphorical shift, so that the description is analogical rather than literal. (Thomas 1991: 27)

Thomas's description of the 'metaphorical shift' that takes place when comparing two art forms is key to this thesis and will be shown to occur on numerous occasions. When two different modes of representation are read, and a comparison is made, one cannot help but change from one way of reading to another. Say a text is read and a painting about the same topic is viewed, the reader must be able to use certain language forms to explain how these two forms have a connection and what their similarities and differences are. For whatever language is used, be that jargon or technical terminology, there is always a human being behind it, with a mind that must conjure up an image that is then translated into words of description. Therefore, Thomas's 'metaphorical shift' occurs, and analogy must be utilised as a method of voicing the interart relations occurring. Thomas's theory allows for text and image to always work together is essential in this thesis's discussion on the early interart work of the P.R.B.

Another set of critics who believe that text and image can work together are Paul Hetherington and Anita Fitton in their 2013 interart project 'Spectral Resemblances'. This project, and their critical writing on it, detailed the interartistic work of Hetherington's poetry and Fitton's digital images. They concluded that interart is a 'spectre' which can only suggest a related meaning between two works: 'The connection between poetry and visual imagery has frequently been emphasised by artists and writers when they have referenced sister art forms in trying to express the qualities of particular artworks.' (Hetherington and Fitton 2013: 23) This is akin to the P.R.B.'s work utilised in *The Germ* and the *Moxon Tennyson* and will

be shown to be so in the following chapters. Hetherington and Fitton's use of the term 'sister art' is understood in this thesis to exemplify the use of complementary modes of representation, in this case poetry or prose (text) and illustration and painting (image), although in terms of interart the modes do not need to be complementary. Hetherington and Fitton continue by using the word 'resemblances' and 'spectral' (2013: 28), significant terms when trying to describe the similarities between two disparate modes of representation. When concluding on their own project, they state:

> Typically, a lyric poem does not, after all, share many of the features of a visual image, and […] resemblances between our images and poems were likely to be indeterminate, lateral and perhaps even elusive and insubstantial – more like an apparition than a solid reality. The *Shorter Oxford English Dictionary*'s definition of "spectral" includes "2. Having the character of a spectre; ghostly, unsubstantial, unreal 1815" and "4. Produced merely by light on the eye or on a sensitive medium 1832". (Hetherington and Fitton 2013: 28)

This elusive link between modes of interart is one that echoes Thomas's use of analogy. If an analogy is something that allows for a comparison between two things, then this thesis's discussion of interart is too. The interrelatedness of two things is shown in interart but may be hard to emulate or only partially understood in semantic terms; for instance, when a poem is translated into a painting it may be seen as a 'spectre' or shadow form of the other as it only partially demonstrates the full meaning of the latter. Therefore, in interart, one art form may be more dominant over the other. Vladimir Martinovski comes to this conclusion in 'Interart Studies of Literature and Visual Arts', asserting that:

> at times the scholar must direct more towards the analysis of one of the arts, for instance, of the literary text […] but the relevant study must not at any given moment ignore the other art […] the story of mixed discourses is also a sort of movement in the mutual space created by the image and the text […] as in visual poetry the artist is both poet and painter, as the recipient is both the reader and the viewer. (Martinovski 2018: 146)

Martinovski aligns himself with this theory that interart will always allow text and image to complement each other, even if they do not represent everything about the other. There are

times when one medium is more dominant over the other and will be shown to be so in the interart work of the P.R.B., yet this supremacy allows for a new direction of understanding that was not there before. The creative process that occurs because of one artform's resistance generates a new meaning. In their interartistic quest the Brotherhood would have been aware of the 'mutual space' created when deciphering a poem into an image. In the upcoming chapters there is an analysis of this in practice, where one text, either by the P.R.B. or Tennyson, is then represented by an image by the P.R.B. In such analysis there will be reference to what has been added or taken away. Interart is cognizant of this fact as well as that the 'artist is both poet and painter' and that sometimes there may only be a suggestion of how one form represents another.

Elisa Bizzotto and Paolo Spinozzi's discussion of interart as utilised within the P.R.B.'s *The Germ* is the subject of their 2012 book, *The Germ: Origins and Progenies of Pre-Raphaelite Interart Aesthetics*. This study had the most impact on this thesis; Spinozzi and Bizzotto's writing on *The Germ* is a cornerstone, their in-depth aesthetic study of interart within the P.R.B.'s journal is the most coherent study so far, concentrating on how important *The Germ* was at the time and how it was a blueprint for many magazines and journals published afterwards. This thesis expands on this work by Bizzotto and Spinozzi by way of analysing how this interart was used, in practical terms, by the Pre-Raphaelites in their early collaborative practice but also continues the idea from Bizzotto and Spinozzi that *The Germ* allowed the P.R.B. to establish a manifesto of sorts:

> The meta-artistic discourse articulated in the four issues of the magazine shows that for the contributors being artists entailed being able to talk about art, define its nature, identify its metamorphoses, and understand what responses it elicits in readers and viewers. The belief that creativity and speculative thought are entwined and the acknowledgement that the osmosis between the arts generates confrontational dynamics are the novelties of Pre-Raphaelitism.' (Bizzotto and Spinozzi 2012: 1-2)

The statement above acknowledges the 'metamorphoses' of interart, the way in which an artwork or literary work can transform when it takes its stimulus from another medium. The 'osmosis between the arts' and the 'belief that creativity and speculative thought are entwined' is at the heart of *The Germ* and the *Moxon Tennyson* and allows for the broadening

of ideas regarding where creativity can venture. However, the 'confrontational dynamics' that Spinozzi and Bizzotto believe is generated by this 'osmosis' is important to this thesis's discussion of text and image. Instead of seeing this as a negative, this thesis will show that it is a positive. To regard the interartistic work of the P.R.B. as being 'confrontational' suggests that their text and images did not align, which is certainly the case. However, the uncooperative and disruptive nature of something that is 'confrontational' is not shown within their work in *The Germ* and the *Moxon Tennyson*. As stated earlier this use of text and image combined allows for innovative ideas and meanings to be generated because of the dynamics involved and can create new meaning within the mind of the reader.

Another critic that recognises that there is a resistance in interart is W.J.T. Mitchell. In his analysis Mitchell states that for a reader to understand an image it must 'be understood as a kind of language' that the said reader must be able to understand. Mitchell sums up this argument in one sentence:

> What I am suggesting here is that the comparative study of verbal and visual art would be leavened considerably by making this resistance one of its principal objects of study, instead of treating it as an annoyance to overcome. (Mitchell 1986: 156)

Mitchell is correct in this assertion. A type of language is needed to be able to explore text and image as one. Mitchell's 'resistance' is always at play when translating one medium into another because there is no cross-over in the way that, for instance, colour on the canvas can truly be analysed using the syntax on the page. This can also be shown in the way that a narrative is detailed in a text but can only be partially shown in many images. Throughout the analysis of the texts and images analysed from *The Germ* and *Art and Poetry* there will be shown to be many instances where a resistance can be seen. However, this thesis argues that resistance is a key concept of creation. The words 'translation' and 'interpretation' will be used regularly to expand on how this is shown in practice and in using these words there is an understanding that the act of translating and interpreting involves a knowledge that, at their heart, the two things are different. Mitchell's call for 'a kind of language' is still unanswered. However, Mitchell's point takes us full circle to Thomas's discussion of the 'metaphorical shift' that is needed to allow text and image to work together. Thomas recognises that certain types of language are needed to be used to allow for interart comparisons to be made as does Mitchell. In order to do this, there must be a jargon that can cross-over mediums but still have

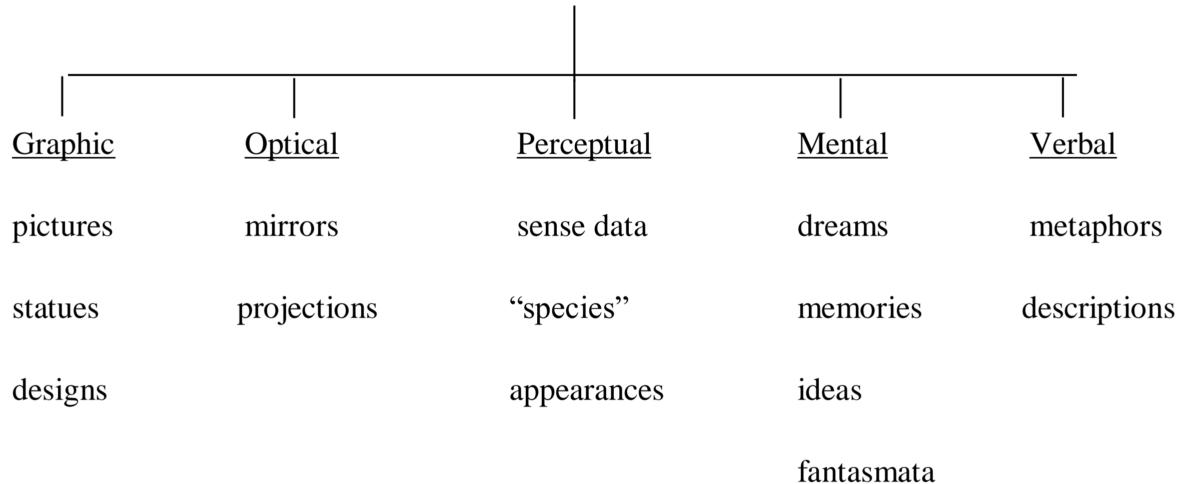


Figure 1. Mitchell, W. J. T. 1986. 'A Family of Images' in *Iconology: Image, Text, Ideology* (Chicago: University of Chicago)

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the same meaning in each and that is too difficult. Figure 1 details Mitchell's exploration of the word 'image', examples of what form it can take and the connotations associated with the word. What Figure 1 proves is that images are multifaceted and creating a type of language that can explore all versions of images (and texts) would prove difficult.

Interart versus Ekphrasis

The writing of Thomas, Hetherington and Fitton, Martinovski, Spinozzi and Bizzotto and Mitchell have established that interart aesthetics are elastic. These views allow for interart as a practice to have free reign for there is no form of interdisciplinary work that cannot be studied and no limit on what the outcome may be. This originates from the sister art concept and the idea that there is a middle ground where two artistic media can meet and merge.

The Pre-Raphaelites would not have been aware of the term interart but would have been aware of ekphrasis. For this thesis, ekphrasis does not work when analysing the collaborative work of the P.R.B. as it is too constricting. The use of ekphrasis is an old one, seen, in its earliest form, in classical works such as Homer's textual description of the Shield of Achilles in the *Iliad*, printed around the 4th century AD. Ekphrasis, where the visual artwork is then described in a written form, is created for an audience who cannot perceive it in real terms and would enjoy the act of slowly immersing themselves in words. Ekphrasis of the time period this thesis is concerned with (the 1850s and 1860s) tended to solely concentrate on this textual representation of a visual object. The P.R.B.'s early collaborative works, *The Germ*, *Thoughts Towards Nature in Poetry*, *Literature and Art* (*The Germ*), later renamed *Art and Poetry: Being Thoughts towards Nature, Conducted Principally by Artists* (*Art and Poetry*), the in-house, avant-garde periodical of the Pre-Raphaelite Brotherhood, ran from January to May 1850 and Tennyson's *Poems*, known also as the *Moxon Tennyson* (1857) can technically be seen as expressions of interart. Inspired by the literature within these the Pre-Raphaelites mused on certain subjects to create a completely new piece of visual work. These complex interactions between visual and verbal objects will be analysed to create an interart vision rarely seen at that time.

To try to clarify ekphrasis as perceived at the time of the Pre-Raphaelites, Ryan Welsh, writing in 2007, utilises the following definitions to try to pinpoint what it exactly is:

> Ekphrasis has taken on such specialized meanings over the ages that the only way to pin down even a cursory understanding of the word requires knowledge both ancient and modern. The Oxford English Dictionary does provide a definition, from 1715, for 'ecphrasis' as "a plain declaration or interpretation of a thing." The second reference, from 1814, is similarly abrupt indicating some shift in meaning over the course of about a hundred years when ekphrasis is characterized by "florid effeminacies of style" … More usefully, the Oxford English Dictionary does break down the etymology where 'ek' means 'out' and 'phrasis' means 'to speak'. 'Out to speak' or 'speak out'. (Welsh 2007: 2 of 11 paras)

Welsh acknowledges that ekphrasis is difficult to define and stresses that we must take note that it first emerged as a rhetorical tool in ancient Greece. Basically, a section of writing would describe a work of art or a visual item, such as a shield. However, it was seen as a

rhetorical device as, generally, the artwork or item did not exist. The ekphrastic exercise was a means by which to develop description and to show rhetorical prowess, as Welsh alludes to with 'speak out'. In being used as such the infusing of description with emotions and thought cannot help but take place. The sharing of emotion cannot be separated from the act of visualisation as the act of textual description will involve words chosen by the writer to clarify how it affected him or her. If the writer is describing something they have experienced to allow others to try to similarly understand it, it is very difficult to leave emotion out of it. In terms of this thesis this use of emotion is intrinsic to an understanding of what interart is, for emotion will always be part of the creative process and will instinctively be part of all the works analysed. The etymology of the word 'ekphrasis' that Welsh outlines above helps to clarify this point – to 'speak out' for something that cannot speak, the act of 'phrasis'. The textual representation of something that is not written but must be made so, so that others can understand in a certain, albeit limited way is being made by a human who will translate it by choosing some words over others.

As stated earlier, the P.R.B. would not have known these writings but they are important to highlight the understanding of the Brotherhood's work through this lens. Interart is a combination of two differing modes working together to establish something new, but the way in which the critical reader understands something for themselves during their reading is influenced by changeable outside factors. This is when a grounding in ekphrasis matters and the understanding that modern ekphrasis must be seen as interart due to the emergence and prevalence of mass media within all our lives and the dominance that one may have over another. James A. Heffernan's statement, that a useful definition of ekphrasis 'must be sharp enough to identify a distinguishable body of literature and yet also elastic enough to reach from classical to post-modernism,' (Heffernan 1993: 3) is an ideal way to present the complicated nature of ekphrasis today and the need for it to be explored using the fuller concept of interart.

Heffernan's statement is succinct but problematic in that it does not mention image, only text. Ekphrasis is modelled by an image being translated or represented by a text, shown in Heffernan's concept, that 'ekphrasis is the verbal representation of visual representation' (Heffernan 1993: 3), however, interart asks why can it not be vice versa, or both? A portrayal of a subject must allow for the tension between the way a reader perceives a text or image to

be acknowledged with an understanding that each reader is an individual who comes to a text or image with a diverse set of values, interest and knowledge of the subject. For the modern reader ekphrasis does not take account of what some call the new sister arts - film, television, podcasts and websites, to name just a few - and Heffernan's take on what the definition should be acknowledges, that here, it must by 'elastic'.

So, why should interart be used instead of ekphrasis? What one learns about a text and image is determined by the knowledge one brings to it. The argument in this thesis is that ekphrasis can be reshaped into interart, for the avid consumer of information of the modern age is different to that of the 1850s because of our exposure to the vast quantity of knowledge afforded by a wider world view. Achilles' shield can now be seen with the click of a mouse so any textual rendering of its beauty is not the only source of information we have – there are photographs, illustrations, websites, podcasts, and television programmes on it as well as printed texts in books. Text and image do not need to be put through a printing press or take the time of a painted work of art, many can be livestreamed or put out into the world as soon as they are conceived. The lens of interart allows for the dynamics that happen when text and image clash and helps create a middle-ground where a new interpretation can be generated and add to the meaning of two modes when connected together. In practical terms, the writing in *The Germ* and *Art and Poetry* is split between poetry, prose and essays on the nature and value of art. To the P.R.B. the choice of such genres of writing was an art form as well as a method of voicing their beliefs to the world. Bizzotto and Spinozzi state that *The Germ* 'declares that art exists as the outcome of multiple forms of creativity' (Bizzotto and Spinozzi 2012: 219) so even such things as the front cover, the font, texts and images as well as the placement of such texts and images in the publication can be analysed for their creativity. This interdisciplinary group used every tool in their creative arsenal to show the world who they were.

How does this apply to the Pre-Raphaelites?

When analysing the work of the Pre-Raphaelites there is a growing volume of critical works but not much critical analysis on their use of interart. As expressed earlier, Bizzotto and Spinozzi's work has been instrumental to my understanding of interart in *The Germ*. In the last few decades Mitchell and Brian Donnelly do acknowledge and touch on the use of ekphrasis, but much more study needs to be carried out into the use of interart in the

work of the Pre-Raphaelites. As stated earlier, Mitchell, writing about ekphrasis in general, argues that, for a reader to understand an image, the said image must 'be understood as a kind of language.' (Mitchell 1986: 8) He expands on this by stating that a resistance between text and image exists, with each striving for supremacy over the other. This 'resistance' that Mitchell speaks of is the way in which text and image can not only intermingle and add meaning by collaboration but also the way in which they reject each other, that tension that is created by two disparate modes converging. There is no one structural model for deciphering the meaning in a work of art that can be applied to a piece of text or vice versa. The jargon used in each mode only complements on a few occasions and cannot always unite, as will be demonstrated in the analysis of the P.R.B. work in the following chapters. Either this can be deemed as 'resistance' because image and text are not interchangeable so there is a natural defiance, or the resistance is one of an inability to change the habits of art historians and critical thinkers to create a theory that can unite the two. There is a definite need for specialist criticisms on the contributions both within *The Germ* and *Art and Poetry* and as part of the canon of the Pre-Raphaelite writers.

Rossetti is the only P.R.B. member who has a critical history of their texts and images being studied together but these works tend to be analysed as sister arts or double works. Donnelly's 2015 work, *Reading Dante Gabriel Rossetti – The Painter as Poet*, examines Rossetti's poetry, prose and images to demonstrate how this poet and painter's verbal and visual works 'work together' in a way that demonstrates the 'discourses of the period.' (Donnelly 2015: 4-5) Donnelly asserts that the images that Rossetti created can add to the reader's understanding of his poetry. Perhaps Rossetti's dual works have been afforded this attention because of his high profile amongst critics but none of the other members of the Brotherhood have been analysed as fully. These Pre-Raphaelite texts are additionally problematic as the supposed canon of Pre-Raphaelite poetry and prose is also subject to change, dependant on which critic, time-period they write in, and theme is analysed. Therefore, this analysis of *The Germ* and *Art and Poetry* and the *Moxon Tennyson* will concentrate on the interart work of the triumvirate, Rossetti, Hunt and Millais, regarded by critics as the founding brothers of the P.R.B.

Donnelly's belief regarding Rossetti's work can also be applied to our understanding of the text and image work of Hunt and Millais as they demonstrated the same skills, which

were exhibited within the P.R.B.'s first collaborative publication, *The Germ*, in 1850. Lynsey Smith argues that the '*Germ* was founded upon a commitment to the aesthetic of *ut picture poesis* with its visual and verbal interchange' (Smith 2013: 60-61) through its inclusion of original poetry, prose, engravings and some reviews. It self-consciously focused on the 'interchange' of these arts and is, as Smith claims, closely linked with the formation of Aestheticism. The poetry and prose of Rossetti and the images that Hunt and Millais presented or prepared for *The Germ* and *Art and Poetry* explore themes that would be prevalent in their individual artistic work for decades to come so their periodical is instrumental at gauging the beginnings of their belief system.

Therefore, this thesis will concentrate on certain texts and images from two publications; *The Germ* (1850), later renamed *Art and Poetry*, and Tennyson's poetry collection, chiefly known as the *Moxon Tennyson* (1856). For their own publication, Dante Gabriel Rossetti's prose piece 'Hand and Soul' and William Michael Rossetti's unnamed sonnet will be analysed to show how these texts allowed the P.R.B. to advertise their manifesto to the world. Next the poetry of Rossetti, 'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges' and 'The Blessed Damozel', will highlight his skill in utilising the sonnet and the ballad form to accompany images he had seen or to inspire him to create his own. Lastly, the poetry of Thomas Woolner, 'My Beautiful Lady' and 'Of My Lady. In Death', and William Holman Hunt's published and John Everett Millais's prepared illustrations on these poems will be analysed where the second poem will be a continuation of the first and the images will include elements of both poems in each. For the *Moxon Tennyson* all of the poetry is by Alfred Lord Tennyson. The corresponding illustrated images are named after the title of his texts: Dante Gabriel Rossetti's *The Palace of Art*, William Holman Hunt's *The Lady of Shalott* and John Everett Millais's *Mariana*, sometimes known as *Mariana in the Moated Grange* will be analysed as interart. Throughout all of these texts and images the themes of time and the associated use contrary use of stillness and frenetic feelings will be analysed as well as how female characters are often depicted as isolated or angelic figures whilst the male characters are shown as ill-at-ease or despondent in some way. The overarching link between all of these examples is that although text and image may sometimes be in conflict, they should be analysed using the lens of interart as they have actively been inspired by one another.

## **Chapter 1 – *The Germ* as P.R.B. Manifesto**

The Introduction to this thesis detailed the way in which text and image can be read as interart with a view to reading the early collaborative work of the P.R.B. through this lens. In order to analyse this early use of interart in practice it is important to establish who the P.R.B. were and what they wanted to achieve through their publication. This chapter does so by looking at the formation of the Brotherhood before detailing that they utilised their collaborative periodical *The Germ* as a means of establishing their manifesto. The chapter concludes by looking at the critical reception they received at the time. What the reader will find is a young group of artists and writers who sought a means by which to voice themselves in 1850 by working together, utilising their texts and images in a way that would allow their interart to find a place in the world and to highlight their belief system to garner like-minded followers.

### Who were the Pre-Raphaelites?

> We cannot censure at present as amply or as strongly as we desire to do, that strange disorder of the mind or the eyes which continues to rage with unabated absurdity among a class of juvenile artists who style themselves P.R.B., which, being interpreted, means Pre-Raphael-brethren. Their faith seems to consist in an absolute contempt for perspective and the known laws of light and shade, an aversion to beauty in every shape, and a singular devotion to the minute accidents of their subjects, including, or rather seeking out, every excess of sharpness and deformity. (Dickens 1851: 2 of 6 paras)

Charles Dickens' visceral attack on the Pre-Raphaelite Brotherhood is a scathing denunciation of, not just their art, but their ideals. Dickens's condemnation, in the form of a second scathing letter about the Brotherhood to *The Times*, outlined his disgust at the Pre-Raphaelite paintings in the 1851 Royal Academy Exhibition. His harsh tone was not new to the young group of painters who had only exhibited a handful of times. The P.R.B., a collection of, some would argue, mismatched painters were initially formed in 1848 by Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais, who, dissatisfied with the style and subject matter of painting commonly taught by the Royal Academy schools, shunned the established 'Grand Manner' of Raphael and his followers. They were joined by

We, the undersigned, declare that the following list of Immortals constitutes the whole of our Creed, and that there exists no other Immortality than what is centred in their names and in the names of their contemporaries, in whom this list is reflected:-

Jesus Christ****

The Author of Job***

Isaiah

Homer**

Pheidias

Early Gothic Architects

Cavalier Pugliesi

Dante**

Boccaccio*

Rienzi

Ghiberti

Chaucer**

Fra Angelico*

Leonardo da Vinci**

Spenser

Hogarth

Flaxman

Hilton

Goethe**

Flaxman

Hilton

Raphael*

Michael Angelo

Early English Balladists

Giovanni Bellini

Giorgioni [sic]

Titian

Tintoretto

Poussin

Alfred**

Shakespeare***

Milton

Cromwell

Hampden

Bacon

Newton

Landor**

Thackeray**

Poe

Hood

Thackeray**

Poe

| | |
|---|---|
| Goethe** | Hood |
| Kosciusko | Longfellow* |
| Byron | Emerson |
| Wordsworth | Washington** |
| Keats** | Leigh Hunt |
| Shelley** | Author of *Stories after Nature** |
| | [Charles Jeremiah Wells] |
| Haydon | Wilkie |
| Cervantes | Columbus |
| Joan of Arc | Browning** |
| Mrs Browning* | Tennyson* |
| Patmore* | |

Figure 2. Hunt, William Holman. 1905-6. *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. (London: MacMillan & Co. Ltd.) p.159

likeminded male and female outer members, but the 'Brotherhood' phase was short-lived, effectively ending in 1853. The second phase was more individualistic, but the three painters utilised similar thematic and aesthetic styles associated with the Brotherhood for the rest of their lives. Their work was influenced by their list of Immortals (Figure 2), a who's who of intellectuals, poets, painters, scientists and philosophers as well as religious figures the Brotherhood were inspired by. The Pre-Raphaelites, as a Brotherhood and as individual painters and writers, would influence countless writers, poets and artists themselves but Dickens would be one of many who would challenge the Pre-Raphaelite style. As well as opposition from contemporary critics writing for publications such as *The Illustrated London News*, *The Art Journal* and *The Spectator*, they would at times receive negative attention from the very people they were painting or illustrating for, such as Alfred, Lord Tennyson.

In reading the work prepared or published in their P.R.B. periodical through the lens of interart it is important to understand that there is still not a body of strong analysis on this text. Until now it has been commonplace to read critical studies, monographs and exhibition catalogues focussed on the artwork of the Pre-Raphaelite artists, perhaps with a nod to the work of the Pre-Raphaelite writers and poets. Since the 1960s there has been an increase in the study of what Pre-Raphaelitism was as a movement and, in terms of critical studies, Rossetti seems to fare the best, which might be explained by the fact that he is known for his use of the sister arts and was an established poet, as well as painter, in his own lifetime. Laura Kilbride, in 'The Pre-Raphaelite School: Recent Approaches', argues that 'criticism of literary Pre-Raphaelitism has not kept pace with reappraisals of the Pre-Raphaelite visual arts.' (Kilbride 2015: 615) Indeed, the reading for this thesis for *The Germ* and *Art and Poetry* was hampered by a lack of sources of this kind; instead, the critical reader must delve deep for real analysis that does not simply recount events, gloss over literature or concentrate primarily on Rossetti.

Prevalent amongst nearly all of the critical literature is the dominant Pre-Raphaelite narrative – a group of inexperienced artists battled against mass derision from Victorian society, firstly as the Brotherhood and later as established artists. Their artworks were dominated by images of courtly, perfect love and haunted women that would stay in the human psyche for years to come. They paved the way for the Aesthetic movement and have been understood to illustrate, through their art, such concepts as industrialisation, morality, sensuality and sexuality, ideal love and the role of women in society. Some of them wrote poetry too. Deborah Cherry argues that this narrative is perpetuated not only by critics but by curators too. Cherry uses the example of the 1984 exhibition at the Tate Gallery in London. This hugely popular exhibition brought together, for the first time, the 'key' artworks of the Pre-Raphaelite movement. Out of a total of two hundred and fifty pieces in the exhibition, one hundred and forty-seven were oil paintings, ninety-four were paper-drawings and watercolours and nine were sculptures. Nowhere was there 'Pre-Raphaelite design, which ranged from furniture to textiles, wallpaper, tiles, stained glass, and the diverse output of Morris, Marshall, Faulkner and Company.' (Cherry 2009: 17-18) This exhibition was a product of its time in that it acts as a visualisation of what was deemed important in the Pre-Raphaelite field of study in 1984 but does highlight the growing taste for Pre-Raphaelite works by the public.

However, since then there has been an increase in the publication of criticism which deals with the work of the P.R.B., although there is still a need for monographs and exhibitions which showcase the wider scope of some P.R.B. members' text and image work. Bizzotto and Spinozzi (writing in 2012) attest that, within the last decade, the curator's lens has widened on the work of the P.R.B.:

> The exhibitions held in Europe and the United States in the last ten years leave no doubt as to the importance that museum curators and art historians attribute to the wide range of painters belonging to or connected with the Pre-Raphaelite Brotherhood. (Bizzotto and Spinozzi 2012: 7)

Yet both recognise that this attention 'up to now appears to be unevenly distributed. Their biographies and paintings have become famous; their literary work is still partially unknown.' (Bizzotto and Spinozzi 2012: 7) A detailed and truer examination of the interplay between their interart work can only occur if, not only, the primary works - be that literature, sculpture, stained glass or painted furniture, their 'sister art' creations - are made available but also that *all* the sources are to hand. Many Victorian critics created and maintained the Pre-Raphaelite narrative and utilised carefully chosen sources, which channelled their critiques into a 'life and letters' approach that has still been prevalent in much of the writing on Pre-Raphaelite text. Cherry argues that some sources, such as diary entries, family documents and auto/biographies, were edited or omitted from publications or were simply hard to come by. The growth in the accessibility of sources over the last twenty years, through their inclusion on the internet and the loaning or gifting of private collections, have allowed once obscure works to be sourced and studied. (Cherry 2009: 35-38)

This is useful to an interart reading of *The Germ* and *Art and Poetry* in proving that the vacuum detailed above has allowed this kind of reading to be delayed. With the advent of the internet, excellent examples being the Rossetti Archive and the inclusion of Pre-Raphaelite material as part of museum and art gallery websites, 'new' information and sources can now be recognised by critics, publishers, art galleries and museums as belonging to the Pre-Raphaelite movement. These will alter the Pre-Raphaelite narrative every time 'new' works or artists are recognised as being Pre-Raphaelite or belonging to Pre-Raphaelitism and it is determined how they interact with already established works.

Manifesto - Purpose, Audience and Visual Design of *The Germ*

Prior to any critical reading of the creative texts and images prepared or chosen for publication within the periodical, it is important to underpin the purpose and audience of the text and, included within this, the visual design of the publication. However, it is important to point out that the words 'manifesto', 'aim' and 'purpose' are interconnected and will be treated as such here. In a creative sense this periodical is a canvas, and the design aids a fuller reading of the texts and images themselves, but it also allows one to question whether the Brotherhood had a point they wanted to make. Marysa Demoor, in her essay, 'In the beginning, There was *The Germ*…', states that there was a 'manifesto-like editorial which announced what the editions hoped to publish in the projected issues and what the aim and the ideals of the journal were.' (Demoor 2013: 56) J. Ashcroft Noble, an early critic of the periodical, recognised the manifesto-like quality of the publication. Noble, writing in *Fraser's Magazine*, argues it is the first:

> and indeed the only, official manifesto or apologia of Pre-Raphaelitism, it has a place in the history of both English literature and English art; but apart from its propogandist aim, which, indeed, eludes rather than importunes recognition, it has a permanent interest and value as a storehouse of the early tentative experiments in critical thought and creative work of young minds. (Noble 1882: 569)

For Noble this journal was propogandist, which has quite negative connotations, although he does not seem to regard the group as anything other than young creatives working collectively. The journal itself was not abjectly political but rather the purpose of *The Germ* and *Art and Poetry* was to put forward to a public audience the manifesto of the P.R.B. This is confirmed in W.M. Rossetti *The P.R.B. Journal* entry on 10 December 1849:

> We debated the propriety of having an article explanatory of the principles in Art of the P.R.B.; but, as so many papers in the first number are to treat of art, and as the point will necessarily be brought forward incidentally, it is not thought needful. (W.M. Rossetti [1901] 1975: 30)

Therefore, it is clear that the Brotherhood was, from the start, cognizant of the fact that the essays on art functioned as a manifesto. Many critics argue that the Brotherhood published

these early writings to introduce or expand their artistic and intellectual aims and to source readers as potential contributors to, not only the periodical, but to the outer Brotherhood itself. One such critic is Jerome J. McGann, who points out that it was 'significant […] that *The Germ* never mentioned, in its contents or on its wrappers, the term "Pre-Raphaelite".' (McGann 2010: 1) It does seem strange that so many people, even the Brotherhood themselves, deemed the periodical a product of the P.R.B. collective mind, especially when the terms 'Pre-Raphaelite' or 'manifesto' was never printed within it. This may not have been an oversight though as the Brotherhood themselves had been at the receiving end of harsh criticism when they had used the term before. This time they sought out potentially sympathetic critics and readers, sending it to *The Critic* and *The Art Journal* and people who would understand that it came from a brotherhood and may have been interested in the messages within its pages. In *The P.R.B. Journal* (the journal of the P.R.B. years written and edited by W.M. Rossetti) he records sending the periodical to Sir Robert Peel and Lord John Russell (W.M. Rossetti [1901] 1975: 40), whilst writing on Monday 7$^{th}$ January1850, 'I left 12 copies of the magazine with a friend … Deverell called on Gabriel, and told him that the Porter at Somerset House, who supplies the School of Design students with stationery etc. would be very likely to get off some of The Germ.' (W.M. Rossetti [1901] 1975: 40) The P.R.B. recognised the importance of impressing noted liberal intellectuals and men of power but similarly recognised the significance of influencing art and design students who could potentially become the new backbone of the Brotherhood by applying their principles on art in contemporary works.

In terms of a manifesto, the periodical was an outlet through which the practice of their early interart work could be mastered; a medium to exhibit P.R.B. ideas and ideals in a manner which only they could control, since they were writer, illustrator and editor, which was important as they had met with derision in the past. The rules and outmoded forms of expression set by the Royal Academy, in the eyes of the P.R.B., could not dictate the purpose and audience of *this* work. This could explain why, after the largely negative response to their early paintings by the press and art critics, there is no mention of the term 'Pre-Raphaelite', and that some of the audience was carefully chosen.

Several of W.M. Rossetti's *The P.R.B. Journal* entries indicate that the Brotherhood were keen for this to be a joint publication and that the name was of the utmost importance –

the P.R.B. knew that the right name had value. They made the decision to display Rossetti's painting, 'The Girlhood of Mary Virgin' (1848) at the 1849 Free Exhibition, Hyde Park, London with the painted red initials of 'P.R.B.' instead of the artist's name. This had caused an uproar in the press. This act was seen as the calling card of the P.R.B; the red initials declared to the world that this was not only a painting by a painter, but by one who represented a group. Rossetti's letter to his sister Christina Rossetti, on Wednesday 25th September 1849, reveals that 'several are thinking of calling it the P.R.B. Journal' (D.G. Rossetti 2002: 102), suggesting that there were definite group discussions regarding the naming of the periodical. Indeed, W.M. Rossetti consistently wrote in *The P.R.B. Journal* about such discussions that he and other members of the Brotherhood had regarding the periodical. W.M. Rossetti's entries also illustrate that the Brotherhood found it difficult to agree on the name of the publication, which demonstrates that there was collective action involved which perhaps hampered a quick decision. On Thursday 27th September 1849 W.M. Rossetti wrote, 'In these letters I brought up an old proposal to get 'P.R.B.' printed somewhere on the wrapper' (W.M. Rossetti [1901] 1975: 17) and commented, on Monday 19th November 1849, on 'the big 'P.R.B.' printed at the head of the prospectus. To this Hunt now most strenuously objects, as he holds that it will be most detrimental to its circulation among the Acade.' (W.M. Rossetti [1901] 1975: 26-27) It seems the Brotherhood were of the same mind that the name of the periodical was just as important as the content within it, especially when used as a mode of group expression to the outside world. W.M. Rossetti certainly demonstrates this by keeping a record of potential names. He writes about a discussion, with Hunt, Rossetti and Frederic George Stephens, in an entry from Saturday 15th December 1849, regarding 'adopting the title of 'The Seed; Thoughts towards Nature in Poetry, Literature, and Art.' (W.M. Rossetti [1901] 1975: 32) The final name, after four months of discussion, was voted on at a P.R.B. meeting on Wednesday 19th December 1849:

> all present came to the vote […on…] the title to be fully adopted. 'The Seed' was set aside in favour of 'The Germ' and this was near being superseded by 'The Scroll', […] but was fixed on by 6 to 4. (W.M. Rossetti [1901] 1975: 32)

Metaphorical titles such as these established the P.R.B.'s speak of a wish to articulate new ideas. The use of the word 'germ' is indicative of a source of new growth, in this case, of new ideas for art, literature and a means of expression. This was the defining purpose of this

periodical, clearly demonstrated through such early titles as ‘seed’, ‘scroll’ or ‘germ’. (W.M. Rossetti [1901] 1975: 32) By the February edition the P.R.B. would have understood that the periodical was not selling for they arranged to change the title for the March edition. The change of title, to *Art and Poetry: Being Thoughts Towards Nature*, for the third and fourth issues demonstrated a certain maturity in the Brotherhood’s thinking. W.M. Rossetti states that at the P.R.B. meeting on Wednesday 13th March 1850:

> it was decided, after a good deal of discussion, to change the name of the magazine; and Aleck Tupper suggests ‘Art and Poetry: being Thoughts towards Nature’, as a title. This we all think better than ‘The Artist’, and it was accordingly adapted.’ (W.M. Rossetti [1901] 1975: 62)

The new title was more obvious, there was no guesswork on what the periodical was going to contain – interart work or, at least, to the outside world, the use of poetry and art. However, it is another example of a decision made at the last minute, with the next edition due the P.R.B. had to change the publication date to the end of the month and Issue 3 would be released at the end of March. The new name made sense, *Art and Poetry* is indicative of what was in the publication. The use of the connective ‘*and’* is important for detailing that this was a publication about interart or was of an interdisciplinary nature. However, the word ‘and’ can also be seen as divisive as art *and* poetry were, even as a title advertising the periodical, seen as separate entities that, although they may be about the same narrative or subject matter, could never be joined.

With a combination of poetry, prose and etchings *The Germ* and *Art and Poetry* was published on 48 octavo sheets and printed using letter press and a padua typeface. (Noble 1882: 569) W.M. Rossetti wrote, on Friday 21st December 1849, of a meeting he, as editor, had with the printer:

> Tupper […] showed me a proof of the wrapper printed on green paper, also two or three other colored papers, among which I selected one of a rather salmon hue. I looked over some patterns for borderings. (W.M. Rossetti [1901] 1975: 34)

No. 1. *(Price One Shilling.)* JANUARY, 1850.

With an Etching by W. HOLMAN HUNT.

# The Germ:

## Thoughts towards Nature

## In Poetry, Literature, and Art.

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

London:

AYLOTT & JONES, 8, PATERNOSTER ROW.

G. F. Tupper, Printer, Clement's Lane, Lombard Street.

Figure 3. Pre-Raphaelite Brotherhood. [Jan 1850] 1992. *The Germ: The Literary Magazine of the Pre-Raphaelites*, ed. by A. Rose (Oxford: Ashmolean Museum and Birmingham City Museums and Art Gallery), p. i

No. 3. *(Price One Shilling.)* MARCH, 1850.

**With an Etching by F. Madox Brown.**

# Art and Poetry:

## Being Thoughts towards Nature

### Conducted principally by Artists.

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

London:
DICKINSON & Co., 114, NEW BOND STREET,
AND
AYLOTT & JONES, 8, PATERNOSTER ROW.

G. F. Tupper, Printer, Clement's Lane, Lombard Street.

Figure 4. Pre-Raphaelite Brotherhood. [March 1850] 1992. *The Germ: The Literary Magazine of the Pre-Raphaelites*, ed. by A. Rose (Oxford: Ashmolean Museum and Birmingham City Museums and Art Gallery), p. i

On reading *The P.R.B. Journal* and diary entries of this time that are available it seems that the P.R.B. were indeed slow in the choices they made for the printing of the periodical. The naming it, as we have seen was difficult, especially with so many people to please. As shown by W.M. Rossetti's entry, the Brotherhood were still choosing paper and borders about ten days prior to it being sold. Demoor argues that 'The Germ […] paid considerable attention to layout and presentation.' (Demoor 2013: 65) The P.R.B. felt that the visual design of the publication was just as important as what was printed within it. However, they were perhaps too caught up in these choices. By Friday 1st February 1850, W.M. Rossetti comments that some copies of the periodical were printed on 'India-paper, which are greatly superior to the others' (W.M. Rossetti [1901] 1975: 50), although he did not stipulate why these were printed on a more expensive paper and who the intended audience was. One-and-a-half centuries later the cheaper paper has not held up well, so any physical perusal of the periodicals must be carried out carefully and usually within the rare collections of an institution or through the internet. Figures 3 and 4 detail the front wrapper - all issues of the periodical had the same text on the front page, the only change being the renaming for Issue 3 and 4 to *Art and Poetry*. (Figure 4)

The front page of the periodical's January issue is a work of interart and details the following from top to bottom; the issue number, price and who the title-page etching is by; the title of the periodical with accompanying sonnet and the name of the publishers. All of this is surrounded by an ornamental border and the printer's name is at the bottom outwith the rest of the text and border. In analysing this front-page, two things are important: the overall choice of layout and presentation of the page and the choice of sonnet text to represent the thinking of the periodical to the world. Firstly, the visual layout of the front page is akin to many others of the period, the general look is not any different than what was on display on 'The Household Monthly' or 'The Child's Friend and Family Magazine'. The choice of typeface can be seen as an image in its own right as it is different to many of the periodicals that were published at the time, something the Brotherhood would have wished for, to catch the attention of their reader. The use of the padua typeface, according to McGann in the Rossetti Archive essay, 'The Germ. Thoughts towards Nature in Poetry, Literature, and Art', signifies the Brotherhood's thinking: 'These types give a vaguely Puseyite cast to the work and locate its spiritual inspiration in an earlier, medieval world.' (McGann 2008d: 10 of 10 paras) McGann's reasoning here is that the format was almost like a sermon. The

‘inspiration … [from] … an earlier medieval world’ is archaic, reminiscent of some old document, which for the Pre-Raphaelite’s echoed their sentiments of emulating art before the time of Raphael in the fifteenth and sixteenth century. The use of the ornamental border also makes this front-page an image as it is framing the page, akin to the way that a painting would be mounted and framed. The act of framing would allow the text to be encapsulated as a work of art for the reader and the enclosure of the important information as a representation of what the periodical would contain.

However, an interesting thing to note is that the name of the publisher is included within the border/frame whilst the printer’s name is printed out with the border/frame. Dickinson and Co. were hired as joint publishers for Issue 3 and 4, but the Tupper brothers were still contracted as printer and, for covering some of the printing costs, were also contributors in the last two issues. If the ‘outer’ members of the Brotherhood were made up of contributors to the periodical, then the Tupper brothers must be included within it. It becomes apparent, in this kind of situation, why there is so much disparity regarding who can, and should be, included within the canon of the Pre-Raphaelite poets and writers. It is perhaps not something the reader at the time would have noticed but, here, it seems to deem either the Tuppers’ to be excluded from the Brotherhood or to be independent from it. It is difficult to tell as the publishing of the printer’s name at the bottom of the journal may have been a traditional thing, research shows that it sometimes is and sometimes not. Yet, when read with the knowledge that the third and fourth issues of the periodical were only possible due to the financial patronage of the Tupper brothers (for the inclusion of their writing in *Art and Poetry*), it does seem that the P.R.B. somewhat relaxed their ideals and allowed the sanctity of the Brotherhood’s beliefs to be invaded by non-artists and outsiders of other beliefs in a last-ditch bid to continue to pursue their goals.

Secondly, W.M. Rossetti’s front-page sonnet is a rarity in that he is not particularly known for his creative writing. It is also an interesting choice for the front outside wrapper as this is a publication that states it is about art amongst other things. For a group of artists to not use an image is unusual and many readers would question this. The Brotherhood, by not utilising what they were increasingly becoming known for, were adamant in focusing on interart and by the placement of a text at the front were demonstrating that this was indeed a multidisciplinary group. This piece of writing was on display, almost as an advertisement and

demonstrative of what the periodical was about. W.M. Rossetti's sonnet would be judged, by the reader, as an example of what the Brotherhood's purpose for this publication was since it is the frontispiece. W.M. Rossetti's sonnet is analysed here as an example of the first thing the reader would encounter and any treatment of the sonnet itself is carried out as a demonstration that the poem can be read as a representation of the whole publication, and therefore as a manifesto of the publication, if not the Brotherhood.

The opening sonnet reads:

When whoso merely hath a little thought

Will plainly think the thought which is in him, -

Not imaging another's bright or dim,

Not mangling with new words what others taught;

When whoso speaks, from having either sought

Or only found, - will speak, not just to skim

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?

(W.M. Rossetti [Jan 1850] 1992: i)

W.M. Rossetti muses on thought and how beliefs can or should be expressed. The reader of this cover would understand that this publication is about ideas and the use of the sonnet form to convey such notions may be used to give weight to their argument. As a group of young men, the Brotherhood was intent on creating a name for themselves and being taken

seriously. By naming themselves the Pre-Raphaelites the group was declaring itself as exponents of art before Raphael (Raffaeollo Sanzio, 1483-1520), the Italian Renaissance painter (Chilvers 2014: 1 of 8 paras) whose manner of painting the Royal Academy promoted as the ideal by way of the use of classical poses and fitting choice of subjects. By utilising the sonnet form they would have read the sonnets of Thomas Wyatt and Henry Howard which were published in the sixteenth century and who were responsible for translating Petrarch's sonnets and thus bringing them to wider acclaim. In their pursuit of 'pre-Raphaelitism' a sonnet would be a fitting choice. However, it also must be acknowledged that 'the common man' may not have experience of sonnets or see the merit of the use of one. This use of the sonnet may have been self-serving to the young artists and poets to stoke their vanity as intellectuals. Lines such as 'plainly think the thought which is in him' and 'Not mangling with new words what others taught' allude to 'new' ideas within the periodical which will be plainly expressed because the writer/s may not be content to accept the regurgitated thoughts of others; as artists the P.R.B. wanted to return to a period of art before Raphael as they believed, since then, this had merely been a time of emulating what had previously been. The line 'Ask: "Is this truth?"' is a key concept in this periodical and is a defining feature of Pre-Raphaelitism. The use of the rhetorical question invites the reader to think over what truth is and to actively keep this in mind before they have even turned the page.

Noble's essay, 'A Pre-Raphaelite Magazine', published in *Fraser's Magazine*, links this seeking of truth to the Pre-Raphaelite doctrine of truth to nature and expands on these sentiments by stating that the P.R.B.:

> had become convinced that modern traditions had led painters away from the only true principle and the only worthy practice of their art; that accepted conventions had taken the place of truths of nature; that painting had therefore become more of a handicraft and less of an inspiration; and that to find examples of veracious and noble workmanship it was necessary to go back to the men who were the immediate predecessors of Raphael, and whose work remained as the precious memorial of a time when art had not ceased to be simple, sincere and religious. (Noble 1882: 568)

The sonnet's language is concerned with thought and language. The use of the words 'thought', 'matter', 'tell' and 'new words' are notable choices for this text. The P.R.B. were concerned with ideas, indeed the title of the periodical was apt. It was called *The Germ* to

stimulate ideas that might take root into something new. The line 'Not imaging another's bright or dim' clearly uses the idea of an image but Rossetti writes 'not imaging'. Here the line seems to imply that 'imaging' is copying rather than creating a picture or an image. What the Brotherhood want is new ideas, not a regurgitation of old ones – which is what they hated so much about the Royal Academy's teachings. They saw that creating a piece of new work is akin to creating a new thought in the reader, which may lead to another original creative thought. However, for this thesis, by its very publication, this periodical is an image of their thought, turned to poetry, prose and illustration. The sonnet cannot help but conjure up images in the mind of the reader, be they 'bright' or 'dim'. The use of 'matter' could allude to this disparity of intellect in their reader or the very ideas that are brought to the fore by the subjects discussed in *The Germ.* The line 'Be not too keen to cry – "So this is all!" (line 9) alludes to the growth of an idea. Inspiration must be tended, and it is a truth that must be acknowledged. These aims – truth and inspiration from nature and simpler forms – had been incorporated into the images of the P.R.B. since their first exhibited works in 1848 and were now included in the written work published in this periodical but, most importantly, deemed important enough to be placed on the front cover of their publication. W.M. Rossetti's sonnet tries to conform to these aims as he writes to the common man, with content opposed to 'mangling with new words what others taught' (W.M. Rossetti [Jan 1850, 1992: i), and a manner reminiscent of a time that was 'simple, sincere and religious'. (Noble 1882: 568) In questioning 'Is this truth?' the P.R.B. conjured the notion that many things must be questioned, be that in art, religion, politics or the human heart's endeavours, in order to create an environment suitable to the well-being of all. However, the critical reader must question why W.M. Rossetti would choose the sonnet form for the common man? The sonnet would seem to be an antiquated form of poetry to speak to the masses.

As stated earlier, the lack of image on the front cover of an artist periodical is a curious choice. The P.R.B. were, and predominantly still are, publicly known as artists, so the absence of an image on the cover of the periodical may be illustrative of their need for simplicity and their need to be known by their use of interart, since they were known by others to be artists and they wanted their reader to discount the teaching of others. This lack of image is, in a way, replaced using their chosen print and the inclusion of an ornamental border around everything but the name of the printer. (Figure 5 and 6) The information is presented within an ornamental frame on the front page; almost in the same manner as a

painting is framed. This links with the sonnet's lines, 'When whoso merely hath a little thought / Will plainly think the thought which is in him, - / Not imaging another's bright or dim' (line 1-3), in that the absence of an image and the use of text allows the reader to 'plainly think the thought' of what these lines mean. It allows the reader to muse on what is being said and participate in the active exercise of that engagement, rather than being given it as an image which is partially thought out for them.

On the back wrapper of each issue of *The Germ* (Figure 5) and *Art and Poetry* (Figure 6) there is a statement regarding the role of the artist. The back wrapper of the periodical was created to advertise the beliefs of the P.R.B. in the same manner as the front wrapper was. It is unusual not to advertise on the back wrapper as a means of raising revenue. However, in not doing so, perhaps they did not want to be affiliated with the work of others, especially as their periodical was built on not emulating or teaching what they did not associate with. The reader would be able to understand, through these words, the manifesto of the P.R.B. and again, before opening the periodical, comprehend that this publication was intent on informing the reading public of their aims as an artistic fraternity. Bizzotto and Spinozzi argue that the back wrapper was, at first, an 'informative' manifesto which was then altered into a 'speculative' manifesto when it was adapted for *Art and Poetry.* Bizzotto and Spinozzi argue that the:

> nature and purpose of the magazine became clearer: verbal and visual creativity are explored not exclusively by poets and painters, but also by art devotees who share an interest in aesthetic enquiries. (Bizzotto and Spinozzi 2012: 24)

Within this periodical the creative artist is the creator of anything they want for they are not pigeonholed into one type of art. On the back wrapper of Issue 1 of *The Germ* (Figure 5) the purpose of the periodical is outlined:

> The endeavour held in view throughout the writings on Art will be to encourage and enforce an entire adherence to the simplicity of nature; and also to direct attention, as an auxiliary medium, to the comparatively few works which Art has yet produced in this spirit. It need scarcely be added that the chief object of the etched designs will be to illustrate this aim practically, as far as the method of execution will permit; in

*Published Monthly, price 1s.*

# The Germ.

This Periodical will consist of original Poems, Stories to develope thought and principle, Essays concerning Art and other subjects, and analytic Reviews of current Literature—particularly of Poetry. Each number will also contain an Etching; the subject to be taken from the opening article of the month.

An attempc will be made, both intrinsically and by review, to claim for Poetry that place to which its present development in the literature of this country so emphatically entitles it.

The endeavour held in view throughout the writings on Art will be to encourage and enforce an entire adherence to the simplicity of nature; and also to direct attention, as an auxiliary medium, to the comparatively few works which Art has yet produced in this spirit. It need scarcely be added that the chief object of the etched designs will be to illustrate this aim practically, as far as the method of execution will permit; in which purpose they will be produced with the utmost care and completeness.

Figure 5. Pre-Raphaelite Brotherhood. [Jan 1850] 1992. *The Germ: The Literary Magazine of the Pre-Raphaelites*, ed. by Andrea Rose (Oxford: Ashmolean Museum and Birmingham City Museums and Art Gallery), p. vi

*Published Monthly.—Price One Shilling.*

# Art and Poetry,

## Being Thoughts towards Nature.

Conducted principally by Artists.

OF the little worthy the name of writing that has ever been written upon the principles of Art, (of course excepting that on the mere mechanism), a very small portion is by Artists themselves; and that is so scattered, that one scarcely knows where to find the ideas of an Artist except in his pictures.

With a view to obtain the thoughts of Artists, upon Nature as evolved in Art, in another language besides their *own proper* one, this Periodical has been established. Thus, then, it is not open to the conflicting opinions of all who handle the brush and palette, nor is it restricted to actual practitioners; but is intended to enunciate the principles of those who, in the true spirit of Art, enforce a rigid adherence to the simplicity of Nature either in Art or Poetry, and consequently regardless whether emanating from practical Artists, or from those who have studied nature in the Artist's School.

Hence this work will contain such original Tales (in prose or verse), Poems, Essays, and the like, as may seem conceived in the spirit, or with the intent, of exhibiting a pure and unaffected style, to which purpose analytical Reviews of current Literature—especially Poetry—will be introduced; as also illustrative Etchings, one of which latter, executed with the utmost care and completeness, will appear in each number.

Figure 6. Pre-Raphaelite Brotherhood. [March 1850] 1992. *The Germ: The Literary Magazine of the Pre-Raphaelites*, ed. by Andrea Rose (Oxford: Ashmolean Museum and Birmingham City Museums and Art Gallery), p. vi

> which purpose they will be produced with the utmost care and completeness. (P.R.B. [Jan 1850] 1992: vi)

There is no indication of who wrote this statement so it must be understood to be the manifestation of the P.R.B.'s primary intention for the periodical, as a blurb would signify the main ideas in a book. This quotation suggests the purpose of the periodical in numerous ways. Firstly, 'Art' is capitalised, both here and throughout the periodical, and is treated as a proper noun, placing an importance on it. It is as if it is personified by being given a role, especially in the line 'the comparatively few works which Art has yet produced', which suggests that Art is able to decide what to produce on its own, rather than the artist being the creative force behind it. Secondly, in tandem with W.M. Rossetti's sonnet on the front page, a 'simplicity of nature' and 'direct attention' is again suggested. Bizzotto and Spinozzi are keen to point out that the reader must understand what 'nature' is. In terms of the P.R.B., Bizzotto and Spinozzi understand nature to mean a 'multi-layered signifier [to] which the Pre-Raphaelites refer sensory manifestations but also to the essence of being and to spontaneity as opposed to artificiality, affectation or conventionality.' (Bizzotto and Spinozzi 2012: 25) Indeed, this is an important way of looking at the Pre-Raphaelite understanding of nature, in terms of their contributions to the periodical and to the later work of Rossetti, Hunt and Millais. Throughout their periodical all of the works analysed will be shown to adhere to this idea of an 'opposition to artificiality' in that the P.R.B.'s manifesto was to create from the soul, to listen to oneself regarding what is right, rather than what others teach.

When the periodical's name was changed to *Art and Poetry*, the statement on the back wrapper was rewritten. (Figure 6) By the end of February 1850, the P.R.B. adapted the back wrapper, perhaps as a response to a lack of periodical sales and a general feeling in the P.R.B. that their message was not getting across. As well as changing the name from *The Germ* to *Art and Poetry*, on the back wrapper of Issue 3 and 4 they rewrote their aim:

> to obtain the thoughts of Artists, upon Nature as evolved in Art, in another language besides their *own proper* one, this Periodical has been established […to…] enforce a rigid adherence to the simplicity of Nature either in Art or Poetry, and consequently regardless whether emanating from practical Artists […] with the intent, of exhibiting a pure and unaffected style. (P.R.B. [March 1850] 1992: vi)

Note here the inclusion of 'Poetry' and a greater emphasis on 'Nature' as a focus. Again, capitalisation is utilised to allow the reader to understand that these are key concepts to the P.R.B. Instead of 'an entire adherence to the simplicity of nature' published in Issue 1 and 2 (P.R.B. [Jan 1850] 1992: vi) there is a wish 'to enforce rigid adherence to the simplicity of Nature either in Art or Poetry.' The tone is more direct in the use of 'rigid' and the placement of 'Art or Poetry' together. Notice the use of 'or' which is suggestive that both are equally weighted as an option of creative practice. Another important addition is 'in another language besides their *own proper* one'. This '*own proper* one' is indicative of the fact that, according to the public, the Brotherhood's usual language would be image and not text. By utilising the language of poetry and prose combined with images, interart is the new language that evolves. In short, to the P.R.B., this language, other than their '*own proper* one', could be their burgeoning creation of interart work through painting or illustration and writing, which would increasingly voice the 'thoughts of Artists' and represent their current beliefs.

These beliefs are not only articulated once the P.R.B. established their periodical. The Pre-Raphaelites, even in their early days, had been advocating a realistic attention to the world. Tim Barringer argues that the major purpose of Pre-Raphaelite paintings and illustrations was to comment on life at that present moment in time. Pre-Raphaelite styles combine past and present, historicism and modernity, symbolism and realism, while the works represent the tensions between city and country, men and women, worker and capitalist, coloniser and colonised. (Barringer 1998: 19) There is no hint of a 'strange disorder of the mind' or 'an aversion to beauty in every shape' that Dickens perceived (Dickens 1851: 2 of 6 paras). A Pre-Raphaelite body of work has survived and is now more ingrained in the consciousness of the general public than Dickens would ever have imagined and this is perhaps because of their contemporary ideas.

Dinah Roe's online essay, 'The Pre-Raphaelites', argues that they were merely a 'loose and baggy collective of Victorian poets, painters, illustrators and designers' (Roe 2014: 1 of 14 paras) which suggests that the Brotherhood had no aim, yet there was always a manifesto. Some is written, some is painted and the whole periodical was designed to look a certain way; a true Pre-Raphaelite interart manifesto. This manifesto was observed by not only the 'main three' (Rossetti, Hunt and Millais) but also by the other contributors to the periodical. Rossetti's *The Girlhood of Mary Virgin* (1848) (Figure 7) was the calling card of

Figure 7. Dante Gabriel Rossetti. 1848. *The Girlhood of Mary Virgin.* oil paint on canvas, 83.2 x 65.4 cm, Tate Gallery, London

Figure 8. John Everett Millais. 1848-9. *Isabella,* oil paint on canvas, 102.9 x 142.9 cm, Walker Art Gallery, National Museums Liverpool.

the early ‘P.R.B’; the red initials declaring to the world that this was not only a painting by a painter, but by one who represented a group. Even then their manifesto is detailed in their interart. Rossetti composed two sonnets for this painting (the structural poetical form utilised on the front page of *The Germ*) which were printed in gold leaf and attached to the painting’s frame. If the aim of the group in 1848 were to revive the techniques and subject matter to a time before Raphael and to combine art with literature, they had certainly done this. The use of bright hues (the Brotherhood painted on a wet, white background) allowed the colours to shine with a distinct lack of shadow. The figures seem realistic in the way they hold themselves, intent on everyday tasks (indeed, Christina Rossetti sat for her brother as Mary), whilst the thin halo echoes those that were painted in the art of the Renaissance. The use of symbolism is clear – the dove, angel and ivy cross are traditional religious symbols and the use of a red cloth over the ledge foreshadows the Passion of Christ. (Barringer 1998: 7-8)

Whilst Rossetti's painting was exhibited at the 1849 Free Exhibition at Hyde Park Corner, London, the viewers of the Academy Exhibition of 1849 could not have failed to notice a similarity of style in Millais's *Isabella* (1848/9) (Figure 8) and would be cognizant that they were, if not affiliated with each other, then of the same mind. This painting utilised interart in that it was inspired by (one of their Immortals) John Keats's 1818 poem 'Isabella, or the Pot of Basil'. The same everyday figures are displayed (this time Millais's father was used as the man with the napkin; W. M. Rossetti sat for Lorenzo) and the importance of symbolism in this early P.R.B. painting (notice the initials carved into the wood of the bench on which Isabella sits) is similar. Isabella accepts the blood orange offered by her lover Lorenzo, a cut blood orange would be understood by the viewer to be a symbol of blood and foreshadows Lorenzo's fate in the poem.[1] What is unusual, to the contemporary audience, was the almost complete lack of chiaroscuro as the figures of both paintings appear 'flat' due to the lack of contrast between foreground and background. The lack of symmetry would have been unusual in that the placing of the figures in both paintings seems 'restless' – the eye must actively travel up, down and across to read the finely crafted expressions. Also note how Isabella's brother kicks at the dog under the table, a movement that foreshadows the oncoming act of violence that will part the lovers.

Timothy Hilton summarises this use of realistic image well, arguing that the Brotherhood knew what they wanted to show and how they would demonstrate it:

> Millais […] was experimenting in order to find what he could do to rid himself of academic convention, and thus develop a style based on his own very acute apprehension of nature, and on a mannered naïveté derived largely from early Italian models. (Hilton 1970: 34-36)

This theme of nature was used throughout the Brotherhood's work and into their individual second phase. As stated earlier, the P.R.B.'s adherence to nature was to paint what was real. That realness may have been clothed in old-fashioned garments and depicted in historical scenes but the meaning behind them and the structural manner of the characters within the

[1] See https://www.liverpoolmuseums.org.uk/artifact/isabella for the symbolic meaning of blood within *Isabella* by Millais.

image were designed to portray emotions and narrative that could be understood by a contemporary audience.

By 1850 the same ideas are echoed again. In his Issue 2 essay 'The Purpose and Tendency of Early Italian Art', F.G. Stephens, under the pseudonym of John Seward, writes that:

> this movement is an advance, and that it is of nature herself, is shown by its going nearer to truth in every object produced, and by its being guided by the very principles the ancient painters followed, as soon as they attained the mere power of representing an object faithfully. These principles are now revived, not from them, though through their example, but from nature herself. (Seward [Feb 1850] 1992: 59-60)

This suggests that Stephens was affiliated with the same belief system as Rossetti and Millais. In this essay he promoted the same things the others had – 'nature', 'truth', 'the ancient painters' and of 'representing an object faithfully'. The audience of these early paintings would see the same collective mind within the writing of the periodical.

<u>Contemporary Reactions to *The Germ* and *Art and Poetry*</u>

By publishing *The Germ* and *Art and Poetry* it will be shown, in the last section of this chapter, that this journal helped to cement the P.R.B.'s manifesto and their early use of interart. This will be shown by analysing some of the public responses to *The Germ* and *Art and Poetry*, at the time of its publication and in the years following. Firstly, the contemporary Press responses were generally favourable in terms of the style of art and literature published. For the four months the periodical was in circulation most reported reviews from art and literature publications focused on the depth of the writing. *The Critic* (15th February 1850) was very positive regarding the poetry of the P.R.B., reporting that Issue 1 and 2 of *The Germ* 'in design and execution […] differs from all other periodicals' and that 'an affected title and an unpromising theme really hides a great deal of genius.' (Cox 1850: 94) Indeed, the journalist, Edward William Cox praised the periodical and published some extracts of poetry from it, noting '*The Germ* has our heartiest wishes for its success; but we scarcely dare to *hope* that it may win the popularity it deserves. The truth is, that it is too good for the time. It is not *material* enough for the age.' (Cox 1850: 95) Cox backed up his belief in the P.R.B.'s writing by offering W.M. Rossetti a job as an art critic for *The Critic*, which W.M. Rossetti

accepted. (W.M. Rossetti [1901] 1975: 51) What Cox meant by 'not *material* enough for the age' is that the P.R.B. were adamant about using their work to reflect on what they deemed as important; their own creativity which would not be overshadowed by materialism or emulate the works of others to court popularity. Cox concentrated his praise for the most part on the poetry which he summed up as, 'What a *picture* it is. A Poet's tongue has told what an artist's eye has seen', although he did state that 'the essays on art are conceived with an equal appreciation of its *meaning* and requirements'. (Cox 1850: 95) Cox does not expand on what he means by '*meaning*' but it can read as a favourable opinion of the message within these essays. Cox does acknowledge the interart at play in the descriptive prowess in the poetical texts which he believes is akin to the painter's ability to create an image.

In his second review (1st June 1850) Cox lamented, on learning of the demise of the publication: 'It was too good, that is to say, too refined, and of too lofty a class, both in its art and in its poetry, to be sufficiently popular to pay even the printer's bill.' (Cox 1850: 278) It is with this critique that Cox focuses on the P.R.B.'s 'refine[ment]' which can be assumed to be anywhere between writing talent to writing subject matter. *The Art Journal* agreed (1st March 1850), stating 'Here there is much evidence of talent' and 'it is well to find "thoughts towards Nature," in the minds of our younger professionals, with whom Poetry of the Mind in these utilitarian days, must be pretty much confined […] they are high priests or guardians of the sacred fire, and they should feel their noble responsibility.' (Anon 1850: 96) Such press responses show that there was an understanding by some critics that there was need for a change of style or subject matter in art and literature and that the brotherhood could play a role in this.

Reviews by *The Guardian* were mixed; one unnamed reviewer, although he deemed them 'ignorant' and 'conceited possibly', did acknowledge that they were working collaboratively and saw beauty in some of their work:

> We have been anxious to see the rising school of young and clever artists find a voice, and tell us what they are aiming at and how they propose to reach their aim […] Here, at last, we have a *school*, ignorant it may be, conceited possibly, as yet with but vague and unrealised objects, but working together with a common purpose, according to certain admitted principles, and looking to one another for help and sympathy. (Anon 1850: 21 of 21 paras)

This review is also a comment on what critics believed contemporary artists represented. The writer calls them 'debased and sensual' in a 'corrupt and luxurious age' but does acknowledge that 'there is yet in the poetical pieces of these four numbers a beauty and grace of language and sentiment, and not seldom a vigour of conception, altogether above the common run.' (Anon 1850: 1 of 21 paras) These reviews, as well as raising the profile of the periodical and the P.R.B. as a group in a favourable way, also touch on something within the psyche of the time or at least in the minds of the *Guardian* readers – that art was perhaps moving towards something that was believed to be corrupted and immoral and that society was in danger of following suit. As a Brotherhood with a manifesto the Pre-Raphaelites could be seen as something to be wary of. British society at that time was still nervous of groups with strong ideas – they had watched from the wings as the French Revolution had ravaged nearby France under the slogan of Fraternity. The fear of a political threat to the conservative order had many members of society on high alert and the P.R.B., although publicly deemed as artists and writers, were a secretive group with a manifesto that wanted to bring about change. Even if they did not propose radical political changes, they could be seen as dangerous in their aim to challenge authority. The P.R.B. was formed in 1848, the year of revolutions throughout many European countries and the year of the publication of Friedrich Engels and Karl Marx's *The Communist Manifesto*, both synonymous with a want from the 'lower' rankings of society to even the scales of power. W.M. Rossetti's journal entries point at some political thought within the group; an entry from 18 October 1849 reads, 'being alone together, with Hunt, Millais, and Gabriel […] we had some conversation concerning republicanism, universal suffrage, etc.' (W.M. Rossetti [1901] 1975: 21) Another entry dated 6 November 1849 states, 'we spoke of omitting anything at all referring to politics or religion into our magazine' (W.M. Rossetti [1901] 1975: 23), although he does not expand on why, possible not wanting to scare off any readers right at the beginning of their enterprise.

However, when reading *The Germ* and *Art and Poetry* and the diaries and letters of the time there does not seem to be any aim by the members of the Brotherhood to instil a political agenda into their work. The P.R.B. were not outwardly political in their writings but as the modern critic Tim Barringer states, in his book *The Pre-Raphaelites*, both Hunt and Millais did attend a Chartist procession, arguing that 'it could be that the Chartist zeal for reform, and the possibilities of historic changes which it raised, found some echo in the Pre-Raphaelites' rejection of academic tradition.' (Barringer 1998: 15) The worries of the British

press and some sections of society were unfounded as revolutionary fervour did not catch in Great Britain. However, it did taint the way in which those against the establishment were viewed and the sales of *The Germ* may have suffered because of that.

To sum up, *The Germ*, later known as *Art and Poetry* was a short-lived journal. It ran for only four issues but allowed the Brotherhood to publish, for the first time, a collaborative approach to interart. The journal included prose, poetry and illustrations that spoke of a manifesto. That manifesto was a call for creative artists to create from the heart and not echo the work of others. For the P.R.B. this was demonstrated in the writing and artwork before Raphael, hence their name. They were a young group and made rash choices, often at the last minute, but to many, including some critics, their interart showed promise. Their manifesto is important as it speaks of what we see as interart at a time when many were not. Some interart examples will be analysed in the next two chapters: Chapter 2 will focus on prose and images and Chapter 3 will analyse poetry and its corresponding images. Even through renaming it to *Art and Poetry* and ultimately losing money as a venture, the periodical allowed these artists and writers, at the beginning of their careers, to express themselves in a way that was not constrained by society. It is only in the last few years that more attention has been paid to analysing *The Germ* but it proves to be a vital source for the genesis of some of the Pre-Raphaelite's ideas and methodology for the rest of their careers.

## Chapter 2 – *The Germ:* Prose and Interart

The next three chapters analyse the use of interart in practice. Chapter two and three explore the text and images prepared for or published within the 1850 journal *The Germ* (Issue 1 and 2), later renamed *Art and Poetry* (Issue 3 and 4), whilst Chapter four studies the P.R.B.'s images for Alfred Lord Tennyson's texts printed in the 1857 *Moxon Tennyson*. As the Introduction and Chapter one established, exploring the P.R.B.'s work, through the lens of interart, allows the reader to gain a deeper meaning of both texts and images. This is because interart is a depiction of two or more modes of representation that feed off each other, allowing the reader to understand both texts and images in a way that adds to their knowledge. Bizzotto and Spinozzi's 'confrontational dynamics' allow for the creation of a middle-ground and facilitates the creation of new interpretations. Interart is aware that there are boundaries where, in the translation of one mode to another, some concepts can be lost or are harder to maintain but interart is accepting of this and allows for a space where a new meaning can be established. This might involve utilising Thomas's 'metaphorical shift' as a means of translating text to image or Hetherington and Fitton's creation of a 'resemblance' of the original. Chapter two explores this in Dante Gabriel Rossetti's prose text 'Hand and Soul', showing that, like the opening sonnet analysed in chapter one, these works allowed the P.R.B. to voice their manifesto to the world, specifically their assertion that one must paint from the soul rather than following the traditions and inspiration of others. In exploring Rossetti's prose work the text will be shown to have dominance over image primarily because the image does not exist anymore, however, interart will still be seen to be at work in the way that the reader cannot help but visualise the text as they read it.

### 'Hand and Soul'

Rossetti's prose tale, 'Hand and Soul' (Rossetti [Jan 1850] 1992: 23-33) was published in the first issue of *The Germ*. 'Hand and Soul' is a story of a late medieval artist suffering from an existential crisis of artistic and spiritual faith, which is only calmed by a meeting with a physical manifestation of his own soul who advises him to paint her. By painting her (his soul), he will become closer to God. Rossetti's text is an ideal example of interart in this periodical and will be shown to connect with the ideas from W.M. Rossetti's sonnet published on the front cover. It is also a story about visualisation and the process of creation which is demonstrated through the character of a frenetic male creator and an angelic

female muse. The story is held together by a development of emotion, through the use of the senses and stillness to convey a moment of epiphany. Although there is no published illustration to accompany it (there was a destroyed draft), occluded interart will be shown to be at work here as this story is all about the act of creation. Rossetti's destroyed image still performed a role and participated in interart, hence the text, although it is now a singular object, was part of an interartistic process. W.M. Rossetti recalls that:

> [Dante Gabriel] Rossetti began making for it an etching, which, though not ready for No. 1, was intended to appear in some number later than the second. He drew it in March 1850; but, being disgusted with the performance, he scratched the plate over, and tore up the prints. The design showed Chiaro dell' Erma in the act of painting his embodied Soul. (W.M. Rossetti [1899] 1992: 18)

It seems Rossetti may have found the story either too problematic to illustrate or could not decide if this was the right scene of the story to create an image of. However, interart is still at work because it is a story about visualisation and the process of creating interart. Firstly, the reader, through their imagination, will read the prose story and 'paint' a picture within their mind; Rossetti's detailed description throughout the story would facilitate this. Secondly, Rossetti's idealised accompanying image to the story was to paint the soul as a person, therefore the story itself is one of interart in progress. Rossetti would need to translate the words of the story into image form which would be done by the use of analogy that Thomas expanded on in the introduction to this thesis. Here Thomas's 'metaphorical shift' would be at play – Rossetti would alter text to image and would perhaps have found this problematic, as is proven by his being 'disgusted with [his] performance'. Indeed, Rossetti, as writer and illustrator, may have found this difficult as he would essentially be doing what Chiaro was having trouble enacting; the existential crisis that the character faces is perhaps Rossetti's own as he is unable to articulate it visually himself. Thirdly, the tale is narrated by a nameless Victorian man, who sees a painting on show in 1847 and, from his position as an onlooker, recounts the events in 1850 that led to the painting of the displayed artwork in the thirteenth century. There is much interplay here in the telling of a past event - there is translation at work even within the act of understanding the plot of a previous event and recounting it years later. The language involved in transcribing a story from a retelling is an

act of translation in that some ideas would outweigh others and other concepts may be too hard to express in words.

McGann believes the Italian, thirteenth-century setting 'represents a fundamental moral and aesthetic feature of the Pre-Raphaelite program, which attempted a kind of resurrection of certain cultural and spiritual values it associated with late Medieval art and society.' (McGann 2008a: 24 of 27 paras) The Victorian narrator, in 1847, recounts how he cannot see Chiaro's painting because there are contemporary art students surrounding the picture, a Raphael which they are merely copying. Ironically, he cannot get a proper glimpse of Chiaro's painting because the Raphael is in the way, an obvious slight by this Pre-Raphaelite writer and artist on a work he has fundamental problems with. The fact that the art students are merely copying the Raphael is a sneer at the Royal Academy's insistence on the genius of Raphael and the Academy's method of teaching (alluded here to be merely copying), denounced by the Pre-Raphaelites as being antiquated and something that must be challenged - the 'resurrection' McGann speaks of - in the pursuit of excellence in art. The reader of this text and the opening sonnet in Issue one of *The Germ* would understand that the P.R.B. manifesto denounced such works of art and the warning by Chiaro's soul, that he should 'in all that thou doest, work from thine own heart, simply; for his heart is as thine, when thine is wise and humble; and he shall have understanding of thee' (Rossetti [Jan 1850] 1992: 31), helps to underscore this P.R.B. message.

McGann's belief that this thirteenth century setting is 'fundamental' to the P.R.B. movement is expanded on by Noble. To Noble the key concepts behind the writing of the P.R.B.'s periodical started with their aim to overturn the problems they perceived in the artworld. It was the backbone of their manifesto. According to Noble, the P.R.B. believed that:

> modern traditions had led painters away from the only true principle and the only worthy practice of their art; that accepted conventions had taken the place of truths of nature; that painting had therefore become more of a handicraft and less of an inspiration; and that to find examples of veracious and noble workmanship it was necessary to go back to the men who were the immediate predecessors of Raphael, and whose work remained at the precious memorial of a time when art had not ceased to be simple, sincere and religious. (Noble 1882: 568)

In the story Chiaro's painting of his soul is described by the narrator as 'simple' and that it has a 'literality' to it. Andrew M. Stauffer states that the allegorical nature of the story, the painting of the soul to be closer to God, encompasses the Pre-Raphaelite theme of truth to nature. Stauffer argues that 'the early Pre-Raphaelites turned to the natural world as a mirror for their own self-projections; they hoped that the artistic mediations they enacted upon the world's particulars would reveal the truth of their hearts and souls.' (Stauffer 2012: 78-79) The natural world did not have to be landscapes and scenes of simpler times but could be a depiction of people in situations that shone a light on what was actually important in life. Stauffer explains that 'truth to nature' can be an acceptance of John Ruskin's advice to paint a true representation of what is seen, or it may amount to a reflection of Rossetti's own imagination, not a rehashed take on what those in artistic authority thought might sell. Stauffer argues that, for Rossetti, and the rest of the P.R.B., the theme of nature relies on truth and direct attention, be that of the real world or from an individual's imagination. One is as valid as the other. (Stauffer 2012: 79)

McGann argues that the P.R.B. saw pre-Raphael art as a time of simpler art. They revered those that had gone before Raphael as well as their list of Immortals (Figure 3), seeing in them a type of innovative skill that was true to their own creative consciousness. The setting of the story in the thirteenth century reflects this time:

> Italian primitive art is notable to DGR and his narrator for its devotional attitude toward its materials, i.e., its religious subjects. The latter are among the most "worldly" subjects to those primitive painters simply because the most quotidian features of their world were religious. The contemporary application would be to strive for a "faithful" (in both senses) representation of the world, including the immediate historical world, not as it should or might be, but as it is or appears to one's unmonitored consciousness. The Pre-Raphaelite term for this attitude was often "truth to Nature", where "Nature" stood for an *unvarnished* (in several senses) pictorial representation. (McGann 2008a: 6 of 27 paras)

This 'unmonitored consciousness' is a rendering of the world by a free person; one who is not constrained by the beliefs of others. There is no demand on subject matter or style, the artist is able to create from what truly inspires them. In a world where one's consciousness is unmonitored there is scope for a moralistic study of one's soul and mind without the

judgement of others. This '*unvarnished*' representation of the world, in either text or image, is of extreme importance within 'Hand and Soul'. Narrated in the first and third person, both are from the viewpoint of a Victorian narrator who stumbles across a painting by Chiaro dell' Erma. Lionel Stevenson, in his essay 'Rossetti as Poet', asserts that the 'Chiaro dell' Erma in the story is a portrait of Rossetti himself, seeking his artistic vocation among the distractions of Victorian England.' (Stevenson 1972: 33) Taking Stevenson's theory into account, the story can then work as a partial autobiography, not in events but in the exploration of characterisation and its motives. At the start of the story Chiaro is an Italian nineteen-year-old, a similar age to Rossetti when he first began writing the story prior to September 1849. Chiaro's quest, for a means to achieve personal and artistic growth through painting, is fulfilled when his soul teaches him to ignore the outside world and to follow his own inner voice, which is a medium through which to commune with God. Chiaro's soul states 'In all that thou doest, work from thine own heart, simply; for his heart is as thine, when thine is wise and humble; and he shall have understanding of thee.' (Rossetti [Jan 1850] 1992: 31) This idea of shunning false illusions and working from one's own heart is akin to choosing a more naturalistic and moralistic subject matter, which is also echoed in W.M. Rossetti's sonnet published on the front wrappers of *The Germ* and *Art and Poetry* and therefore in the formation of the P.R.B. and its aesthetic. Rossetti writes of the peace that comes over Chiaro as he paints:

> his face grew solemn with knowledge […] Having finished, he lay back where he sat, and was asleep immediately [for] he felt weak and haggard; like one just come out of a dusk, hollow country, bewildered with echoes, where he had lost himself.' (Rossetti [Jan 1850] 1992: 32)

Chiaro's soul is only at peace when he meets his muse. His quest for fulfilment, a sort of rite of passage given the outside stimuli he must endure and conquer, has been met. By listening to his soul's insistence to 'Set thine hand to serve man with God' (Rossetti [Jan 1850] 1992: 24), he has found a means and an offering to God to demonstrate his devotion. The meaning behind the title, 'Hand and Soul', can be interpreted through this line. The hand of the artist, and the writer, usually perceived as a manifestation of the workings of the mind, should also be connected to the heart. Chiaro learns this at the end, but what does this tell us of Rossetti? There are definite early elements of psychology at work here, a heuristic method of writing

that reveals the inner and outer tension that Chiaro - as Rossetti (or vice versa) - feels. The need is to find a mode of outward expression that could adequately represent the inner working of the mind, soul and spirit. For Rossetti, it would lead to his own 'double works' and the use of the literature of the Immortals (Figure 2) to stimulate his images; for Hunt and Millais, not versed in creative writing, it would, at times, also lead to the use of the literature of the same Immortals to create images that could project those thoughts.

'Hand and Soul' expresses the manifesto of the P.R.B; the need for an 'unmonitored consciousness' that McGann expressed that the P.R.B. saw in the works prior to Raphael. The Brotherhood strove for a time when art was 'natural' in its ability to be an expression of the soul, instead of an echo of other work gone before it. It is clear that 'Hand and Soul', as a text, is a metaphor for the choices that the P.R.B. wished to make in their professional lives and is part of their manifesto for achieving this. However, 'Hand and Soul' also describes verbal instances of interart practice. In a quest for inspiration Chiaro learns to listen to his soul and allows the practice of interart to occur. The narrator's vivid textual description of the female image that he has witnessed (Chiaro's soul) announces, 'I am an image, Chiaro, of thine own soul within thee' and is described as:

> clad to the hands and feet with a green and grey raiment, fashioned to that time. It seemed that the first thoughts he had ever known were given him as at first from her eyes, and he knew her hair to be the golden veil through which he beheld his dreams. Though her hands were joined, her face was not lifted, but set forward; and though the gaze was austere, yet her mouth was supreme in gentleness. (Rossetti [Jan 1850] 1992: 29)

These lines are important in two ways. Firstly, the line 'the first thoughts he had ever known were given him […] from her eyes' is reminiscent of W.M. Rossetti's sonnet on the front wrapper of each issue of *The Germ* and *Art and Poetry* which was analysed in chapter one; 'When whoso merely hath a little thought / Will plainly think the thought which is in him, - / Not imaging another's bright or dim, / Not mangling with new words what others taught.' (W.M. Rossetti [Jan 1850] 1992: i) The female form of Chiaro's soul seems to impart to Chiaro an inner truth, the truth that the P.R.B. members wished to express as part of their manifesto: namely, that we should create from the soul, not emulating ideas or styles for others' favour. Chiaro's soul also advises him not to seek fame and fortune as it is an empty

pursuit. Chiaro's soul is an angelic presence that imparts this wisdom that he seeks, a message that will improve his life, just as the P.R.B. were seeking to achieve in their Brotherhood and through their manifesto. However, on the canvas created by Chiaro and displayed at the end of the story she is simply an image, imbued with the hope that this image can speak a truth to the public. At the end of the story the painting has achieved its desired effect, those who see it admire it, just as Chiaro had when he saw the female form in front of him. The narrator states, 'as soon as I saw the figure, it drew an awe upon me.' (Rossetti [Jan 1850] 1992: 32) The P.R.B. wanted us all to be the narrator and the viewer of the Chiaro's painting; for the work of Raphael and those who have emulated him since should be disregarded for there is better work previous to that time that has been ignored and should be revered. If Rossetti is Chiaro then his wish is for us to see his paintings and alter our way of thinking about art. It seems strange that Rossetti imparts this wisdom to us through his text and not an image of Chiaro's soul. If the narrator in the story was in 'awe' of the painting it obviously achieved the desired effect that Chiaro's soul and Chiaro wished to make, so all Rossetti had to do was the same thing. However, to him, his image was not adequate and was torn up. One can conclude that Rossetti had still not received divine inspiration as Chiaro had, although he was, at least, aware that that was the means of achieving happiness.

Secondly, the narrator's description of the soul allows the reader to visualise her clothing, pose, eyes, gaze and mouth. The use of the line 'yet her mouth was supreme in gentleness' is utilised by Rossetti to create not only a visualisation of her appearance but also to make the reader experience a certain feeling. From the very first descriptions of her there is shown to be a goodness in Chiaro's soul which Rossetti manifests by his textual description of her mouth which then shifts to a physical emotion of gentleness. The reader is involved in this abstract interchange by imagining the physical shape of her mouth and associating it with feelings of peace, calmness and of a person they might have met before in their own experience. Note that Rossetti chose to present the image of Chiaro's soul in the form of a female figure, a dominant motif in Pre-Raphaelite art, and that it 'seemed that the first thoughts he had ever known were given him as at first from her eyes'. The proverbial use of eyes as windows to the soul is at play here. She does not speak aloud for 'her speech was with Chiaro: not, as it were, from her mouth or in his ears; but distinctly between them.' (Rossetti [Jan 1850] 1992: 29) There is a sense of her speech, she is still there as both a physical presence and a spiritual one in this act of communication. In interpreting this as

interart, two critics' ideas discussed in the introduction can be seen here. Firstly, Hetherington and Fitton referenced interart as being about 'resemblances' and that there is a 'spectral' (2013: 28) quality to the creation of one art form from another. Here the soul's speech can be seen as such. She is in the room, a manifestation of Chiaro's soul but by the very act of changing a spiritual, immaterial substance into a physical entity there is that act of translation discussed earlier. Her speech is ghostly, it does not emanate from her lips but seems to appear in the air. The very act of creating one thing (the physical incarnation of the soul) from another (Chiaro's soul essence) is a kind of interart of its own as there can only be a 'resemblance' or representation of each other, an idea which confirms Martinovski's concept on interart. As noted in the Introduction, Martinovski argued that, in general, 'the story of mixed discourses is also a sort of movement in the mutual space created by the image and the text.' (Martinovski 2018: 146) Although Martinovski is not analysing the story that is what is seen to be at play in 'Hand and Soul'. There is a mutual space where a new meaning can be deciphered. As stated earlier there was a destroyed image by Rossetti so the reader must see interart within the image of the soul that Chiaro sees and tries to create on canvas. She is a spectre in the readers' head as they translate text into image as they try to imagine her.

Chiaro uses his vision of her as inspiration for his image but cannot help but also instil his emotions within it, this is perhaps why others are in awe of his painting. Throughout the story Chiaro goes from an almost grief-stricken depression to rapture upon seeing his soul. These emotions will be expressed in all of the interart work explored from the periodical. Elizabeth K. Helsinger believes that Rossetti's poetry recreates the senses to allow the reader to experience the sensations he wants them to. Although Helsinger limits her theory to his poetry, the use of the senses is also demonstrated within this early prose piece. Helsinger sums up her argument by stating that Rossetti's:

> exploration of such heightened perception under different physical and emotional circumstances […is facilitated by a…] poetry […which…] stimulates and exemplifies imaginative perception for readers and beholders. (Helsinger 2008: 24)

This use of heightened perception is built up throughout Chiaro's quest, until the meeting with his soul at the end, which mimics the moment of epiphany. Chiaro's quest sees him

study beneath a 'master', but he quickly realises (as the P.R.B. wish all of us to do) that the paintings around him are purely concerned with looks and pleasure:

> the forms […Chiaro…] saw there were lifeless and incomplete; and a sudden exultation possessed him as he said within himself, 'I am the master of this man.' The blood came at first into his face, but the next moment he was quite pale and fell to trembling. (Rossetti [Jan 1850] 1992: 24)

Chiaro's reactions are intense feelings of feverishness, being mostly alone and ill-at-ease, as he strives, and fails, to find a style and subject-matter that will bring him closer to God. Even the fame that 'cold symbolism and abstract impersonation' ([Jan 1850] 1992: 26) bring him does not equate with happiness and peace, an echo back to the manifesto that the P.R.B. advertised in the sonnet on the frontispiece. Rossetti uses sound, 'the music beat in his ears and made him giddy' (Rossetti [Jan 1850] 1992: 24) and the 'deep murmur' ([Jan 1850] 1992: 28) of the mob outside his window (who kill each other, spraying blood on Chiaro's fresco), to enable the reader to understand his mental anguish through this culmination of noise, frenetic activity and physical and mental illness. Rossetti writes that 'the fever encroached slowly on his veins' (Rossetti [Jan 1850] 1992: 29) after which his soul appears and, only then and once he is peaceful, he has the creative and spiritual inspiration to paint her. The P.R.B.'s use of embodied emotion as a physical manifestation is connected to the 'spectral' quality of interart; the feeling of an emotion is translated into a physical movement or bodily description that can be seen in nearly all the periodical's texts and images. For instance, in Millais painting *Isabella*, detailed in Figure 8, Isabella's brother kicks at the dog under the table, a movement that foreshadows his anger and the oncoming act of violence that will part the lovers when Lorenzo is killed by her brothers. There are many moments of translation in all of the texts within this thesis where a character's emotion is demonstrated as a physical embodiment, either in the text or in the image. Indeed, the emotion within the P.R.B. members' themselves will also be depicted in their individual text and images as they are also undergoing an act of translation in creating them.

This act of translation again occurs in the Victorian narrator's descriptions of Chiaro's painting and the figure of a woman: 'clad to the hands and feet with a green and grey raiment, chaste and early in its fashion, but exceedingly simple' (Rossetti [Jan 1850] 1992: 29) and 'the most absorbing wonder of it was its literality. You knew that figure, when painted, had

been seen; yet it was not a thing to be seen of men.' (Rossetti [Jan 1850] 1992: 32) This 'literality' is difficult to execute as the act of translation from his vision of her to the image he creates will always leave things unrepresented. Rossetti understands that the reader will use these words to mentally picture the woman with the green and grey dress, standing, hands clasped. The reader can envision a somewhat similar image that Chiaro and the Victorian narrator had only because Rossetti's description of Chiaro's sight of the woman and the narrator's sight of the painting use very similar language, language that seeks to doubly create the image for the reader in a simplistic, literal way. However, the image can never be so precise. Hetherington and Fitton's 'spectre' is personified there, an echo of Chiaro's moment of epiphany and a feverish attempt to paint something that is difficult to translate. What Rossetti is demonstrating is that, by listening to the soul's intention and creating from that, the soul is connected to the divine and the resulting creative process can be as close to realness, that 'literality' that the narrator mentions. The Creator speaks through the creator of such art when the soul is involved.

Rossetti chose the image of a woman to represent Chiaro's soul and, if we apply Stevenson's theory, his own soul. This story is an example of Rossetti's early use of the theme of the idealised woman, a common theme within the P.R.B. and central to the continuing work of Rossetti, Hunt and Millais. Bizzotto and Spinozzi describe the female vision as an embodiment of an 'aesthetic discourse in which the incorporeal soul acquires feminine corporeality and symbolizes artistic creativity.' (Bizzotto and Spinozzi 2012: 105) She is the embodiment of an elemental creativity that Chiaro could not channel as, before this, he was intent to concentrate on and attain the wrong goals. Here the female character represents an innocence which is attuned to the real nature of the human psyche and our place in the world and the choice of a feminine form makes the reader question whether emotions were seen, in Victorian times, as dominantly feminine traits. Rossetti is questioning the dominant standard of masculinity in the nineteenth century by implying that the feminine soul is closer to God and the resulting inspiration because she is attuned to her emotions, something the masculine P.R.B. were trying to attain. In the story she is described as an angelic figure and speaks on behalf of God:

> The air brooded in sunshine, and though the turmoil was great outside, the air within was at peace. But when he looked in her eyes, he wept. And she came to him, and cast

> her hair over him, and, took her hands about his forehead […] What He hath set in thine heart to do, that do thou; and even though thou do it without thought of Him, it shall be well done: it is this sacrifice that he asketh of thee. (Rossetti [Jan 1850] 1992: 30-31)

Chiaro's soul is gentle with him, she speaks to him as a mother to a child and wants only the best for him. There is a calm atmosphere in the room which is juxtaposed to the 'turmoil' outside and the light that has entered the room, 'the air brooded in sunshine' suggests a visitation from a heavenly being. The female characters in the interart of the P.R.B. that will be analysed in this thesis have the same traits. They are angelic, pure of heart and have a stillness about them.

Helsinger notes that Rossetti's early poetry, especially his 'Sonnets for Pictures', one of which will be analysed in the next chapter, are based on a moment of suspended time. Her argument, that these poems recount a character separated from the outside world or enclosed in a moment of silence, (Helsinger 2008: 39) can be applied to his prose piece, 'Hand and Soul', in two ways. The first involves the way that Chiaro's soul is represented. As previously raised, the narrator describes the way she comforts Chiaro as he breaks down in tears at her appearance, 'when he looked in her eyes, he wept. And she came to him, and cast her hair over him, and took her hands about his forehead […] And Chiaro held silence, and wept into her hair which covered his face.' (Rossetti [Jan 1850] 1992: 30-31) Her comforting actions are akin to a mother calming a child and the crying into the hair is an act of hiding from the outside world. She can quiet his erratic behaviour and soothe his worries which, up until now, have been shown through illness, such as a recurrent fever and a feeling of 'leprosy on his skin'. (Rossetti [Jan 1850] 1992: 28) He is able to release his emotions on her and she does not need to speak, her presence is enough. He is connecting with the feminine (which is part of him all along) so can now connect with his true emotions, which will lead to his best creative work. Helsinger argues that Rossetti's work of the late 1840s and 1850s included protagonists, in either text or image, involved in a vision of some sort. (Helsinger 2008: 27) Indeed, Chiaro's vision is angelic. At no point does Rossetti write that his vision is an angel, but she has all the positive hallmarks; her calm serenity, her abrupt appearance at just the right moment, the way she can easily relieve Chiaro and understand his soul's quest and even the description of her flowing gown and clasped hands all connote an angelic

presence. She is not an avenging angel but a comforting one. This moment of calm is essentially a moment of stillness, which has eluded Chiaro up until now. The music he heard when his mind was in turmoil and even the voices of the mob outside can no longer heard. Chiaro's tale ends peacefully as 'Chiaro held silence', his soul 'saw him lie back […] and sat at his head, gazing' as he sleeps. (Rossetti [Jan 1850] 1992: 32) The soul stays with him as mother would with a sleeping child.

This element of silence and stillness is afforded by his soul's presence. In allowing himself to hear his soul's calling (to paint what is within him) Chiaro allows himself to commune with his own feelings. Until now he has been isolated in the story. There is a crowd outside, but he is isolated from them. However, he is not the only isolated individual in the story. The Victorian narrator is also isolated in his narration. As the narrator, he is the voice of the story, trapped between recounting the events of the thirteenth century, almost as a watcher of events, and the audience he is narrating them for in 1850. As argued earlier, the narrator seems to be the only viewer of Chiaro's work of art as the other art students are intent on copying the Raphael on show beside it. He is physically still in the act of viewing the painting, he recollects that for 'some minutes I remained undisturbed' and that he 'stood before the picture till it grew dusk.' (Rossetti [Jan 1850] 1992: 33) The characters of the narrator, Chiaro and the embodiment of his soul seem to be most at peace when they can communicate their truth or witness a beauty that teaches them something. This is highlighted by their ability to be physically still or to learn or understand what is simple and true. They are set apart from the rest of the world of the story, be that those who seek fame, the rioters in and around the church and the art students that seem to blindly follow each other. This isolation only seems to make Chiaro and the narrator happier.

To sum up, Rossetti's tale suggests that a simplicity in art is essential, especially if one wishes to be truly happy but it is also a reflexive meditation on what interart is. The reader of the story, especially when published within *The Germ*, would understand the P.R.B. tenets that 'Hand and Soul' contained, and it is of no wonder that this prose tale was published in the first issue of the periodical. The manifesto of the P.R.B. is outlined within this story; create from the soul rather than emulating what has gone before. It carries on this belief that was outlined in the opening sonnet from the front wrapper and utilises a character who is going through a creative quandary. Noble describes this story as a 'portrait',

explaining that it describes the 'inner and outer life of a painter', namely Chiaro (Noble 1882: 575) and the belief here is it could represent the reader themself. As stated earlier, there is no illustration or plate for this, as the common notion of interart would require. Rossetti's descriptive language allows for an image to manifest in the readers' mind, an image of what the P.R.B. believed to be 'good' art. If the reader was to imagine the image for 'Hand and Soul' it would certainly include the vision of a female figure in medieval dress as if caught in a moment of epiphany, like many of Rossetti's paintings and illustrations would display in the years to come. Although 'Hand and Soul' does not give the reader this in print, the image did exist at one time so that occluded interart highlighted earlier is occurring. What 'Hand and Soul' does give the reader is a dual insight into interart at work. The female image is one of innocence, purity and a muse through which to guide the male character's creativity. The masculine is seen as frenetic and ill-at-ease, and will be shown to be so in subsequent chapters of this thesis, his emotions are abstractly shown through his painting of the female soul as it allows him to practice a type of interart. The painting he creates is awe-inspiring to those who see it. This allows one to question whether interart can achieve this and, in this text, the resulting image is never a precise rendering of the original. This allows the spectral quality of interart to appear, the echoing of what had gone before but not quite. 'Hand and Soul' is essentially a story of visualisation - the story of a creator looking for his means of creation and instilling within it his emotions as it is a translation of everything he was going through when he was creating. In the process of creation, he mirrors the soul's feelings of peace and serenity and interprets these into her smile, eyes and her stance which imbues the image with a presence that the viewer in the story is astounded at. It is no wonder that Rossetti found this difficult to translate on his etching but even without a literal image interart has been shown to be at work throughout the story.

## Chapter 3 – *The Germ*: Poetry and Interart

### 'Sonnets for Pictures'

Dante Gabriel Rossetti's 'Hand and Soul' is the only prose piece he published within *The Germ*. That said, he produced prose works throughout his lifetime, spanning creative writing as well as art criticism. However, his primary textual form was poetry, and he often utilised the sonnet form to structure his musings about life and art as well as translating the sonnets of his hero Dante Alighieri. Isobel Armstrong details how both Rossetti, and his sister Christina, were well-versed in the use of the sonnet and that the form was employed by Rossetti to allow the capture of a sustained moment. Armstrong explains that, for the writers in the Rossetti family:

> an insistent attention to seeing arises from the tightly intricate, formal patterning of the sonnet, which appeals specially to the optical sense. One can visibly pack a thought into a restricted space of print. But in the Rossetti's case the act of seeing structures the sonnet down to its minutiae: visuality becomes verbal; every syllable and particle intensifies the visual field and calls up visual meaning as we see what we hear and hear what we see. (Armstrong 2010: 462)

Armstrong describes how a moment is portrayed within Rossetti's sonnets, almost akin to how a moment can be caught in a photograph, one emerging art form of the time. What Rossetti does in his sonnets is to depict that moment of epiphany, as he did in 'Hand and Soul' and would do in his paintings. Armstrong likens Rossetti's use of the sonnet form as a type of interart, asserting that 'visuality becomes verbal' and compares the reading of his sonnets to 'the act of seeing' and 'attention to seeing'. Therefore, the reading of his sonnet texts, 'Sonnets for Pictures', in what was then renamed as *Art and Poetry* can facilitate the same response as 'Hand and Soul'; the reader cannot help but create an image in their mind when reading the narrative and descriptive language. These 'Sonnets for Pictures' were interart musings on other artists' images that he had seen and allowed for Rossetti to create interart that translated them, regardless of text and image 'confrontational dynamics' or the need to analogise on their original meaning. In the analysis of one of the sonnets, 'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges', the poem's

purpose seems to act as a description of the painting as if he is an art critic reporting back to the audience of the periodical on what he had seen.

Armstrong's response here is reminiscent of Rossetti's 1880 poem 'The Sonnet' (published in 1886). In this poem Rossetti describes the sonnet as important in detailing what poetry as a text can do and is another example of Rossetti using his texts as a means of expressing what he believes art and literature are for. A moment in time is caught, according to Rossetti: 'A Sonnet is a moment's monument, - / Memorial from the Soul's eternity / […] A Sonnet is a coin: its face reveals / The soul.' (Rossetti [1880] 1886: 178) The metaphor of a monument, which would stand in remembrance of an important person or event, is utilised to show how a sonnet can be as a 'memorial from the Soul's eternity'. The soul is eternal, just as a monument is built to last or represents the eternal remembrance of something or someone, and a sonnet can represent that too. Armstrong's line, 'One can visibly pack a thought into a restricted space of print' refers to how a concept can be condensed into a single line and is representative of the ability of poetry to compact a substantial amount of thought into a modest form. Rossetti was of the same mind and allowed his sonnets to gather moments of great beauty and epiphany within a constrained structure. Rossetti's lines from 'The Sonnet' are important for another metaphor that he favours, his reference to the soul. Just as 'Hand and Soul' includes a personification of the soul as a character, so too Rossetti uses the idea of the soul as a symbol for a specific literary form. For him, the use of the sonnet form helps him to accomplish this in his writing. As interart Rossetti's sonnet is utilised as a means of imparting this same message as the P.R.B.'s manifesto, that one should listen to the soul's calling for true inspiration. Rossetti's belief has not changed even though this sonnet was written in 1880, three decades after *The Germ* which expounded on the same principle and allows Hetherington and Fitton's 'spectre' to appear as, once again, both texts resemble each other, thirty years apart.

Within many of the poetical texts and corresponding images that form the interart of *The Germ*, Elizabeth Helsinger's idea of suspended time is revisited but in a much more focused and structurally limited poetical form than in 'Hand and Soul'. Helsinger argued that Rossetti's poetry studied 'heightened perception under different physical and emotional circumstances' (Helsinger 2008: 24) and this will be shown to be the case here. By utilising the sonnet form of fourteen lines to portray narrative, with its division of an octet and sestet,

Rossetti is attempting to use text to translate the narrative into one image. Helsinger argued that Rossetti chose a certain moment from a text to capture in image form and did this through the use of suspended time. This thesis argues that this is also done through the use of epiphany and stillness within the image portrayed. For instance, in the case of 'Hand and Soul' his, now destroyed, image was of the character Chiaro in the moment of painting his soul. This moment is captured as a 'moment's monument' and aligns with the theme of time and stillness that is dominant in the images of the P.R.B.

'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges'

That moment of epiphany and the use of emotion and stillness to convey it are central to Rossetti's 'Sonnets for Pictures', published in Issue 4 of *Art and Poetry*. These six sonnets, written during Rossetti and William Holman Hunt's visit to Paris and Belgium in October 1849, are interart meditations on the visual work of Flemish, Italian and French artists, again demonstrative of the P.R.B.'s preference for the pre-Raphael masters and their need for others to recognise their work. Although somewhat revised in the 1886 *The Collected Works of Dante Gabriel Rossetti*, here the analysis is of the 1850 version of 'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges' (which shall be referred to in this thesis as 'A Marriage of St. Katharine'). This poem was based on Hans Memling's Early Renaissance painting from 1474-1479 called *The Mystical Marriage of St. Catherine* (Figure 9). As with 'Hand and Soul', interart practise is shown through the themes of an idealised static female figure and her interaction with others, whilst all of the male characters are shown as still but have some sort of future suffering to come. The theme of time is also shown whereby there is a moment caught but if the reader looks closer at the image the use of foreshadowing is utilised in displaying what will happen in the future to two of the characters.

The figures in Memling's painting show a moment in time where a multitude of narratives are playing out, dependant on which Biblical or religious character is being analysed. The figures are arranged in an inverted 'v' – placed in the centre of the painting is the enthroned Virgin Mary holding the Christ-child, at the heart of the painting and at eye-level with the viewer to ensure the importance of centrally placing these two figures. Above them two seraphim hold a crown. Three figures are at the left of the painting and three at the right, their mirroring poses ensure a balanced structure to the image. In the left-hand

foreground St. Catherine kneels with left hand outstretched to receive the ring from Christ, at the moment of her spiritual espousal. She is dressed in earthy tones, gold and red, whilst, at the right, St. Barbara, dressed in red and green, almost mirrors her stance but instead reads, completely absorbed in a missal. These female figures (Mary, Catherine and Barbara) are shown in a moment where they are all connected to God. Helsinger's suspended time motif is shown in the 'heightened perception under different physical and emotional circumstances' (Helsinger 2008: 24) of all three females who seem at peace. The 'heightened perception'

Figure 9. Hans Memling. 1474-1479. *The Mystical Marriage of St. Catherine*, oil on wood panel, 193.5 × 194.7 cm including frame, Memling Museum, St. John's Hospital, Bruges

Figure 10. Hans Memling. 1474-1479. *The Triptych of St. John the Baptist and John the Evangelist*, oil on wood panel, central panel including frame 193.5 × 194.7 cm; left wing including frame 193.2 × 97.1 cm; right wing including frame 193.3 × 97.3 cm, Memling Museum, St. John's Hospital, Bruges

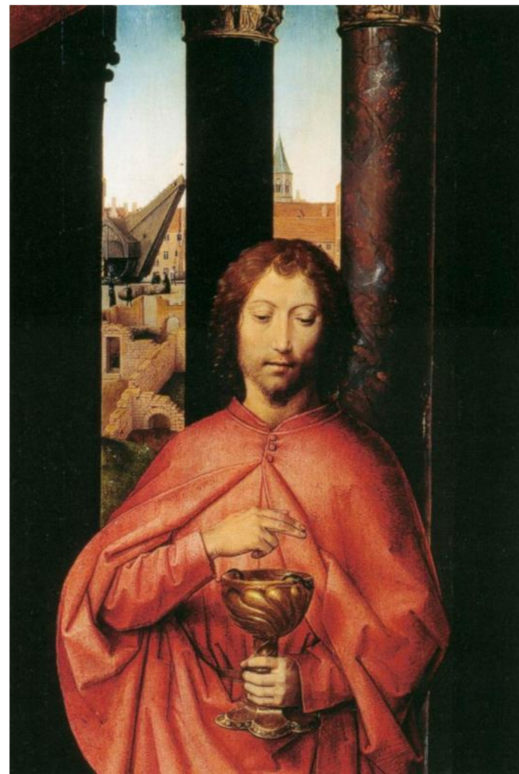

Figure 10a. Detail of window scene behind John the Baptist

Figure 10b. Detail of window scene behind John the Evangelist

demonstrated here is in their close connection with Jesus and therefore God but is also shown in St. Catherine's marriage to Jesus.

The male characters St. John the Baptist and St. John the Evangelist stand, mirroring each other, in the background of either side of the painting. Ridderbos et al argue in *Early Netherlandish Paintings: Rediscovery, Reception and Research* that, on the left, St. John the Baptist's life and death is displayed in the windows behind him and the same is shown for St. John the Evangelist behind him on the right. (Ridderbos et al 2005: 136-137) (Figure 10a and 10b) Akin to other men in the interart works analysed within this thesis, these male characters, including the baby Jesus, will suffer at some point. For all of these characters it is in their future and unknown at this point. Placed throughout the painting the use of religious iconography abounds – the lamb, the chalice, the book and the crown would be common to the viewer as Catholic symbols with their attached sacred and religious connotations. Ridderbos et al state that in Memling's work, there is a:

> sublime peace which […shows…] Memling as an artist who wanted serenity above all […and that the…] serene character of his pictures was enormously admired in the nineteenth century; it was even said that Jan van Eyck saw with his eyes, but Memling with his soul. (Ridderbos et al 2005: 140)

To see with the 'soul' is a common theme within the work prepared by the P.R.B. It again reminds the reader of Chiaro's quest and the plea by W.M. Rossetti's sonnet as manifesto for the P.R.B. – to paint what is truly in the heart. The idea that the soul can see is a metaphor for listening to the guidance of one's inner voice and following the direction set as a means of attaining inspiration. To the viewer, the figures in the painting have a balanced, open-bodied placement and seem calm – they are at peace with what they have and who they are. Any material possessions function as iconography rather than to satisfy a need and the flat, earthy tones of their dress and surroundings complement one another. Paul Holberton, in his essay 'Renaissance' from *The Oxford Companion to Western Art*, states 'the overall goal of art in the Renaissance remained what it long had been: the perfection of naturalism […] The Antique, though some have believed it an essential stimulus to Renaissance art, was studied by artists more as a means to this naturalism than as an end itself; it was not directly copied, even in fakes, but was emulated.' (Holberton 2013: 4 of 17 paras) This 'perfection of naturalism' echoes W.M. Rossetti's back wrapper declaration of the P.R.B.'s tenets in *The*

*Germ,* that the 'endeavour held in view throughout the writings on Art will be to encourage and enforce an entire adherence to the simplicity of nature '(W.M. Rossetti [Jan 1850] 1992: vi). The P.R.B.'s belief in the 'simplicity of nature' stems from their love of Early Renaissance art, where human figures were arranged in ordinary poses and very often were portrayed with deities which, combined with the realism of their rendering, allowed the viewer to feel at one with the divine.

The figures' stoic facial expressions show this moment of connection with God, as if the soul has taken over the body. All figures are turned towards Christ but not to the viewer or the real world outside. This moment of epiphany is shown as a moment of tranquillity within their unity with the divine. The music played by the angel counteracts and shelters these figures from the violence and noise of some of the scenes outside, violence these figures themselves had endured at one time. As in 'Hand and Soul' the moment of revelation for St. Catherine sets her apart from the real world, she has become a sort of religious ideal – what one aspires to be. She has come to realise her soul's connection with God and how the outside world (displayed in the window scenes behind her) and the scenes of the past (shown as St. John the Baptist's arrest and St. Barbara's tower in which she was incarcerated by her father) are behind her (they do not need to be literally faced) as these violent moments are reserved for others who are outside of God's love, such as it was for the rioters that stormed the church in 'Hand and Soul'. (Rossetti [Jan 1850] 1992: 28)

In order to discuss how Memling's 1474-1479 painting *The Mystical Marriage of St. Catherine* influenced Rossetti's 1850 poem 'A Marriage of St. Katharine' it is important to recall Armstrong's point regarding Rossetti's sonnets from earlier: 'But in the Rossetti's case the act of seeing structures the sonnet down to its minutiae: visuality becomes verbal; every syllable and particle intensifies the visual field and calls up visual meaning as we see what we hear and hear what we see' (Armstrong 2010: 462), ensures that Rossetti will have chosen every word, and placement of that word, with care. The act of translation is involved as 'visuality becomes verbal' so that Rossetti's image (in this case Memling's painting) can be deciphered and transcribed into the text below. As highlighted in 'Hand and Soul' the description of the chosen object in textual form will be deciphered by the reader into an image in their mind. This poem is a resemblance of the image and allows the reader of both

to establish a new meaning when they are read together, that previously discussed mutual space is then created. Rossetti's sonnet is short so the whole poem is published below:

> Mystery: Katharine, the bride of Christ.
>
> She kneels, and on her hand the holy Child
>
> Setteth the ring. Her life is sad and mild,
>
> Laid in God's knowledge—ever unenticed
>
> From Him, and in the end thus fitly priced.
>
> Awe, and the music that is near her, wrought
>
> Of Angels, hath possessed her eyes in thought:
>
> Her utter joy is her's, and hath sufficed.
>
> There is a pause while Mary Virgin turns
>
> The leaf, and reads. With eyes on the spread book,
>
> That damsel at her knees reads after her.
>
> John whom He loved and John His harbinger
>
> Listen and watch. Whereon soe'er thou look,
>
> The light is starred in gems, and the gold burns. (Rossetti [May 1850] 1992: 180)

In terms of subject matter, this poem concerns the mystical marriage of St. Katharine of Alexandria (Rossetti changed the spelling of Katharine to a C. in his later version of the poem), the martyred early fourth-century Christian patron saint of philosophers and scholars. The essay, 'Marian Apparition to Saint Catherine', states that St. Katharine's dream of a mystical marriage to Christ is described with the inclusion of other Catholic saints quietly present at the throne of the Christ-child and the Virgin Mary. (Anon 2011: 4 of 7 paras) Rossetti follows the Petrarchan sonnet form in that it is formatted into two sections – the octet outlines the subject in the first eight lines and is followed by the sestet which develops the change in the poem's action in the corresponding six lines. Rossetti also uses the volta in line nine to develop the change, using it to highlight that moment of epiphany. Rossetti's octave (abbaacca) describes, in the present tense, how a meek Katharine kneels at the feet of and is

offered the ring by Christ. There is the same stillness shown in the meeting of human and divine, as established in ‘Hand and Soul’. Words such as ‘unenticed’ and ‘kneels’ demonstrate how St. Katharine’s full attention is on the Christ-child, for she is worshipping him, and his focus is on her. The use of the colon in the first line, ‘Mystery: Katharine’ establishes a pause in the reading of the poem and slows down any action to set the pace of the text, establishing the calm atmosphere of St. Katharine’s moment with Christ. For instance, the elongated sounds of the lines ‘She kneels, and on her hand the holy Child / Setteth the ring. Her life is sad and mild, / Laid in God’s knowledge’ (line 2-4) slows any action and presents the theme of suspended time used in many of Rossetti’s texts and images.

Unlike the traditional Petrarchan sonnet structure (abbaa**bb**a), Rossetti disrupts the sonnet rhyme scheme of the octave in lines six and seven. The lines ‘Awe, and the music that is near her, wrought / Of Angels, hath possessed her eyes in thought:’ (line 6-7) create his abbaa**cc**a rhyme scheme. His style here seems to subvert the Petrarchan tradition and directs the reader to these particular lines - to the sound of the music and the feeling of awe that can only be painted in a moment of stillness. Brian Donnelly argues that:

> Rossetti’s radical deployment of the sonnet form [was] a central feature of his poetry throughout his career. Rossetti creates these works on instances of the divine interacting with humanity […] and his concern is in developing a sonnet form capable of representing transformation and metamorphosis, chiefly through the representation of women. (Donnelly 2015: 18)

In Figure 9, Memling’s painting illustrates this divine feminine – there is a female angel playing the organ behind St. Catherine, which Rossetti’s poem interprets as an ‘awe’-inspiring music that can possess her eyes in thought. The transition or translating of one sense into another is significant here – the line is a direct interpretation of interart in that the sound of the music allows her eyes to be fully taken over by the picture and the image, akin to the ‘transformation and metamorphosis’ that Donnelly noted in Rossetti’s sonnets and Helsinger regarded as the ‘heightened perception’ shown in his poetry. Of note here is the structure of these lines as they end with a colon after the word ‘thought’. The continued use of a pause, the disruption of the traditional rhyme scheme and the volta in ‘There is a pause’ (line 9) present the reader with the moment of epiphany, similar to the appearance of Chiaro’s soul in ‘Hand and Soul’. This allows the reader to muse on the moment, to be still; to feel

Katharine's (and the other female figures') connection to Christ and, perhaps, to their own thoughts. Rossetti's describes quiet contemplation in these lines: 'sad and mild', 'possessed her eyes in thought' and 'listen and watch' all suggest that, for the figures, this is a moment of true connection with God. What Rossetti saw in the painting *A Marriage of St. Catherine* was what he portrayed in Chiaro meeting his own soul in the text 'Hand and Soul'. These characters, although not created by the same hand, are linked in Rossetti's sonnet and Memling's painting by way of that 'spectre' that Hetherington and Fitton found existed in interart when two modes of representation are connected by similarities. (Hetherington and Fitton 2013: 28) Although one mode might not explicitly represent the other there will always be a connection because of the inspiration one implicitly stimulates in the other.

The sestet describes the actions of the others in the painting: Mary Virgin turns / The Leaf and reads' and 'John whom He loved and John His harbinger / Listen and watch.' (line 9-13) The use of sight, sound and touch, as well as the connected back-stories of the other figures represented in Memling's painting, are packed into fourteen lines of poetry, recalling Armstrong's description of Rossetti's sonnets as appealing to 'the optical sense. One can visibly pack a thought into a restricted space of print.' (Armstrong 2010: 462) By referencing the *King James New Testament*, the names 'John whom He loved' is acknowledged to be St. John the Apostle or Evangelist and 'John His harbinger' is referred to as St. John the Baptist. (Anon 2022: Matthew 3. 5-12) The reader will recall from their own prior knowledge and memory the personages involved and their link with the narrative or scene portrayed. With the simple act of naming, obviously using semantics, connotations come into play and signify different meanings to different readers, one being that these male saints were the patron saints of the hospital in Bruges where the painting was commissioned (part of a triptych entitled *The Triptych of St. John the Baptist and John the Evangelist*) and exhibited as an altarpiece. (Figure 10) The viewer of the painting will know the story of St. John the Baptist and St. John the Evangelist and what is in store for them, however, the reader of the poem will not. Rossetti does not utilise the narrative displayed in the windows (Figure 10a and 10b) so there is no indication in the text of the fate that will befall these men, only the mere reference of their names. These men are definitely 'spectral' representations of themselves in the text and as such do not have the chance to re-enact that fretfulness other male characters display in the rest of the analysed periodical texts.

As the figures stand still and listen, Rossetti concludes the poem with the inclusion of a new figure, albeit another spectre. The reader of the poem is addressed in the lines, 'Whereon soe-er thou look, / The light is starred in gems, and the gold burns' (line 13-14). The use of 'thou' signifies the hidden figure that has been there all along. It represents us for we have been involved by reading the poem's description. The use of 'thou' is a personal pronoun as if we are individually addressed. It is as if we are able to see the painting before us, but we are using Rossetti's retelling of it in textual form. We are involved and can imagine, manifest or reshape the image described for us. By reading these words and translating them into thought we have been there, in the setting of the poem and with Rossetti's St. Katharine. The lines invite us to look at the painting, to seek out how 'the light is starred in gems, and the gold burns' as we read the poem. The use of 'starred', 'gems', 'gold' and 'burns' all involve the act of seeing whereby the reader must imagine colour, shape, definition and brightness as if that image is reflecting it. The act of naming harks back to Thomas's 'metaphorical shift' discussed in the Introduction, where he states: 'Not only is analogy a useful method for making interart comparisons, it seems to be almost the only method […] the very act of describing one art form in the language of another involves a metaphorical shift, so that the description is analogical rather than literal'. (Thomas 1991: 27) To look at the stars and gems in Memling's image and then name them within Rossetti's text using those particular words involves switching language forms so that one is translated into the other. This occurs in every piece of interart and is an example of the 'metamorphoses' and 'osmosis between the arts' that Bizzotto and Spinozzi raised earlier. (Bizzotto and Spinozzi 2012: 1-2)

To the St. John Hospital brothers and sisters and the hospital donors, the image of St. Catherine, her narrative and the sacred symbols associated with her in Memling's painting *The Mystical Marriage of St. Catherine*, especially when placed within an altarpiece, would be a means of spiritual connection. As interart, the painting was based on St. Catherine's own mystical vision which led to Memling's artistic vision of that event. This then led to Rossetti's poetic vision of St. Katharine and consequently to the reader's cerebral vision when they read the poem. This idea of vision is discussed by Ridderbos et al:

> A vision signifies a meditation with the help of mental images […] a vision may also concern a supernatural apparition, and a picture, or statue, could give rise to such a

vision as well […] This idea would have conveyed a feeling of their proximity and protection, for which the hospital brothers and sisters felt a quite practical need.' (Ridderbos et al 2005: 142)

Rossetti would wish for the viewer of the painting in the fifteenth century to understand the connection St. Catherine felt to Christ. As a working hospital, sick pilgrims and travellers would wish to find solace from their suffering and this painting would relay the story of the martyred St. Catherine to those who were illiterate or used it as a meditative tool when praying. It would perform the function of allowing others to envision something. By witnessing someone in the act of salvation it would perhaps give the onlooker solace in their own time of need and in a way a sort of epiphany may occur.

For Rossetti, choosing to muse on this image and using it as a stimulus for his poem demonstrates that, for him, Memling's painting was obviously to be admired as a work of art. In terms of including this text in the P.R.B.'s periodical *The Germ*, the purpose seems to be akin to art criticism but in poetical form. His sonnet sequence, as it is so short, ensures that he has more than enough structural space to deal with the image and translate the narrative. Unlike the much longer text, 'Hand and Soul', Rossetti did not have to choose a key scene to demonstrate his interart, therefore allowing all of the narrative to take place. When looking through the lens of interart, Rossetti's poem could have chosen any part of the painting or the characters within it to focus on as inspiration for translation as there is so much to choose from. What Rossetti decided to translate was the theme of time and the sonnet form, with its volta, allows the moment of epiphany, caught within the image as St. Catherine being offered the ring, to be translated. The still images of John the Baptist and John the Evangelist in the windows behind them also portray that moment of time when they, like Catherine, are martyred. This act of translation from one mode to another is why analysing through the lens of interart is superior to ekphrasis. Interart is in use because, unlike the rhetoric involved in ekphrasis where an imagined image is depicted in text, both text and image exist. This image can be classed as dominant over the text as it includes so much more than fourteen lines of poetry can do. However, echoing Rossetti's translation of image to text is akin to describing the painting as an art critic would but structuring it in poetical form. *The Germ*, as a periodical discussing art that was worthy of mention by the Pre-Raphaelites, would be

advocating, to an audience of like-minded art lovers, seeing this painting in the hope of spreading the manifesto of the P.R.B.

'The Blessed Damozel'

All the texts and images analysed so far have been created by different people so the translated meaning between interart text and image are reliant on various creators' visions. Everybody will read a text or image differently and the translating of one into the other as an interart practice will be an individual one. The next piece of interart that shall be analysed is Rossetti's 'The Blessed Damozel' text and painting. This will allow for a unique reading within this thesis as it is the only example where both text and image are by the same person. The interart of these works is intriguing as the text is from 1850, the beginning of his career, and the image was created in 1879, near the end of his career and there is no published illustration within *The Germ*. It was his first published poem to deal with the theme of romantic love and, as shall be argued here, heavily contributed towards his reputation as a sensual artist. This poem was revised throughout his career, the 1850 version published in Issue 2 of *The Germ* is the version that shall be analysed here as it allows one to question the interart aesthetics of the publication. However, by rewriting this text throughout his career Rossetti was reshaping it using the aesthetical beliefs he had at that time, so each version of the poem will offer a glimpse into his current state of mind. McGann argues that this poem demonstrates that:

> the mature and finished character of Rossetti's poetry, not least in this early period of its flowering, was achieved through the discipline he acquired translating Dante and the poets of the early *stil novisti* circle. These translations – probably begun as early as 1845 – plunged him into a study of Europe's most significant body of love poetry. The study was also an artistic practice, putting him through a rigorous course in writing technique. Rossetti became intimately involved with a group of writers – Dante, Cavalcanti and Cecco Angiolieri being the most eminent – who had established unsurpassed models for a poetry addressing itself to what Shelley would later call Intellectual Beauty. We rightly think of Rossetti as a poet of love and physical passion. Nonetheless, he is also (like Dante) an intellectual writer pursuing a definite set of ideas. (McGann 2012: 90)

McGann introduces the influence of Dante Alighieri (Dante) on Rossetti's work. Of Italian descent (he was born Gabriel Charles Dante Rossetti) Rossetti chose to use what was originally his middle name as his Christian name in homage to his hero Dante, the thirteenth-century Italian poet he admired so much. Dante's love poetry, and fascination with his muse Beatrice (his at times unattainable, perfect embodiment of womanhood) is reminiscent of Rossetti's enduring treatment of love and the female form, both in his personal life and in his texts and images. As McGann argues, Rossetti's translations of Italian poetry into the English language would have influenced not only his choice of subject matter but also the structural form his texts would take. Dante was added to the P.R.B.'s list of Immortals (Figure 2) and Rossetti would later publish his English translations of *The Early Italian Poets* (1861), whilst his own text and images would echo Dantean themes and images for the rest of his career. Additionally, D.M.R. Bentley argues that 'The Blessed Damozel' poem is also a pastiche of the types of reading Rossetti was absorbed in: '"The Blessed Damozel" is indebted, not only to Dante and the other poets of his circle, but to a small galaxy of Romantic and Victorian writers, including Coleridge, Keats, Goethe, Musset, Blake, Shelley, Tennyson and the Bailey of *Festus.*' (Bentley 1982: 31) Indeed, Chapter 4 will analyse how the poetic themes and symbols used by Alfred Lord Tennyson influenced Rossetti, Hunt and Millais's images when they collaborated with him, still as part of the P.R.B., for the publication of his illustrated collected works, *Poems* chiefly known as the *Moxon Tennyson* (1857).

Like the texts analysed so far, Rossetti's poem 'The Blessed Damozel' addresses erotic, physical love but also introduces earthly, sensual love as a theme, which are often seen as opposites. This ballad is about a young, isolated female who laments her untimely death and how, because of this, this liminal figure can never be with her lover again. Although there are only two characters in the poem there are three 'speakers' or narrators – the first is the virginal Damozel as she pines for her love from some realm of Heaven. Stylistically this is differentiated in the poem by the use of inverted commas, so that the reader can decipher her viewpoints from the rest of the narrative, and the use of first-person narration. The second narrator is an omniscient 'speaker' who explains, using third-person narration, the plot, setting and the feelings of the two characters. It is highly likely, but difficult to prove, that this is the Damozel's male love. The third 'speaker' is the male love's reflection on what has happened, which is shown through the use of parenthesis (in this case usually brackets), ellipses and first-person narration. As in Rossetti's other texts, 'Hand and Soul' and 'A

Marriage of St. Katharine', there is still that moment of epiphany and the meeting of the divine and the earthly but, there is now a sensual atmosphere and the repeated use of stillness and feverishness.

In 'The Blessed Damozel' poem, the Damozel is static, stuck in one of the realms of Heaven and, as shown in Figure 11, Rossetti's painting envisions a mournful Damozel and pining male love painted as separated by death. Helsinger's belief that Rossetti's early poems focus on the senses is true of 'The Blessed Damozel', however, this thesis disputes Helsinger's opinion that only Rossetti's early sonnets focus on watching and listening and that his 1840 and 1850s paintings focus on visions. (Helsinger 2008: 26-27) Helsinger's argument should not be limited to the sonnet textual form as this ballad poem is clearly about watching and delay. Rossetti utilised the idea of being still, watchful and waiting in all of his *The Germ* and *Art and Poetry* texts analysed so far.

In the poem the Damozel watches and waits for her love from Heaven, where time is passing. Rossetti uses the past and present tense, repetition and parenthesis to highlight that both the Damozel and her male love continually wait for one another, constantly on the look-out for some sign to signify the bond they have. By comparing two stanzas the reader can note Rossetti's differing structural and narrative treatment of both characters. In stanza three he writes:

> 'Herseemed she scarce had been a day
>
> One of God's choristers;
>
> The wonder was not yet quite gone
>
> From that still look of hers;
>
> Albeit to them she left, her day
>
> Had counted as ten years. (Rossetti [Feb 1850] 1992: 80)

What has seemed no time at all, 'scarce', to the Damozel in Heaven - note the repetition of the words 'a day' and 'her day' in the above stanza - is in fact ten years for her love on Earth. Rossetti uses the theme of time - either the manipulation of how time is perceived, it is slow passing, or almost stopping - here. Third-person narration is used to demonstrate the telling of the tale by another, as the Damozel herself cannot be asked. However, for the lover on Earth,

in stanza four below, time has passed by very slowly, established by the use of repetition to stress the word 'years' and the placement of the colon to signify a pause after the statement and before the use of ellipsis to show his waiting:

> (To *one* it is ten years of years:
>
> ……… Yet now, here in this place
>
> Surely she leaned o'er me, - her hair
>
> Fell all about my face………
>
> Nothing: the Autumn-fall of leaves
>
> The whole year sets apace.) (Rossetti [Feb 1850] 1992: 80)

The image of the fallen Autumn leaves, connoting the passing of time and the death of growth is used both here and in Rossetti's painting. The further use of the colon in 'Nothing: the Autumn-fall of leaves' also highlights the waiting on the part of the male love. Ten years have passed, and the fall of the leaves seems to remind him of this every year. By placing the word 'Nothing:' followed by the colon he is always entrapped in this feeling, cut off from the seasons passing in his grief. The dying of the leaves every Autumn is a fresh reminder of the death of her but also his own life passing for he is getting older. In every instance of the male lover's narration, for he speaks in first-person, Rossetti uses parenthesis. It is as if the punctuation is an indication of his fretting nature and distorts the flow of the stanza. This alludes to Rossetti's standard creation of male characters who are ill-at-ease, for instance, as discussed in the previous chapter, Chiaro in 'Hand and Soul', before meeting his soul, is described as suffering from a 'fever [that] encroached slowly on his veins' (Rossetti [Jan 1850] 1992: 29). In this poem, the male lover's fretful and anguished state is exhibited by the use of the brackets to separate his speech from the Damozel's, a structural device which further adds to the impression that they are apart from one another.

In the painting Rossetti signifies this separation by the composition of the figures and the structural use of a predella, reminiscent of altarpieces painted in the Renaissance. The image of the Damozel takes up nearly the top-half of the painting (representative of Heaven), the largest of the figures in that section. Indeed, her figure is overly large compared to the size of her male love below. Within the text the Damozel is the dominant figure also. In every stanza

Figure 11. Dante Gabriel Rossetti. 1875-1878. *The Blessed Damozel (with predella)*, oil on canvas, 136.8 × 96.5 cm, Fogg Museum of Art, Harvard University, Cambridge, Massachusetts.

there is repetition of ‘her’ and ‘she’ as well as her own speech exhibiting how she feels. Even the poem is named after her so the larger physical image of her in the painting is in keeping with the combined meaning. The representation of the female love has echoes of the *stil novo* poems that Rossetti admired. John Dixon Hunt argues that the Italian poems Rossetti admired, ‘show earthly love as a mutual recognition of twin souls, which used a woman as the soul’s symbol, and which believed in an absolute reality beyond sense and intellect where the soul is reunited with God.’ (Hunt 1968: 80) This applies to his interart as the female characters analysed so far in Rossetti’s poetry have indeed utilised the female form as a manifestation of the divine and the soul’s connection, as in ‘A Marriage of St. Katharine’, but also as Chiaro’s soul in the prose piece ‘Hand and Soul’. Additionally, this can be argued in the painting of *The Blessed Damozel* in that the Damozel is the symbol of the soul in Heaven, it is as if her soul is the dominant element of the painting and therefore is portrayed as the largest. The angels depicted with her are also painted in the female form and these figures loom over the male love and dominate the composition and are suggestive of the *stil novo* symbol of the soul as feminine.

Above the Damozel are many embracing couples and below are placed three angels. She is surrounded by others, who look like visions/memories or other lovers reunited, but they do crowd the painting, as if she is trapped by them and in a state of claustrophobia. Her forlorn, melancholic gaze is in stark contrast to the passion of the lovers above her. She stares blankly towards Earth which is placed in the bottom quarter of the painting. Rossetti’s image represents the narrative from stanzas 9 to 11 of the poem:

> And still she bowed herself and stooped
>
> Into the vast waste calm;
>
> Till her bosom’s pressure must have made
>
> The bar she leaned on warm,
>
> And the lilies lay as if asleep
>
> Along her bended arm.

From the fix'd lull of heaven, she saw

Time, like a pulse, shake fierce

Through all the worlds. Her gaze still strove,

In that steep gulf, to pierce

The swarm; and then she spake, as when

The stars sang in their spheres.

"I wish that he were come to me,

For he will come," she said.

"Have I not pray'd in solemn heaven?

On earth, has he not prayed?

Are not two prayers a perfect strength?

And shall I feel afraid? ([Jan 1850] 1992: 81)

Throughout the poem the Damozel is described as static and, obviously, in the painting this will always be the case. Her head is bowed as she looks down, as if towards the Earth and her arms seems to lean on 'the bar', taking her weight as if the wait has been long, for 'it is warm'. This 'bar' could be analysed as a literal and metaphorical one. Literally it could be a physical bar, a material that cannot be crossed from one realm into another but metaphorically the lovers could be separated because the male lover might not pass the bar (or standard) that allows a person to enter heaven. Where St. Katharine and Chiaro's soul are demonstrated as female interpretations of stillness, the Damozel is just as fretful as the male narrator and seems more human. She pleads with God to let them be together. Her use of rhetorical questions and the repetition of 'prayed' or 'prayers' shows her aching. Other lines in the poem, such as 'The wonder was not yet quite gone / From that still look of hers;' (Rossetti [Feb 1850] 1992: 80) and 'She gazed, and listened […] She ceased […] Her eyes prayed, and she smiled' (Rossetti [Feb 1850] 1992: 83) all suggest a lack of movement and speech and one lost in thought or appealing to God to reunite with her love. When reading

Figure 12. Dante Gabriel Rossetti. 1875-1878. *The Blessed Damozel (with predella)*, oil on canvas, framed 212.1 × 133 × 8.9 cm, Fogg Museum of Art, Harvard University, Cambridge, Massachusetts.

these lines and then looking at her stilled image in the painting, the image can then be read as a moment of entrapment. She is imprisoned, a still image that is an embodiment of her in Heaven but also just a masculine's painting of a female - a trapped female, for he speaks for her so she will forever be a male's representation of the feminine form and what he thinks is beautiful.

The male love is depicted on Earth, below her, mirroring her gaze, for he stares upwards towards where he thinks she is. They do not seem to see each other however, as their eyes do not meet. Yet although he seems more at ease, for he reclines and is placed in a field with trees, the weight of the image above him, the flatness of the colours (Rossetti's usual earthly tones of red, green, amber and some blue) and chiaroscuro do make this painting seem heavy. He is only given a small space in the painting and the enclosed area he is painted in creates an atmosphere of entrapment. Metaphorically he is stifled by his anguish, whilst the Damozel above seems unaware of his dilemma, perhaps because she does not recognise the passage of time in the earthly way that he does. By placing his image on a predella, and thereby forming the image into a diptych, Rossetti marks the lovers', and Heaven and Earth's, separation as permanent. Figure 12 details how the finished painting was framed. The use of the frame further highlights the separation of the lovers and that of Heaven and Earth. The 'gold bar of Heaven' the Damozel is described as leaning on in stanza one is further signified by the gilded framing of the picture, especially the framing between the top and bottom half of the painting.

This reading of the painting is further enhanced by the use of iconography throughout. As stated earlier the Damozel is surrounded from above by couples embracing, shown in the line 'lovers, newly met'. These images may be indicative of her memories or obsessive wanting for her love as the repetitive use of both the male and female figures appear similar to how Rossetti painted her and the male love's likeness. The autumn leaves around the male love pertain to the literal dying of the trees and the passage of time but metaphorically depict the ending of the Damozel's life and her earthly relationship with her male love. In Heaven the flowers and the Damozel continue to exist and are forever in blossom. The Damozel holds lilies, 'She had three lilies in her hand', and is dressed in medieval dress, 'Her robe', both of which stand as symbols of innocence and purity.

However, Bizzotto and Spinozzi's 'confrontational dynamics' occur as, in his image, Rossetti has chosen to portray some things that are not in the text. There is a touch of sensuality as the Damozel is surrounded by roses and there is the placing of only six stars in her hair in the painting, when the poem calls for seven. McGann argues that the:

> six visible stars of the Damozel's corona play a witty game with the picture's accompanying poem, where these stars are said to be "seven." They are laid out in the form of the Pleiades, and in the picture the missing seventh star recalls Merope, "the lost Pleiad", who was cast out of the classical heavens for having fallen in love with a mortal man. (McGann 2008c: 14 of 21 paras)

The allusion to classical mythology in the above quote highlights the story of Merope and her similar anguish of love between two realms, whilst the use of medieval dress, flower symbolism and natural setting in the painting would have been recognised by the viewer of the time as emblematic of classical painting, just as the female form as an image of the soul would have been recognised by the readers of Dante. However, what was not common at the time is the marked sensuality in the way in which the Damozel is described. Rossetti writes that 'Her robe, ungirt from clasp to hem, / […] And her hair, lying down her back, / Was yellow like ripe corn.' (Rossetti [Feb 1850] 1992: 80) In the painting this is not depicted. She is dressed in 'her robe', which alludes to the dominant medieval setting of Rossetti's paintings as a robe is not the obvious choice for a Victorian setting, but it is not 'ungirt', meaning loose. Why this would need to be loose is an interesting question. It seems an overly sensual gesture, especially by one in Heaven. Looking at the painting the characters are dressed in medieval costume, as in Memling's painting and as Chiaro's soul was represented verbally in 'Hand and Soul'. Also, in the painting, the Damozel's hair is red. As in many of his paintings Rossetti's muse, and lover, Elizabeth Siddal, commonly known as Lizzie is recalled by the image. A redhead, her distinctive haunting beauty makes Rossetti's paintings individual and eye-catching. Her untimely death haunted him for years, which ironically links this image with the subject-matter of the poem – the allusion to lost love. Although Lizzie had died many years before this painting his choice of Alexa Wilding as sitter for the Damozel was still hauntingly close to the beauty and facial features of Lizzie. (McGann 2008b: 21 of 21 paras)

Donnelly explains that the pairs of embracing lovers painted above the Damozel have accepted the change from earthly, sensual (and fretful) love to heavenly, romantic love and that is why they were reunited. The poem's sensual imagery suggests that the characters have not accepted that heavenly love is the highest form of love in place of their sensual, sexual wants and needs and therefore they cannot be reconciled yet. (Donnelly 2015: 54) Donnelly's argument is a valid one given the hints of eroticism in the poem. This is shown in stanza four's lines: 'Surely she leaned o'er me, - her hair / Fell all about my face………/ Nothing' (Rossetti [Feb 1850]1992: 80) as there is a definite sensuality about the loose hair. The narrator can almost feel her presence and touch her body, it is as if she is leaning over him and this creates a physical intimacy in the poem. It also harks back to the way Chiaro was shielded by his soul's hair in 'Hand and Soul'. The long use of ellipses is suggestive of the need for an overly long pause after such an intimate moment, as if the male love is fantasising about this moment of physical closeness only to realise that there is 'Nothing' at the end of it as it cannot truly happen. There are also multiple uses of dashes and line breaks. These give the poem a visuality that helps to show that the lovers are apart and caught up in their feelings. The lines stop and start and are interrupted just as their love has been. Throughout the poem the Damozel is described as being warm for her body is not cold, despite her death. The sensuality of her warmth, the feel of her hair, her breath and her gaze all contribute to a sexual undercurrent which is augmented by the waiting of each for the other. Certainly, even the angels, shown as feminine in the painting, are alluded to in the poem as sensual, they 'Spake, gentle-mouthed, among themselves, / Their virginal chaste names' (Rossetti [Feb 1850] 1992: 81) and the Damozel also explains that she will speak as such when she and her love are reunited:

> "And I myself will teach to him —
>
> I myself, lying so, —
>
> The songs I sing here; which his mouth
>
> Shall pause in, hushed and slow,
>
> Finding some knowledge at each pause
>
> And some new thing to know." (Rossetti [Feb 1850] 1992: 82)

The descriptions of her lying singing to him, of ‘his mouth’ learning what she has to teach and the ‘knowledge’ that will be gained all allude to more than storytelling on her part. He will pause, another reference to stillness, in the singing of these songs. The songs she has to teach him are a metaphor for the eventual sexual culmination of their meeting. When applied to her description that they ‘step down as to a stream / And bathe there in God’s sight’ when they meet (Rossetti [Feb 1850] 1992: 81), the reader is in no doubt that they will be unclothed, especially given that her robe was ‘ungirt’ at the beginning of the poem and she has been waiting for him. The poem concludes with the Damozel’s description of how they will tremble:

> “We two will stand beside that shrine,
>
> Occult, withheld, untrod,
>
> Whose lamps tremble continually
>
> With prayer sent up to God;
>
> And where each need, revealed, expects
>
> Its patient period.” (Rossetti [Feb 1850] 1992: 81)

These lines imply that everything they have been waiting for, the ‘patient period’, will happen, that their waiting will pay off and that ‘each need’ will be ‘revealed’. The use of a transferred epithet in that her lips will ‘tremble’ alludes to the way her body will react when she is with him. The Damozel’s epiphany seems complete here, however Rossetti writes, ‘the fixt lull of heaven, she saw / Time, like a pulse, shake fierce / Through all the worlds.’ (Rossetti [Feb 1850] 1992: 81) It is as if God has spoken, the trembling indicated earlier has been indicative of their pent-up feelings and their need for release but now the shaking implies that God and time have spoken – the Damozel and her love cannot be together yet and they must continue to wait. God has spoken and the mortal world will continue to age, whilst the eternal realm of heaven will not. This shaking and trembling cannot be painted but the feelings and charged atmosphere, especially with this unseen image of the beating pulse, are shown through the body language and facial expression of the Damozel as she stares sadly towards Earth. She is hunched, despondent in her sadness, whilst the clasped hands of her male love below offer up the look of a prayer in action. God has interjected and has

‘shake[n] fierce’ his wrath on them; time will continue to pass and extend the gulf between them.

The moment of epiphany is therefore brought on by the stillness and the silence of the Damozel and her waiting but also from the realistic, everyday language employed by Rossetti. Paul Lauter argues that the bereaved male is the one in control as he narrates most in the poem. Lauter states that the Damozel has very little narrative voice (Lauter 1958: 344-348), which is correct and will be shown to be so in many of the female characters in these P.R.B. texts. Although the Damozel speaks the least in the poem she is the one who has the epiphany, and she is the one who is represented by the title of the poem and the dominant image in the painting. However, it must be questioned whether it is in fact the male narrator who is having the epiphany for he is the narrator and is controlling the narrative. Perhaps her epiphany, that their love will be enough for them to reconcile, is what he wants her to have so that he can be assured that she still loves him, even beyond the grave. Therefore, the poem can be seen as a poem about both of their longing. Contemporary critic of the Pre-Raphaelites, C.F. Keary argues that the subject-matter of ‘The Blessed Damozel’ was unrealistic and that real-life problems, such as the effects of industrialisation on society, were not addressed by the P.R.B. (Keary 1874: 442) Walter Pater, an advocate of the Brotherhood, opposed Keary’s view, stating that Rossetti wrote in a realistic style, reminiscent of ‘the very seal of reality on one man’s own proper speech; as that speech itself was the wholly natural expression of certain wonderful things he really felt and saw.’ (Pater [1883] 1890: 214) This is indeed true, as stated throughout this thesis, Rossetti and the rest of the P.R.B.’s primary aim, outlined in their manifesto, is to speak of what is true to the heart – be that love, longing as well as what brings the soul joy.

Current critics, such as Helsinger, argue that Rossetti wanted to distort his contemporary reality by using an ‘otherness of medium, style, and mode of perception and imagination, filtered through the desire and the effort to re-embody it in a different medium by a contemporary maker’ (Helsinger 2008: 28). This can explain why he uses Dantesque and medieval settings in his texts and images but with an added sensuality akin to his contemporary era. As alluded to in previous chapters of this thesis the P.R.B. believed in ‘the simplicity of nature’ which can account for the sensuality apparent in his text. The lovers’ feelings are truly shown, regardless of the shock it might cause in society.

Figure 13. Dante Gabriel Rossetti.1879. *The Blessed Damozel (with predella) (Leyland/Reduced Replica)*, oil on canvas, 151 x 80 cm, Lady Lever Art Gallery, Liverpool.

Rossetti clarified and honed his texts and images on 'The Blessed Damozel' throughout his lifetime but did not change the subject matter of either. In that way he obviously believed the image he chose as a representation of the text was appropriate. Over time he would add and take away elements in the image but he would also alter some of the descriptive language in the narrative. This continual editing of these works shows a creator in flux; as time went on Rossetti adapted what he wanted to portray but never changed the core narrative or image. In 1879, near the end of his life, Rossetti painted the last version, *The Blessed Damozel* (Reduced/Leyland Reproduction) (Figure 13). That painting is largely similar to the original but where the embracing lovers once were there are child angels instead. It is as if he has downplayed the sensuality of the previous image and diminished the moment of epiphany that the Damozel has at the end of the poem. Her realisation of Heavenly love over Earthly love is not as obvious in the 1879 version as there are no 'lovers, newly met'. Additionally, by reconfiguring the child angel from below the Damozel in the original painting to above her, Rossetti, by this placement, if Heaven is above and Earth below, is then signifying that the highest form of love should be represented as a childlike innocence rather than by adult couples. Secondly, over the years, a large body of music has been composed based on 'The Blessed Damozel' poem or painting. There are at least eight pieces known, two of which are Claude Debussy's *La damoiselle élue* (1888) and William Alwyn's 'Autumn Legend' (1955). Maureen Buja writes that the title of Debussy's work:

> comes from the French translation of Rossetti's poem "La Damoiselle élue s'appuyait sur la barrière d'or du ciel" (The chosen girl lean'd out from the golden bar of heaven). This work has been described as "a small oratorio touched by mysticism and a little by the pagan spirit" and has been also called "symphonic stained-glass window by Fra Angelico Debussy." (Buja 2015: 6-7 of 12 paras)

Rossetti surely would have understood the use of his text as a muse for others. He would have liked the description of Debussy's work as a 'stained-glass window' with its shades and illuminated sections for different elements of the music's composition. Indeed, another thesis could be written outlining how the rhythm and tempo of the music links with the meter of the poem and the structure of the painting. Structurally Rossetti's poem is a ballad, with twenty-five stanzas of six lines. This ballad-form can often be linked with music and in the case of

Alwyn's work he used some lines of stanza four of the poem as a preface to his musical work and hung Pre-Raphaelite artworks on his wall as inspiration. (Buja 2015: 11-12 of 12 paras)

The dominant theme of all of these texts and images for 'The Blessed Damozel', as well as 'A Marriage of St. Katharine', is the theme of time. However, there is a looser relationship between text and image within 'The Blessed Damozel' which is in contrast with the sonnet and image for 'A Marriage of St. Katharine'. The longer ballad form cannot be as easily transferred or translated as the sonnet for 'A Marriage of St. Katharine' was to its image. As detailed throughout this analysis of 'The Blessed Damozel', there are elements of the image that do not borrow from the text just as the text is lengthy and cannot be totally painted within one image. Therefore, there is a looser relationship between the two. The narrative of the poem is still detailed within the image and the concurrent lines of poetry that are represented are easy to see in image form. There are also many other sections of the text that have been represented by the use of symbolism and imagery within the painting, however, it is clear that the text cannot fully be portrayed. Therefore, we are reminded of Martinovski's interart concept whereby there is sometimes a dominance of text over image and vice versa. That is the case here. In terms of interart, 'The Blessed Damozel' poem and painting each have their own merits. As Martinovski argued, 'the study of mixed discourses is also a sort of movement in the mutual space created by the image and the text.' (Martinovski 2018: 146) This movement is like a dance - the viewer's enjoyment of text and image is relative, what one gains or loses in the interpretation another may not. In the mutual space between them there is a meaning that is a combination of the two.

Rossetti's composition is important in his interart for his choice of text structure allows for the narrative to be delivered. The longer ballad narrative allows a development of the fraught relationship between the lovers and the length of text allows the narrative to expand on the emotion of the lovers and the atmosphere of longing is slowly developed, which cannot happen in the image because the lovers are not afforded the luxury of conveying the passage of time as the text does. In this way the theme of time, the long passage of time that the lovers are kept apart, is displayed better in the text. This is in contrast to the 'moment's monument' (Rossetti 1886: 178) that Rossetti's sonnet displays where he aims to structure a text to capture a specific moment pf epiphany. The interart of 'A Marriage of St. Katharine' contrasts with 'The Blessed Damozel' in that the sonnet and image both

captured the 'sustained moment' that Armstrong described (Armstrong 2010: 462) and the moment of 'suspended time' that Helsinger highlighted (Helsinger 2008: 39), where a moment in time (here an epiphany) can be caught in a condensed, structured verse. Because of the use of epiphany as a specific moment of time where a revelation occurs the shorter structure of the sonnet form enables this to be conveyed and, because it is so short, enables the image to be a full representation of that. For 'The Blessed Damozel', it is clear that Mitchell's 'resistance' is at play here. Rossetti's text and images are unique and have their own merits but, in terms of interart, they can accompany each other and add to the reader's enjoyment in separate ways. It is as if the combination of text and image can make a third artform 'that 'mutual space') where a deeper meaning can be portrayed. What can be concluded is that, because the text and image are by the same person, they will always inform the other, in ways that we can see but also in ways that only Rossetti, as creator, would be able to explain.

'My Beautiful Lady' and 'Of My Lady. In Death'

This analysis of the P.R.B.'s practice of interart within their periodical concludes by exploring Thomas Woolner's narrative poems 'My Beautiful Lady' and 'Of My Lady. In Death'. Both of these texts were published in the first issue of *The Germ*. Although Woolner is not classed as one of the 'main three' Pre-Raphaelites, it is important to point out how the P.R.B., especially within the publication of their periodical, worked collaboratively and echoed the style of each other. As stated earlier, this is why the periodical could be described as a manifesto as it was used to outline their beliefs as a Brotherhood, their collective intentions were shared in this one publication which, in terms of interart, allowed each creative artist to translate ideas that they were cognizant and understanding of. It is difficult to ascertain where a germ of an idea or the origin of an argument truly lies but Bizzotto and Spinozzi argue that Woolner's poems can be likened to those of the *Dolce Stil Novo* literary movement that Rossetti was also influenced by. (Bizzotto and Spinozzi 2012: 152) Indeed, Woolner's poetry bears the same hallmarks as the poetry and prose of the periodical analysed so far and will be shown in practice here.

Chapter two analysed Rossetti's prose piece 'Hand and Soul', exploring ideas of embodied emotion and the verbal description of an imagined image, whilst Chapter 3 examined Rossetti's poetry in his use of interart to represent two forms of temporality: a

moment or snapshot (along with its attendant stillness) which was shown in 'A Marriage of St. Katharine' and a restless stretch of time that feels like eternity, portrayed in 'The Blessed Damozel'. Bizzotto and Spinozzi argue that all the poems in the periodical have corresponding 'visionary renderings of moods and states of mind' and use the senses primarily to achieve this and this will continue to be the case here. (Bizzotto and Spinozzi 2012: 136-137) Woolner's poems, and the illustrations that accompany them, allow the manifesto of the P.R.B. to be cemented, for the same themes of stillness, restlessness, epiphany and time are demonstrated in the narrative of both poems and in the images prepared for them. In Woolner's poems, the combination of the illustrations and poems sutures the restlessness found in 'Hand and Soul' and 'The Blessed Damozel' and the stillness of 'A Marriage of St. Katharine' together, with the poems' restless desire and epiphany stilled only partially by the image of one moment because both illustrations harken forward or backward to other moments in the poems, rather than just rendering the calm of one point in time.

Woolner's texts were published as the first and second poems in Issue 1 of *The Germ* and the latter poem can be analysed as a continuation of the former. The first poem, 'My Beautiful Lady', describes how a female figure interacts with nature during a twilight walk with the male narrator and how his confession of love for her at the end culminates in a moment of ecstasy or epiphany for him but is then followed by a separation of the two characters, in this case her death. The second poem, 'Of My Lady. In Death', directly follows this and details the death of the woman and the narrator's sorrow over her loss. 'My Beautiful Lady' is structured as a ballad poem of thirty stanzas of five lines, with a rhyme scheme of aabbb. The metrical arrangement is not simple though – the first two lines of each stanza have ten syllables, line three and four have eight syllables and line five has six. As stated earlier in *The Germ*'s title page sonnet, which has been shown to amount to a manifesto of the P.R.B., the ideas within the texts of the periodical 'will plainly think the thought which is in him.' (W.M. Rossetti [Jan 1850] 1992: i) This has been shown to be the case in the other texts analysed so far and in Woolner's poems the reader can easily follow the poem's narrative of lost love although the structure of the narrative is complex.

Before a study of the poems, it is important to analyse John Everett Millais's unpublished image, *Lovers by a Rosebush* (Figure 14), which is dated 1848, two years before

Figure 14. John Everett Millais. 1848. *Lovers by a Rosebush*, pen and ink on paper, 16.5 x 25.4 cm, Birmingham Museum and Art Gallery, Birmingham

Woolner's poems were written. Although not published within *The Germ* it is inscribed on the lower right-hand with a dedication - 'John E Millais to his PRB brother Dante Gabriel Rossetti', an indication of friendship and brotherhood. This pen and ink illustration details a lady and someone who is assumed to be her lover, who Woolner would use as his narrator in his poems. Her medieval-style dress is caught on a rosebush so he helps with one hand to disentangle her dress from it whilst, with his other hand, he steadies her so she can lift her leg. There is a greyhound sniffing the flowers at the side. Again, as seen in many of the images studied so far, the female is placed centrally in the illustration and the male's attention is focussed on her. The stillness of the image is striking, particularly because the illustration has very little shading, so the outline of the drawing is prominent. It is not clear whether there is a lack of shading because of the cutting of the woodblock or if it was the stylistic choice of Hunt but it seems to halt what the lovers and the dog are doing. The use of the senses is employed again – the dog smells the flowers and the lady and her lover touch hands and are trying to hitch her dress from the thorns on the roses. The outline of what appears to be a sun is in the left-hand upper corner and suggests that the day is warm and, with the roses in bloom, is indicative of a summer setting.

To link this with Woolner's poem, 'My Beautiful Lady', it is clear that he wrote the following stanza based on these visual details:

> Or may be that the prickles of some stem
>
> Will hold a prisoner her long garment's hem;
>
> To disentangle it I kneel,
>
> Oft wounding more than I can heal;
>
> It makes her laugh, my zeal. (Woolner [1850] 1992: 3)

This is the same scene but depicted in poetical form. Her dress is caught in the thorns and she needs assistance to disentangle herself from it. Note that this allows a moment of stillness to be brought into their woodland walk for she leans on his arm as they both stare down at the caught dress. The couple and the dog seem to have been on a walk previously and have come to an area surrounded by foliage and the dog takes their moment of stillness to sniff the nearby plants. This theme of stillness, so prevalent in the visual and written work of the P.R.B. and their later individual work, dominates this image. As previously shown the theme

of stillness and epiphany is used in ‘Hand and Soul’, ‘A Marriage of St. Katharine’ and ‘The Blessed Damozel’ where stillness seems to imply a moment of epiphany. Woolner has chosen this moment for the stanza above and has then fleshed out characters with a narrative for his text. The lady is literally entangled in the thorns which ‘hold a prisoner’ and may have inspired Woolner to metaphorically establish that these thorns are death or at least illness that leads to death. Read like this the line ‘To disentangle it I kneel, / Oft wounding more than I can heal’ can allude to the moment that the lady’s fate is sealed, for she will later die, and that the narrator cannot really help her as her ‘wounding’ will lead to her death and his wounding will lead to his misery as he mourns for her.

Throughout the poem the narrator projects his own feelings onto the natural setting. The use of a transferred epithet to create natural images abounds: there are references to the natural setting and to the personification of many types of animals, which seem content with being in the lady’s presence and validate the feelings of love between the pair. However, it must be remembered that the male narrator is telling the story, he is in charge of her feelings in this narrative retelling of events. Certainly, from the narrator’s perspective, it is a pastoral scene of plenty: ‘whene’er she moves there are fresh beauties stirred’ as if the lady were in charge of the natural world and could make it, as a collective entity, positively react by merely being in it. (Woolner [1850] 1992: 2) The presence of the female is of one that is adored - akin to the Damozel in ‘The Blessed Damozel’ - a figure that the narrator is totally aware throughout this poem that he is lucky to have. The birds and trees are personified as feeling love for the lady, just as the narrator does: ‘A bird escaping from the falcon’s trounce, / Feels his heart swell as mine, when she / Stands statelier’ and ‘If trees could be broken-hearted, / I am sure that the green sap smarted, / When my lady parted’ (Woolner [1850] 1992: 2). It is as if the lady has the ability to save others by her very presence alone – both the bird from the falcon and the narrator from his troubles – but by her leaving, in this case dying, the natural order of things is disrupted, such as the life-giving sap of the tree inflicting pain instead of sustenance.

The male narrator is thoughtful, musing on his lover even as he walks with her. Both character’s physical movements at times are slow, although they are not still, like ‘The Blessed Damozel’. However, the recurrent theme of stillness or slowness which is then disrupted by a sense of feverishness occurs, for the narrator cannot contain his love for the

lady and through word-choice, both within the narrator's thoughts and the descriptions of the natural setting, he feels an epiphany of sorts that he cannot withhold. Descriptions such as 'My lady's touch, however slight, / Moves all my senses with its might, / Like a sudden fright' (Woolner [1850] 1992: 2) demonstrate how emotional he becomes near the end of the poem and can even link the description of the escape of the bird from the falcon to the narrator and the hold the lady has over him. The use of triplets in 'slight', 'might' and 'fright' demonstrate his feverish nature and his heightened emotion regarding her, the repetitive nature of the rhyme echoes his stumbling thoughts regarding her. These incidents are needed to show the emotional response of the narrator as the feverish nature of his love is sometimes only apparent by the juxtaposition of the calmness of the scene throughout most of the poem. However, this feverishness is not shown within the image for he is depicted as content and entranced by his lover, the only worry seems to be the caught dress. Indeed, the ending of the second poem, 'Of My Lady. In Death', sees the narrator cold as he emerges from an almost trance-like state of mourning to the new day in the garden:

> My sense came back; and shivering o'er,
>
> I felt a pain to bear
>
> The sun's keen cruel glare;
>
> It seemed not warm as heretofore.
>
> Oh, never more its rays
>
> Will satisfy my gaze. (Woolner [1850] 1992: 10)

The life-giving sun is described here as 'cruel', like the sap of the tree earlier it is now deemed as unnatural as the death of the lady, according to the narrator, has heralded the disruption of the natural order of things. There is now 'shivering', 'pain' and the sun has a 'cruel glare' where it was warm before.

The theme of the ideal is prevalent in this first text and bears a strong resemblance to Rossetti's 'The Blessed Damozel' poem. Both ladies seem out of reach of the male lover, even though Woolner's lady is physically existent in 'My Beautiful Lady', and although the ladies in both poems seem to reciprocate the narrator's love, they appear throughout the poems to be distant and too much of an ideal, almost angelic. In both poems this is mostly

because they do not have a voice, for at no point in both poems are do the female characters actually speak. Additionally, for a poem that seems almost sacred in its treatment of the idealised female, for the narrator dotes on her every movement, there is a sexual undercurrent at the end 'My Beautiful Lady', which culminates in her expulsion from the garden. Woolner describes how the narrator cannot withhold his desperate need for her and expresses his love, almost as if an epiphany or revelation has come over him: 'Then, flushed with resolution, I told all; - / The mighty love I bore her, - how would pall / My very breath of life'. (Woolner [1850] 1992: 4) The use of dashes and semi-colons are indicative of his pausing and his searching for the words to verbalise his love for her and how his love has affected him physically. This is reminiscent of how males are shown within these texts of the P.R.B. as they are often depicted as being pained and ill-at-ease, bordering on a desperate need for something. Similarly, throughout his poem, Woolner focuses on the senses to establish the emotions of the lady and the narrator and the love between them: 'My lady's touch, however slight, / Moves all my senses with its might' and 'when her word's gentle sense / Makes full-eyed my suspense.' (Woolner [1850] 1992: 1) The love the narrator has for the lady is not just felt within his heart but also within his body and mind and is shown through the use of transferred epithet to be projected outwardly onto the feelings of the animals and the natural setting around him. However, all the while she is quiet in an almost perfect image of an animal and nature loving beauty who belongs in this Eden-type paradise.

The narrator's love is reciprocated at the end of the poem, not through the lady's words, but by her actions. There is the repetition of the words 'trembling' and 'quivering' throughout, just as in 'The Blessed Damozel', felt by both the narrator and the lady and, according to his narration, the forms of nature around him. This idea of being overcome with emotion is again similar to Rossetti's writing style as is the use of sexual undertones. The penultimate stanza describes the lady's physical reaction to his confession of love:

> Each breast swelled with its pleasure, and her whole
>
> Bosom grew heavy with love; the swift roll
>
> Of new sensation dimmed her eyes,
>
> Half closing them in ecstasies,
>
> Turned full against the skies. (Woolner [1850] 1992: 4)

One cannot fail to notice the sexual connotations in these lines. The couple's consummation of their love can be read as both an innocent declaration of love or as a sexual awakening and, perhaps, consummation: 'Of new sensation' and the references to 'breast', 'bosom' and 'ecstasies' all have associations with sex or heightened pleasure. What is interesting in these lines is why her eyes 'turned full against the skies'? Would God be displeased with their pleasure for the narrator seems to lose her at that moment? This is also indicated in the line '(Just then we both heard a church bell)' as if God himself was trying to intervene on their tryst and the narrator has noticed it by use of parenthesis. The last stanza starts: 'The rest is gone; it seemed a whirling round – / No pressure of my feet upon the ground: / But even when parted from her, bright / Showed all; yea, to my throbbing sight / The dark was starred with light.' (Woolner [1850] 1992: 4) It is as if she has literally disappeared or was a figment of his imagination all along – a divine, idealised love that, just as he has grasped her, has faded away like a will o' the wisp or been denied him by God for defiling her innocence. The allusion to the Garden of Eden is evident here, Eve has been tempted and expelled from the garden whilst the male has not been expelled but has been left in a type of purgatory where he must mourn her loss forever. Her silence throughout all of this is unusual. It is as if she is a fantasy or the narrator is so caught up in his feverish love for her and idealised her so much that she has become a figurehead for his love and he has forgotten she is even real.

'Of My Lady. In Death' immediately follows this poem in the first issue of *The Germ*. As suggested by the title the same lady has died and Woolner's use of a full stop in the title signifies the finality of this and connotes how death is the permanent separation of the dead from the living – this poem is 'of my lady' but 'in death'. In this poem the same narrator is alone, for the same lady has died of some unstated cause. Some months seem to have passed since the first poem and the pastoral idyll is now also slowly dying. Just as in Rossetti's 'The Blessed Damozel', Autumn is seen here as a metaphor for death as it has halted the growth in the garden and taken away the narrator's love:

> All seems a painted show. I look
>
> Up thro' the bloom that's shed
>
> By leaves above my head,
>
> And feel the earnest life forsook

All being, when she died. (Woolner [1850] 1992: 5)

There is a definite darker atmosphere in this poem, the 'earnest life' he and his lady had is a thing of the past as nothing seems to matter to the narrator now she has gone. Bizzotto and Spinozzi state that both of Woolner's poems deal with the divine, sexuality and the theme of time, as we have seen, but they also have an added morbidity to them when compared to the other poems from *The Germ* and *Art and Poetry*. (Bizzotto and Spinozzi 2012: 153-154) In 'Of My Lady. In Death' there are references to the lady's dead body in the ground and to how the 'damp earth weighs on her eyes' (Woolner [1850] 1992: 5) and over her brow 'Go softly real worms' (Woolner [1850] 1992: 6) as well as the description of the dead leaves in the above stanza. For the narrator, 'All seems a painted show' describes how, although he is still in the garden, he is cut off from truly experiencing nature because of his internal grief and cannot resonate with the signs of life around him, which merely seem pretend or 'a painted show'. In a way he is dead because she is dead which harks back to the inability of male characters within many of these P.R.B. texts to be content in life without a female to guide them in some way. Chiaro's female soul in 'Hand and Soul' guided him to creative happiness and therefore happiness in general and the Damozel's death in 'The Blessed Damozel' led the male lover to be unable to live properly. This morbid atmosphere is also developed by the poem's structure - the poem is ordered in twenty, ten-line stanzas with a rhyme scheme of abbaccadda, much longer than the previous poem. This alteration of structure establishes a change in the order of things - where the first poem's atmosphere is bright and alive, this poem is a ballad lamenting a lost love and how God allows nature to continue without her, although the narrator cannot.

'Of My Lady. In Death' seems more rambling in the account of the thought-process of the narrator. Lines such as:

Then, with an unexpected thrust,

Strike out the life you lent,

Just when her feelings blent

With those around whom she saw trust

Her willing power to bless,

For their whole happiness;

My lady moulders into common dust (Woolner [1850] 1992: 6)

suggest two things. The use of 'thrust' has obvious connotations of the sexual act and the wording of the lines 'Just when her feelings blent / With those around whom she saw trust' seem to echo that the lady and the narrator may have physically, as well as emotionally, connected at the end of the last poem. It is not clear if this has taken place and would certainly never have been printed in such a periodical. However, it is clear here that the narrator is angry with God. The use of 'bless' demonstrates how the narrator's 'whole happiness' was dependent on the love of the lady, who would 'bless' and love others but God would see fit to let die. Additionally, she seems to have been taken from the narrator at just the moment that their love was expressed, which is akin to Rossetti's 'The Blessed Damozel'. The use of graphic images continues - the image of death and decay in the line 'moulders into common dust' is continued with such descriptions as 'Cursed life that lets me live and grow, / Just as a poisonous root, / From which rank blossoms shoot' (Woolner [1850] 1992: 6) and 'That body lies in cold decay' (Woolner [1850] 1992: 8) which are all suggestive of how Autumn has brought death to the life that was abundant just weeks before and how human happiness is fleeting. Growth of any nature seems to the narrator repugnant and somehow unnatural. This idea echoes one of the P.R.B.'s list of Immortals, Percy Bysshe Shelley's poems 'The Sensitive Plant' (1820) and 'Adonais' (1821), whereby nature is unable to grow because of the death of a loved one.

In Issue 1 of *The Germ* the P.R.B. decided to publish William Holman Hunt's illustrations to these poems which interpret the texts that accompany them as both present a still image of a certain moment in each poem. The complex interactions of word and image are shown in terms of the chronology of these works: Millais illustration came first, which inspired Woolner's two poems, which inspired Hunt's illustration. Brenda Rix, in 'Prints: Spreading the Word', in *Holman Hunt and the Pre-Raphaelite Vision*, states that, when analysing Hunt's illustrations:

> poems and the illustration speak to intimate collaboration within the ranks of the young PRB. Woolner appears to have been inspired to pen the poem, *My Beautiful Lady*, in response to Millais's *Lovers by a Rosebush*, a drawing to which Hunt's

> etching bears marked similarities. All three works explore a favourite Pre-Raphaelite subject – doomed lovers in a natural environment. (Rix 2008: 175)

What the reader of the publication would not know is that Hunt's plate (Figure 15), which forms the frontispiece for both of Woolner's poems, was not the original source of inspiration for these texts. Rix's argument is that Millais's unpublished *Lovers by a Rosebush* illustration was created first (Figure 14). Indeed, Malcolm Warner backs up this theory with dates:

> The general scheme of this drawing, the lovers, the rosebush and the greyhound, is adapted from Millais' lunette design *Youth*, probably 1847 […] The idea of a rosebush catching a dress occurs in Thomas Woolner's poem *My Beautiful Lady*, which was published in the first number of The Germ in January 1850 […] Since the drawing is dated 1848, it seems more likely that Millais' work inspired Woolner's lines than vice versa as has been assumed. (Warner 1979: 20)

Interart is at work here for one medium has informed the creation of another. The reader of the first periodical would never be aware of Millais's *Lovers by a Rosebush* as it was never published in Issue 1 of *The Germ* but Hunt's illustrations were instead. What the reader can see is the collaborative nature of the Brotherhood in action. As Hunt's images are printed before the two Woolner poems, the image is seen by the reader before the text. This, like other images published within *The Germ* and *Art and Poetry*, could establish a specific idea in the reader's mind before the poet's choice of words had described any part of the intended message.

To the reader who has not read the first poem, 'My Beautiful Lady', the lady's image appears graceful in the first etching - she is still, plucking something from the edge of a brook whilst a man is clutching at her arm, seemingly helping her up. To the reader of the image, with a knowledge of the poem, she is kneeling at the edge of the brook to pluck the 'weeds', as described in the line 'one day I saw my lady pull / Some weeds up near a little brook'. (Woolner [1850] 1992: 2) Her position within the illustration shows that she has more affinity with nature than the narrator has – she is partially kneeling towards the grass and water whilst the narrator's stance is one of standing, almost trying to make her stand fully to his height. She is the central figure in the illustration and the narrator is slightly off centre. The lady's left arm is forever outstretched to pluck the weeds whilst both of his arms are trying to clutch

Figure 15. William Holman Hunt. [Jan 1850] 1992. Etching for *My Beautiful Lady* and *Of My Lady. In Death* in *The Germ: The Literary Magazine of the Pre-Raphaelites*, ed. by A. Rose (Oxford: Ashmolean Museum and Birmingham City Museums and Art Gallery), p. iv

at her right arm to bring her back to standing. Visually this echoes his need for her to be his alone whilst her stance potentially implies her needs - to perhaps be free from his love and of her love for nature. By plucking what the narrator simply sees as 'weeds', but the lady regards as precious and later presses in her book, demonstrates their differing opinions of the garden. For him it could be assumed that the garden is an extension of the lady as he only seems to notice her reaction to it and the garden's reaction to her. Her position between the narrator and the ground also foreshadows what is to come – the lady will soon die and be buried in the ground that she is so intent on reaching for. This image, although based on one moment in 'My Beautiful Lady' foreshadows what will happen in the next poem 'Of my Lady. In Death'. Hunt's images, although static in form, are representative of lots of moments within both poems.

These illustrations are created in pen and black ink and there is a distinct lack of shade or shadow, but they can still be studied as the previous paintings have. In the image for *My Beautiful Lady* (Figure 15) the narrator is dressed in dark clothes whilst the lady is dressed in white. This is a clear symbol of her innocence and purity but also connotes the difference between them and the almost angelic nature she portrays in the garden and will portray in the narrator's mind after her demise. Furthermore, the lady's clothing has the look of a nun's habit, not because of the colour but because of the medieval cut and shape of the dress and what looks like a headdress/nun's veil on her head. This piousness and her 'marriage to God' would certainly explain why, earlier in the poem, she turned her eyes skyward when the narrator confesses his love. There is a row of trees, an expanse of grass and what seems to be sheep in the background, all reflective of a pastoral setting and the nature that surrounds the pair in the first poem. However, the second poem's etching *Of My Lady. In Death*, also by Hunt, is placed below the first to indicate that this is chronologically later. From reading the second poem the reader is aware that the narrator's beloved is dead and the symbolism points towards this. The narrator, in the same clothing as before, is shown to be alone, lying prostrate on the ground. The previously shown elements of nature are gone – the trees replaced by rows of mourners leaving the funeral of the Lady, the brook replaced by the side wall of a church where a tolling bell is caught in mid-swing. This is reminiscent of the line from the first poem analysed earlier '(Just then we both heard a church bell)' (Woolner [1850] 1992: 4) and further proves, firstly, that God may have taken the narrator's love because of his rash declaration of love and secondly, that Hunt is again merging textual

descriptions from both poems in both of his images. The narrator is seen lying on the ground alone, almost as if the lady has literally just disappeared and he has collapsed into the void she has left. His body language shows one who is inconsolable, he grasps his hair with both hands that once grasped her arm. The only indication that he is lying on her grave is the gravedigger's shovel placed beside him. It is strange that the shovel would be left behind in such a moment which makes one question if the placement of the shovel is meant to indicate that the narrator has metaphorically dug her grave by declaring his love for her, displeasing God and therefore leading to her untimely demise. In relation to the other texts and images the male character is again unable to function once the female has departed.

Analysing Woolner's texts, 'My Beautiful Lady' and 'Of My Lady. In Death', alongside the images Hunt prepared for the periodical demonstrate a moment of stillness or epiphany as a representation of the text. These images exhibit Thomas's 'metaphorical shift' in terms of having a certain moment represent the whole poem but go beyond what we have seen in the rest of the images analysed from the publication in Hunt's use of foreshadowing to represent other key moments from each poem. Hunt utilises parts of the narrative of both poems and presents them in both images so there is the use of foreshadowing in each image. Therefore, the images he created seem to echo one moment in the text but allude to many others. One could question, with no definitive answer, whether the Hunt felt that these images summed up the content of the text or were chosen as inspiration for aesthetic or societal reasons. There are moments of sexual undercurrent in these texts, which has been analysed earlier, which would be accepted by the reading public because the language was not explicitly sexual and could therefore have various meanings but an image chosen from these specific parts of the poems would not have been accepted by the Victorian public. In all of these images there is an analogy in that each character's pose is central to demonstrating the emotion involved in their narrative and the lack of colour in the illustrations means that a symbolic reading is based on the use of metaphor and character placement rather than colour symbolism. In Woolner's poems, there is the use of time in detailing the restless desire of the male character and the use of epiphany only partially stilled by the image of one moment because both illustrations harken forward or backward to other moments in the poems. As interart the placing of the images before the text mean that these are seen first and therefore become an advertisement for what will occur in the poem. As they are seen first, just as

Woolner saw Millais image first and Rossetti saw Memling's painting first, they will influence any understanding of the text.

By reading *The Germ* as an example of P.R.B. interart is to acknowledge the similarities and differences shown in the translation of one mode into another. The poetry and associated images in this chapter work in the same way as the prose work detailed in Chapter two. All of the analysed texts and images within *The Germ* and *Art and Poetry* are held together by similar themes that detail the human condition and how it is affected by time and allow the Brotherhood to demonstrate their shared manifesto. The interart works analysed within this thesis are chosen because each represents a different example of interart practice. Firstly, in Chapter 2, Rossetti's prose piece 'Hand and Soul' was analysed as a text which seems to have no corresponding image. However, although Rossetti had prepared and destroyed an illustration this was shown not to be the case. The text's narrative details how the main character utilises interart by painting an image for the world to see of the spectre that visits him in private. Additionally, interart is also shown through the use of third-person narration as the textual descriptions in the prose allow the reader to imagine the painting as it is described for us. Secondly, Rossetti's sonnet 'A Marriage of St. Katharine' was based on Memling's painting *The Mystical Marriage of St. Catherine* from nearly four hundred years before. This image allowed Rossetti to utilise a painting that he admired and create a text of it in sonnet form. The sonnet form is constrained and only allowed Rossetti to translate a glimpse of the painting's narrative. This resistance between text and image would occur in all of the interart analysed but, for this thesis, this has been shown to be a positive as it allows for a new meaning to be interpreted.

Thirdly, Rossetti's ballad poem 'The Blessed Damozel', which he rewrote at a later date, functions as a source for numerous paintings of the same name throughout Rossetti's career. This process of interart is different as the creator is the same person which allows for an interart that is inspired by one's one work. In doing so the reader can read both text and image together and allow the narrative of both to be expanded on. These dual works, and the fact that Rossetti continued to amend them, add new meaning to both text and image and raises the question of whether they can be seen as extensions of each other rather than translations. Lastly, Millais's *Lovers by a Rosebush* illustration was the creative muse for Collinson's two poems, 'My Beautiful Lady' and 'Of My Lady. In Death' which Hunt

utilised as his source material for his illustrations of the same name. All of these examples of interart use poetical structure and, at times, foreshadowing to represent the narrative whilst some texts and images detail moments of stillness or restlessness that is echoed from text to image by way of character placement. This is a mere glimpse into the use of interart in *The Germ* and *Art and Poetry* but functions as a means of deciphering the creative process of a young group of artists and writers at the beginning of their careers. Chapter 4 will analyse the next collaborative work, the *Moxon Tennyson* (1857), whereby Rossetti, Hunt and Millais continued their interart endeavours utilising the texts of Tennyson. This publication will demonstrate that the Brotherhood carried their own core values and themes into the images created for Tennyson, which would at times be problematic.

## Chapter 4 – *Moxon Tennyson*: The Problematic Art of Illustrating Tennyson's *Poems*

The previous chapters explored how, in 1850, the P.R.B. utilised the text and contributing images of *The Germ* and *Art and Poetry* as their first collaborative exploration of their interart. This thesis has argued that this publication proved to be a defining work in the P.R.B.'s development of interart, especially as a Brotherhood. Their periodical was shown to also be utilised to educate their readers on the P.R.B.'s principals of art, allowing them to introduce their manifesto to the world. In this chapter the 1857 illustrated edition of Alfred Lord Tennyson's *Poems* will be analysed to argue that the Pre-Raphaelite artists used it as their next collaborative project and a means to further navigate their interart journey; this time not as a Brotherhood but still as a collective in what can be called Pre-Raphaelitism. It shall be shown that the artists did not shy away from focusing on style and content that has echoes of that from *The Germ* and *Art and Poetry* and is now synonymous with Pre-Raphaelitism but will also explore in what ways, in terms of interart involving Tennyson's texts, their images would prove problematic.

In this chapter this shall be demonstrated by studying the background to the publishing of the edition, the problems encountered in that process and by principally analysing the images alongside their corresponding texts. This shall be shown in practice through an analysis of firstly, Dante Gabriel Rossetti's *The Palace of Art* illustration, sometimes known as *St. Cecily*, based on Tennyson's poem of the same name and secondly, William Holman Hunt's *The Lady of Shalott* image, named after Tennyson's poem. By analysing these texts and images I will show that the Pre-Raphaelites still employed the themes of following the soul's calling, a tenet of their P.R.B. manifesto. This will be depicted through the use of stillness or restlessness and shown to be explored through the character of an isolated female. In analysing this interart process the Pre-Raphaelites will be shown to still be connected to their Brotherhood's interart ideals of seven years before. However, in both examples the artists' images will be shown to take a specific scene from Tennyson's text and add their own interpretation which would enhance the reader's understanding of both text and image.

### Background to Publication

Published seven years after the Pre-Raphaelite's short-lived periodical, Tennyson's *Poems* or the *Moxon Tennyson* as it is chiefly known, is an amalgamation of Tennyson's

previously published 1830 (*Poems Chiefly Lyrical*) and 1842 (*Poems*) editions, but with fifty-four illustrations by a selection of artists of the day. There was a market for this kind of publication. Julia Thomas, in 'Always Another Poem: Victorian Illustrations of Tennyson' argues that:

> 'Tennyson's rise to fame coincided with the rise of illustration and, in particular, the rise of literary illustration, of pictures that accompanied novels, poetry and short stories.' (Thomas 2009: 21)

The cheaper methods of production allowed images to be mass produced. Many of the poems were published previous to his appointment as Poet Laureate in 1850 and Tennyson and his publisher Moxon may have deemed this collection to be a viable commercial endeavour, and a career boost for Tennyson, by publishing poetry that had perhaps not been read by this larger, newer audience. The cheaper method of printing illustrations using engraved woodblocks, which could be reused, allowed the mass production of 'coffee table' books in vogue with the new, largely female, reading middle-class and Moxon was keen to tap into this lucrative market. However, Tennyson did not like this concept and only seemed to agree when assured that he would receive the necessary funds to allow him to buy a house on the Isle of Wight. Consequently, he was never happy with the *Moxon Tennyson*, disliking the images chosen to represent his text, and this may have played a small part in the venture's failure. At the time of publication the *Moxon Tennyson* was neither a commercial success or a critical one and would be swiftly followed by the untimely passing of Edward Moxon and a fraught relationship between Tennyson and Moxon and Co. from then on. Charles Tennyson, in an unpublished typescript, recalled that his father:

> was reluctant to bring out such a volume, for at least two reasons that we know of: (1) he generally disliked illustrations of his own poems, because 'they never seemed to him to illustrate his own ideas,' and (2) he preferred the simplest style of publication – plain covers, good print, no artwork. (Tennyson 1979: 100-101)

As noted in the above quotation, Tennyson did not allow for the use of interart as a representation of his own concepts as he believed an expression of his text in image form could never 'illustrate his own ideas'. Throughout the Pre-Raphaelite's illustrative process they were aware that he felt like this. On cannot help but question whether Tennyson's belief constrained the development of the Pre-Raphaelite's interart or perhaps geared it in another

direction. It is of course difficult to know this but this chapter argues that the Pre-Raphaelite illustrations published in this Tennyson edition still demonstrate the same artistic principles as they had before but, as Tennyson was one of their Immortals (Figure 2), they were already creating work that had been inspired by him. The analysis of the texts and images within this chapter will be carried out with an understanding that the Pre-Raphaelites did not have carte blanche on any decision making but were limited to using Tennyson's words to develop their own corresponding images, rather than the freedom to create the images and texts from within one group that they had previously had in *The Germ*.

Commercial success was to prove challenging due to the spiralling costs of the edition. Moxon paid Tennyson his £2,000 upfront, the artists received £25 for each illustration or engraving with Rossetti receiving £30 for each of his engravings. (Rae 1976: 92) With fifty-four illustrations used, added to the cost of engraving, cutting and printing it is understandable why the eventual high price of the book was 31s 6d. The cost of a comparable book was 5 or 6s so it was priced out of the intended market and, coupled by a delayed publication date of March 1857, the vital Christmas market of 1856 was missed. (Hagen 1979: 106) To recoup any kind of revenue would prove difficult; details a reputable and established publisher such as Moxon should surely have accounted for. Rossetti was cavalier about deadlines and held publication back on several occasions, taking over two years to complete five engravings. Moxon allowed 'Rossetti […] to procrastinate, first over his choice of subjects and then over his actual drawings, and to find fault with the engravings of them to an extent that [it] disgusted the other Pre-Raphaelites involved in the project.' (Harris 1983: 28) Perhaps, in hindsight, Moxon and Tennyson should have exercised more business and artistic control, as these major obstacles may have been avoided with stricter deadlines.

Critical success was also problematic in 1857. This also lay in the choice of artists to illustrate the edition. Rossetti, Hunt and Millais's work was published alongside more established artists of the day, such as Daniel Maclise and Clarkson Frederick Stanfield. In total twenty-four illustrations and woodcuts were shared amongst an array of artists whose reputations were known at that point to vary from depicting seascapes, archaic scenes to humorous pieces and these choices seemed incongruous to the purpose of bringing Tennyson's work to one specific audience. In the intervening years the critical interest in the *Moxon Tennyson* has focused on the disparity of styles in the images. The British Library

website page, ‘The Moxon illustrated edition of Tennyson's Poems’, attests to this by stating that it did not sell:

> ‘in part due to the juxtaposition of radically different artistic styles and in part to its high price. It was also known that the poet did not approve of several of the Pre-Raphaelite illustrations, he thought that they exercised too much artistic license.’ (Anon 2022: 3 of 4 paras)

Additionally, the unnamed critic writing for *The Saturday Review*, on June 27 1857, stated the publication was like ‘an Academy Exhibition’, obviously implying that these images looked like a gathering of Royal Academy paintings which, for one publication, had no cohesion in their style and would have included a dichotomy of artist names. (Anon 1857: 601) This review also echoes the criticisms the P.R.B. received from critics for the first paintings signed with the ‘P.R.B.’ initials in the Royal Academy Exhibition of 1849. Eight years after that event this review, in one small statement, diminishes any experience these artists might have garnered over the intervening years and devalues any success they might have had, placing them as one entity back at the start of their formation. However, Hunt agreed, later remarking that he believed the edition was not a commercial success because of this inconsistency of styles. He stated that it would be too much for one audience to enjoy. (Hunt 1905: 2.103) One must question what Hunt sought from making such a statement but must remember Hunt’s observation was made nearly fifty years after the event by a contributor who was happy enough at the time to take part. Perhaps such provocative statements sell autobiographies and fifty years later, when most of the Brotherhood were dead, facts can be fictionalised without too much questioning. Therefore, the publication’s lack of success can be based on a number of factors, rather than just on what it contained.

By the 1980s the critical attitude regarding the Pre-Raphaelites’ contribution had changed. Richard L. Stein argues that the illustrations of the Pre-Raphaelites alone are the derivative factor in what makes the *Moxon Tennyson* critically valuable:

> The importance of the volume derives from the remarkable drawings of the three principal Pre-Raphaelites – Dante Gabriel Rossetti, John Everett Millais, and William Holman Hunt […] the Pre-Raphaelite Tennyson – deserves further study as an essential text in several areas of Victorian aesthetics: Pre-Raphaelitism, the

> relationship between the arts, and contemporary responses to Tennyson. (Stein 1981: 278)

Stein's response to the publication's illustrations is a good example of the critical change in opinion regarding the P.R.B.'s work. Stein, writing in the early 1980s, echoes the growing popularity of the Pre-Raphaelite artists and their work from the 1970s onwards after many years in the critical and fashionable wilderness. As stated earlier in this thesis, over the last fifty years there has been a resurgence in interest in the Pre-Raphaelite Brotherhood and subsequent movement. Lorraine Janzen Kooistra's essay, 'The Moxon Tennyson, Pre-Raphaelite Art, and Victorian Visual Culture', sums up the way that these texts and images will be analysed as interart in this chapter. When discussing the effect of the book's design, she states:

> They challenged the authority of the poet and emphasized the social and collaborative dimensions of art production …[but]… they demonstrated the autonomy of readers' imagination and showed how poems exist in historically specific reading experiences. (Kooistra 2011: 43)

Therefore, in the analysis of these poems as interart it is important to note two things. Firstly, that the 'readers' imagination' will be involved, just as it was for the texts and images in *The Germ*. The overriding conclusions of the interart in *The Germ* was that Hetherington and Fitton's idea of 'spectre' and 'resemblance' abounds and that Martinovski's belief that a new meaning is generated in a 'mutual space' by the resistance created by text and image combined is always existent when one medium is interpreted into another, and that will be shown to be the case here. Secondly, Kooistra's assertion that 'poems exist in historically specific reading experiences' is demonstrated in the array of critical attitudes over the years. In the last fifty years, due to changing tastes, the work of the Pre-Raphaelites is seen in a different way than it was in the past, as detailed in the above criticisms. These points will also be exhibited in the way in which the following two examples of interart are analysed. The analysis to follow is shaped by a modernity that was not existent at the time of the *Moxon Tennyson* and is shaped by Kooistra's 'historically specific reading experience.'

## ‘The Palace of Art’

As this thesis is a study of the Pre-Raphaelite’s use of interart in their early collaborative works, the image is the dominant study in this analysis of the *Moxon Tennyson*. Unlike Chapter 2 and 3, which analysed the earliest work first and then the use of interart, Tennyson’s text is his own so shall be analysed as a tool to read the Pre-Raphaelite’s image. Tennyson’s poem ‘The Palace of Art’ is told by a narrator who builds a palace for his soul and fills it with different types of art. There is no one specific type of image, so secular and irreligious art is on display and, to the narrator, the meaning of this diverse range of art is not important, it is beautiful for beauty’s sake. The poem ends when the narrator’s soul decides to leave the palace but begs for it not to be torn down as she may return one day. A narrative poem, it is structured using four-line stanzas with a rhyme scheme of abab. Originally written in 1832 and revised in 1842, the critical history of the poem seems to deem Tennyson’s poem the work of a young, inexperienced poet. Richard Cronin, in his essay ‘The Palace of Art and Cambridge*’* argues that the poem’s structure is problematic:

> The Palace of Art begins and ends as a narrative poem, but for most of its length there is no narrative connection between its stanzas. The stanzas become so many pictures in a gallery, and the organizational problem that occupied Tennyson was the question of where each stanza would show best, where it ought to be hung. (Cronin 1993: 201)

This statement highlights two things important to the P.R.B.’s early use of interart and is perhaps why it was chosen by Rossetti for his illustrations. Firstly, it is reminiscent of interart in its most basic sense; Cronin’s statement conjures the image of an art exhibition, ‘so many pictures in a gallery’, where each stanza of Tennyson’s ‘The Palace of Art’ poem is a new image on display. Regardless of any belief systems on what interart is or what images or text are, this is what the mind simply does as it reads – it conjures up an image. Indeed, this is what the P.R.B. members who contributed to the *Moxon Tennyson* did with their choice of illustration, they simply chose the scene which they wanted to illustrate, probably because that section of the poem sparked an interest in them in some way or they wanted to portray something aesthetically. Secondly, Cronin’s statement is, simply put, what the Pre-Raphaelite’s expression of interart is - the representation of one mode into another, be that words to image or vice versa. Rossetti’s belief regarding illustrated editions is that ‘one can allegorize on one’s own hook on the subject of the poem, without killing, for oneself and

everyone, a distinct idea of the poet's', which he discussed in his letter to William Allingham dated 23rd January 1855. (Rossetti 2005: 239) Rossetti is not bound by any constraints that his interpretation will be unwelcomed by another, even Tennyson's, but does seem to acknowledge that in 'not kill[ing] it' you must not stray too far from the original intent. Rossetti's illustrations for the *Moxon Tennyson* are, simply put, his interpretation of art upon art.

Indeed, forty years later, Walter Pater's statement regarding style, where he concludes that the individual should decide their own handling of art, carries on this individualistic treatment of art, one that Rossetti seemed to favour in his above letter. In *Appreciations*, Pater outlines that any interpretation of art upon art should be bound by:

> his sense of fact rather than the fact, as being preferable, pleasanter, more beautiful to the writer himself in literature, as in every other product of human skill, in the moulding of a bell or a platter for instance, wherever this sense asserts itself, wherever the producer so modifies his work as, over and above its primary use or intention, to make it pleasing (to himself, of course, in the first instance) there, " fine " as opposed to merely serviceable art, exists. Literary art, that is, like all art which is in any way imitative or reproductive of fact - form, or colour, or incident - is the representation of such fact as connected with soul, of a specific personality, in its preferences, its volition and power. (Pater [1883]1890: 6-7)

Pater's idea is similar to the concept of interart used throughout this thesis. Pater discusses 'literary art', stating that the creative artist must utilise their own sense of what is pleasing to them, 'his sense of fact rather than the fact', and likens this practice as 'connected with soul'. The idea of translating art as a means of liberation was established in Pater's earlier essay *The School of Giorgione* where he states:

> each art has […] its own specific order of impressions, and an untranslateable charm, and a just apprehension of the ultimate differences of the arts is the beginning of aesthetic criticism; yet it is noticeable that, in its special mode of handling its given material, each art may be observed to pass into the condition of some other art, by what German critics term as Anders-streben, a partial alienation from its own liberations, by which the arts are able, not indeed to supply the place of each other, but reciprocally to lend each other new forces. (Pater 1877: 527)

Pater's discussion of Anders-streben is the embodiment of the Pre-Raphaelite's use of interart detailed in this thesis. The 'partial alienation from its own liberations' allows one medium to become another and the reciprocal nature of added meaning to each is highlighted in the examples from *The Germ* and the *Moxon Tennyson* discussed here. Both of Pater's statements detailed above link back to the manifesto shared by the Brotherhood in *The Germ* and to Rossetti's narrative in 'Hand and Soul' whereby it is proposed that the individual should have the creative freedom to express in their own way, the act of 'liberation' does not need to be solely in a finished work breaking artistic conventions but also in allowing the artist as an individual to break traditions, which may be in modes which cross-fertilise and establish new meaning because of this translative quality. Within this thesis the argument has been for interart to be recognised as a translation of one mode into another which accepts that there will always be something lost in translation and that, for instance, a text that is transformed into an image will be a 'spectre' of the other in its ghostly representation of the original.

Therefore, Rossetti's first *The Palace of Art* engraving (Figure 16), otherwise known as *St. Cecily,* is a visual cacophony of images, some of which are not explicitly mentioned in the poem but are Rossetti's imagined extension of the scene described by Tennyson. Pater's belief that interart is the 'sense of fact rather than the fact' is useful in our interart understanding of Rossetti's chosen visual interpretations of Tennyson's text, and Pater's idea that 'representation … [is] … connected with soul, or a specific personality' highlights that visual interpretations can really be nothing but personal, as all artistic expression essentially is. In terms of how the reader personally interacts with these illustrations it is worth noting that structurally, in the *Moxon Tennyson*, Rossetti's image was printed before the text or even the poem's title so some of the new readers of Tennyson would have had their initial understanding of the meaning of the poem informed by Rossetti's illustration. The first thing that strikes the reader is that the *St. Cecily* engraving seems to present a highly sexualised scene where, kneeling and in a moment of stillness, the female representation of the soul is kissed by a male angel; her body is thrown back in ecstasy and her neck is exposed as he holds her shoulders back. Her hands are stilled on the organ, implying that she was, a moment previously, playing music and the angel has come to her unexpectedly. Surrounding the large, static couple are an array of smaller images involved in an action of sorts – as far as can be made out these figures are all male - battlements are being maintained, ships are at

Figure 16. Dante Gabriel Rossetti. 1857. *The Palace of Art* in *Poems*, by Alfred Lord Tennyson (London: Edward Moxon) p. 113

moor or at sail and men-at-arms are at work, there is even a soldier placed in the foreground eating an apple. The female's submissive pose is one of a moment of stillness, as if she is in ecstasy or epiphany. Her head is thrown back and her eyes are closed. Rossetti's heavily intricate, detailed scene around the couple is also augmented by the lack of colour and use of light and shadow. All of this helps create a claustrophic, charged atmosphere which is taken in by the reader instantaneously. Rossetti aimed to decorate each woodblock as much as he could, drawing directly on them. His issue with one of the engraving companies - the Dalziel brothers, who engraved the *St. Cecily* image - lay in his need to intricately fill every possible space. When one woodblock was cut one sixteenth of an inch short, he complained that he could illustrate a 'whole city' in the space that was missing. The process involved drawing directly onto the woodblock, the white of which was then cut by the engravers and printed in relief, meaning that there was very little margin for error. Rossetti wrote to his friend William Bell Scott, on the 7th February 1857, that the Dalziel brothers butchered his work 'in the cutting and maiming.' (Rossetti 2002: 169-170)

At first glance Rossetti's engraving has nothing to do with the poem at all, although we must remember that Rossetti was not adverse to 'allegorize on one's own hook' and was happy to say so. For instance, Layard argues that Rossetti's 'intention […was…] to draw, not an angel at all, but a man masquerading as an angel […] the clumsiness of the wings is accentuated for the purpose of making this more apparent.' (Layard 1894: 58) Indeed, the wings in the engraving were badly drawn and this seems a feasible reason why. In drawing a man, not an angel, the poem becomes something much more sensual. Therefore, when the poem is read with the engraving the artist has portrayed the 'pleasure-house' to include sexual as well as cerebral pleasure. The forbidden imagery of the bitten apple and the physical activity of the men in the background also amplifies any sexual reading of the poem. This sexual reading of the poem becomes uncomfortable though when the female soul is illustrated as being somewhat restrained and taken by surprise whilst surrounded by the traditionally virile actions of the many males in the background.

When reading the poem, the following stanza (lines 97-100) seems most fitting as Rossetti's initial inspiration for the illustration:

> Or in a clear-wall'd city on the sea,
> Near gilded organ-pipes, her hair

> Wound with white roses, slept St Cecily;
> An angel look'd at her. (Tennyson 1994: 71)

Tennyson's stanza is certainly not sexual; the angel is looking at her, not touching her at all. The female is asleep in the poem and the male is also merely looking. However, if Rossetti's engraving did envisage this stanza of the poem it would seem fitting for Moxon to place it here. As stated earlier, perhaps Moxon, or even Tennyson, should have been more involved in such matters as it would solidify the meanings of the text and image into a corresponding one which could easily have shown this moment for what Tennyson had written; the innocent meeting of the soul and the angel.

However, Rossetti's *St. Cecily* engraving does add to the reading of Tennyson's 'The Palace of Art'. As stated, the engraving is the first thing the reader sees, even before the title, and allows for a completely different understanding of the poem's meaning than Tennyson intended. When reading Tennyson's poem without the engraving, it seems simply an identification of what gives life and soul meaning; that beauty should be noticed and a life without beauty is no life at all, a belief the P.R.B. would have understood. Lines 1-12 read:

> I built my soul a lordly pleasure-house,
> Wherein at ease for aye to dwell
> [.....]
> My soul would live alone unto herself
> In her high palace there. (Tennyson 1994: 68)

The connotations of these lines and what follows do not stir up overt sexual imagery, rather a setting where the narrator's soul can be at peace and he can revel in everything that makes his soul happy, akin to how the soul was shown in the P.R.B.'s works in *The Germ*. The narrator craves a place of solitude and rectitude, away from life's pressures. As the poem progresses there are images of ramparts in line 37, 'high on every peak a statue' (Tennyson 1994: 69), mountain streams, wood nymphs, 'angels rising and descending' in line 143 (Tennyson 1994: 72) and even of a landscape populated by Shakespeare, Dante and Milton in lines 133-135. (Tennyson 1994: 72) Collectively these images seem to suggest what Tennyson would have in a heavenly version of a sort of 'Kubla Khan' illusion. Rossetti's illustration focuses on an array of different images of ramparts but instead includes human men alongside one angel.

The humans seem to be involved in much action, depicted around the edges of the illustration versus the stillness portrayed in the larger, dominant figures in the centre. Combined, however, the illustration does successfully simulate the atmosphere of entrapment the soul feels at the end of the poem. The reader can better understand the soul's feeling of claustrophobia with this image to accompany the text.

Tennyson's poem is meant to be allegorical – as a setting the Palace of Art is a representation of goodness, a place of repose for the narrator's soul. At the end of the poem, when that soul is isolated from nature any beauty fades and the soul suffers. In lines 293-296, the soul, after four years, wants to leave:

> 'Yet pull not down my palace towers, that are
> So lightly, beautifully built:
> Perchance I may return with others there
> When I have purged my guilt.' (Tennyson 1857: 76)

What the soul implies in her speech is that she is lonely. The abab rhyme scheme is repetitive for the long narrative poem and is reminiscent of the monotonous nature of her existence. She has everything that she believed she needed; art, beauty and literature but there is no-one to share it with. However, she is equally aware that the palace is 'lightly, beautifully built'. This perfect but fragile palace needs to be placed in a real, imperfect world to make her happy; it needs another human form and her soul acknowledges that it could be destroyed at any time. What Tennyson is indicating here is that art and literature should portray all facets of human existence, the beautiful and the ugly, in order to be enjoyed at its fullest. This specifically links with the written and visual work of the Pre-Raphaelites and their manifesto published within *The Germ* and *Art and Poetry*. As stated previously, in Chapter 2, that publication had essays on art, stories of human endeavour and a general questioning of what it means to be human. The back wrapper of *Art and Poetry* (Figure 6) stated the aim of their publication was:

> to obtain the thoughts of Artists, upon Nature as evolved in Art, in another language besides their *own proper* one, this Periodical has been established […to…] enforce a rigid adherence to the simplicity of Nature either in Art or Poetry, and consequently

regardless whether emanating from practical Artists […] with the intent, of exhibiting a pure and unaffected style. (P.R.B. [March 1850] 1992: vi)

Tennyson's 'The Palace of Art' poem seems to reject the perfect illusionary existence portrayed through most of the poem for an acceptance, at the end, of real emotions and life, however uncomfortable that may be and whatever may need to be given up. This is something the P.R.B. were intent on doing in their work also, as shown by the above declaration. So, if understood in this way, Rossetti's and Tennyson's allegories intertwine here. What appears to be Rossetti's misreading of the poem can be argued to be a Pre-Raphaelite reading of the text. As analysed in Chapter 2, Rossetti's prose tale, 'Hand and Soul' (Rossetti [Jan 1850] 1992: 23-33) comes to mind with its tale of a suffering artist and his female soul and the overarching moral that art for fame's sake rather than the creation of a higher meaning drawn from the soul is essentially devoid of greatness. One must question if Rossetti's prose tale was perhaps influenced or based on Tennyson's original 1832 poem. After all Tennyson was one of the P.R.B.'s list of Immortals that the Brotherhood categorised as being worthy of greatness.

Therefore, what the engraving of *St. Cecily* highlights, in terms of this thesis's argument, is a key feature of interart. The placing of any of the engravings in the *Moxon Tennyson* was crucial to the readers' poetic understanding and could alter the perceived meaning of a poem significantly. Instantaneously there is an evocation of an emotion, whatever individual emotion that would be, within the reader, which would take a few moments of reading the text to emulate. Stein states that:

> In Rossetti's [illustrative] work […] narrative assumes secondary importance to the evocation of mood. This accounts for his choice of such subjects as the static final moment of 'The Lady of Shalott' and two of the iconic tableaux from 'The Palace of Art'. (Stein 1981: 280)

Stein's statement argues that Rossetti set out to portray emotion over narrative content which ties in with Pater's belief that interart should display 'his sense of fact rather than the fact'. In terms of interart this is standard and allows for a dominance of image over text in these illustrations. This also links with Martinovski's idea outlined in the Introduction; that in interart one medium will often have dominance over the other. The 'secondary importance' of narrative that Stein believed Rossetti held allows Rossetti to create a scene that may be

intensified and magnified in its importance and add to the reader's understanding of both text and image. Tennyson's 'The Palace of Art' is represented by Rossetti's image of the same name, albeit one chosen scene is translated and added to in order to achieve this. By reading this work of Rossetti's as interart, as outlined in this thesis, the reader can be less judgemental regarding narrative translation as that can never fully occur and must be satisfied with Rossetti's translation of the scene in image form.

'The Lady of Shalott'

The second use of interart utilising a Tennyson text and a Pre-Raphaelite image is 'The Lady of Shallot'. Natalie Lewis, in *Tennyson's Poetry as Inspiration for Pre-Raphaelite Art*, states that 'The Lady of Shallot':

> was one of Tennyson's early approaches to Arthurian tradition. The Lady of Shalott is modelled after Elaine of Astolat, a figure from Thomas Malory's prose epic *Le Morte D'Arthur* printed in 1485 […] According to his own statement, he was inspired by the medieval Italian novella *Qui conta come la Damigella di Scalot mori per amore si Lancialotto de Lac* [whilst] Edward Spenser's *The Faerie Queene* was probably a source for the image of the '*red-cross knight*' and the mirror motif. (Lewis 2003: 10)

Tennyson's use of others' texts as a muse for his own is a type of interart in that, although they are both texts, prose is inspiring Tennyson's poem. The translative quality is still in play. Tennyson, like the Pre-Raphaelites, is utilising one mode of representation to create another. For the *Moxon Tennyson* William Holman Hunt did not procrastinate like Rossetti did for his engravings for he knew what he wanted to achieve with his chosen poem.

Hunt illustrated *The Lady of Shalott* (Figure 17) and it seems, like Tennyson, something of the subject matter interested him for he had created sketches years previously and would later paint an oil version of the engraving which would be exhibited in 1905. (Figure 18) At first reading Tennyson's poem focuses on the tale of a cursed lady, who cannot look directly out of the window at passing life, but must watch the reflections through a mirror. She is shut away forever in a tower seemingly waiting for her knight in shining armour from nearby Camelot to rescue her, only to tragically die before he sees her. Erin Frauenhofer, in her essay 'Men vs. Women: Illustrating "The Lady of Shalott"' states that the subject of the poem:

Figure 17. William Holman Hunt. 1857. *The Lady of Shalott* in *Poems,* by Alfred Lord Tennyson (London: Edward Moxon) p. 69

Figure 18. William Holman Hunt. 1905. *The Lady of Shalott,* oil paint on canvas, 188 x 146 cm, Wadsworth Atheneum, Hartford, Connecticut.

> attracted various Pre-Raphaelite artists through its theme of tragic love. The poem's demonstration of the melancholy aspects of love, and the spiritual state of suffering for love, fascinated the Pre-Raphaelites. The poem dealt with the popular topic of unrequited love, and the Lady of Shalott exemplified the unattainable woman, the cursed woman, and the woman sacrificing everything for a doomed love. (Frauenhofer 2003: 15 of 32 paras)

In terms of theme and narrative it is clear why Hunt would want to illustrate and paint this poem. As explored throughout this thesis, this 'spiritual state of suffering for love' and 'unrequited love [for an] unattainable woman' are prevalent in the images and texts studied so far. Rossetti detailed these themes in 'The Blessed Damozel' poem and Woolner explored it in his poems 'My Beautiful Lady' and 'Of My Lady. In Death'. In both texts the suffering of the lovers is 'spiritual', shown in the confinement of the feminine in Heaven and the masculine on Earth as they appeal to a higher power for help to reunite. Rossetti's and Hunt's accompanying images show the lovers as separated; by the use of a predella in *The Blessed Damozel* and in *Of My Lady. In Death* the raised mound of earth the male lover is lying on is a symbolic indicator of the end of her mortal existence. Additionally, within Rossetti's poem 'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges' his portrayal of St. Katharine details her as married to Jesus and therefore unattainable to the romantic love of men. Indeed, in Memling's painting, *The Triptych of St. John the Baptist and John the Evangelist* for which *The Mystical Marriage of St. Catherine* forms the centre piece, St. Catharine is in the company of saints, Mary and Jesus whilst all other walks of life are placed away from her, either behind the windows or on another panel. The themes of an isolated female figure and the suffering and angst of the said subject allowed the Pre-Raphaelites to promote the style and subject matter they were now becoming known for.

Structurally Hunt's engraving is, like Rossetti's *The Palace of Art* engraving, printed before the poem and the poem's title to influence the readers' preconceived idea of the text. Tennyson's reader would see this image before reading the poem and after looking at the image would have an informed idea of what the text could be about. In this way Martinovski's concept of the dominance of one medium over another within interart is demonstrated. The placement of the engraving hampers the visual look of the poem on the page. The poem's structure is a ballad of nine-line stanzas using a rhyme scheme of

aaaabcccb. However, in the *Moxon Tennyson* the first stanza is split at line five because the reader has to turn the page to read line six onwards. Although not a difficult thing to do, this does alter the monotonous nature of the lady's life as the full extent of the rhyme is broken, which would not have occurred if the image was not there. As the poem progresses stanza four of Part one; stanza two of Part two; and stanza three and six of Part three are also placed over two pages.

The engraving depicts a central image of the lady wearing a voluminous, almost Grecian gown. She stands, caught within a circular metal loom which coils around her body. The threads of the loom are wound forcefully around her legs, as if of their own accord, tightening her dress to reveal her body shape and one of her hands is depicted as caught in the thread and the other appears to be tearing at the binding created by it. Behind her one of three mirrors depicts a knight on horseback, supposedly Lancelot from the poem - shown to be riding away - and another depicts Jesus on the cross. Her posture is uncomfortably twisted and although she seems to tear at her bindings her general demeanour is one of strength and nobility. Her hair is unbound, and flows, as if caught by a strong wind, along most of the top of the engraving, reminiscent of black clouds that may have carried such strong wind and portend the metaphorical storm of her angst and death that will follow.

Bizzotto and Spinozzi's statement from earlier: that the P.R.B. displayed a 'belief that creativity and speculative thought are entwined' is revisited in Hunt's image. The idea of interart involving a 'metamorphoses' (Bizzotto and Spinozzi 2012: 1-2) of text and image is shown in three things that Hunt adds to or omits from his image that are not in Tennyson's original text. Firstly, Hunt's use of three mirrors as opposed to what is depicted in lines 46-48:

> And moving thro' a mirror clear
> That hangs before her all the year,
> Shadows of the world appear. (Tennyson 1994: 44)

Hunt uses three mirrors, one of which displays Jesus on the cross. This religious imagery - of Jesus, the cross and the use of three - was added by Hunt who was himself deeply religious but also enhances the meaning of the poem. Hunt may have been inspired by Memling's religious painting, *The Triptych of St. John the Baptist and John the Evangelist*, which displayed the future fate of St. John the Baptist and St. John the Evangelist through the

window and was inspiration for Rossetti's *The Germ* poem 'A Marriage of St. Katharine, by the same; in the Hospital of St. John at Bruges'.

Secondly, Bizzotto and Spinozzi's 'confrontational dynamics' are shown to be at work again in Hunt's depiction of the lady's imprisonment and release. Hunt's use of metaphor within his image is chosen to show this and is expanded on by Frauenhofer. Within Hunt's image:

> [he] takes the liberty of representing the Lady tangled in her tapestry's threads, a detail not included in the poem and of which Tennyson did not approve. However, Hunt had a purpose in straying from certain elements of the poem […] Other elaborations of the poem, such as the details of the Lady's hair blowing violently about her and the threads of the Lady's tapestry entangling her, reinforce Hunt's rendition of a wild emotional state. These deviations do not detract from viewers' recognition of the subject matter. (Frauenhofer 2003: 11 of 32 paras)

This demonstrates Hunt can be seen to have chosen the tapestry threads and her hair as metaphors that help to highlight her heightened emotional state at the release from imprisonment. Her twisted posture is also representative of this emotion as Rossetti translated the exact moment she is turning to look out of the window in fear of being kept apart from her love. In Rossetti's image the mirror has not cracked yet to release the curse. The lady is in that fretful state that the female and male were shown to be in within the texts and images of *The Blessed Damozel* and the male felt in *My Beautiful Lady* and *Of My Lady. In Death*.

In lines 15-17 Tennyson describes the outside setting as:

> Four gray walls, and four gray towers,
> Overlook a space of flowers,
> And the silent isle imbowers
> The Lady of Shalott. (Tennyson 1994: 43)

The use of gray towers symbolises the depressive imprisonment of the lady. This 'gray'ness is easily depicted in Hunt's image as, at the time, the engraving process did not use colour. However, because of this Tennyson's reader cannot visualise within Hunt's illustrated image

the interior setting with its 'magic web of colours gay' (line 69) describing her room within the tower. (Tennyson 1857: 44) The way in which this 'magic' web is depicted in the illustration is through the unseen wind that seems to blow the lady's hair into the air and the coils of the loom that seem to be under some kind of magical spell, as if trying to attack her. However, Tennyson was unimpressed. Hunt reported that in meeting him:

> [Tennyson] said, 'I must now ask why did you make the Lady of Shalott, in the illustration, with her hair wildly tossed about as if by a tornado?' … [and] 'Why did you make the web wind round and round her like the threads of a cocoon?' … My defence was 'May I not urge that I had only half a page on which to convey the impression of weird fate, whereas you use about fifteen pages to give expression to the complete idea'. (Hunt 1905-06: 124-125)

Hunt's report is fifty years after the event so a word for word quotation on the umbrage Tennyson had with Hunt's visual additions to his text has to be understood to perhaps be embellished. However, this conversation does clarify the belief that Tennyson was not a fan of others illustrating his work. In terms of interart, Hunt's comment touches on two points raised earlier in this thesis, firstly, that a text has more space to create 'the complete idea' than an image does and, in doing so, acknowledges one of the reasons for Hetherington and Fitton's 'spectre' occurs, as one medium can only partially demonstrate the full meaning of the other. Secondly, the emotional moment of epiphany is detailed in this addition by Hunt. As in earlier texts and images from *The Germ* and *Art and Poetry* there is a moment of revelation where the cursed lady realises that she must unbind herself or be trapped forever. Stein notes that other Pre-Raphaelite images:

> offered a collection of intriguing figures for visual portrayal, and situations with the sort of emotional intensity that the Pre-Raphaelite's sought in their own work […] a moment lacking action but possessing emotional force may give special significance to minute things. In this way, Tennyson's most intense psychological poetry takes on a special visual potential, which all three of the Pre-Raphaelites, in spite of differences of style and belief, were well suited to exploit. (Stein 1981: 286-287)

Although Tennyson did not like the representation of the lady's hair, Stein acknowledges that it allows the reader of the image to understand the psychological and emotional state that she

is in. The use of the unseen wind lifting her hair helps to not only view the activation of the magical curse but the flying hair can be seen as a transferred epithet to also demonstrate her emotion and allows this part of Tennyson's narrative to be displayed. The painting is a still piece of work but Hunt's portrayal of the lady's revelatory moment is charged for action from this point onwards. From now on she will become a martyr, like the Jesus on the cross in the mirror, as she leaves to seek her love knowing the deadly outcome of the curse.

The entrapment and release of Tennyson's lady is further expressed by Hunt's use of the tapestry threads that bind her. The female in this image (and the text) is a metaphor and, as a detail of interart, harks back to Thomas's 'metaphorical shift [where] the description is analogical rather than literal.' (Thomas 1991: 27) The lady is trapped somewhere between the female depicted in Rossetti's *The Blessed Damozel* painting and the soul in Hunt's *The Place of Art* illustration. In Rossetti's image the female is the idealised image conjured by the pining male lover whilst in Hunt's *The Palace of Art* the female soul is the embodiment of a woman who has made her own choices. The image of the *Lady of Shalott* details a female made up of the two; she wants to leave to find love with Lancelot but she also choses to leave to be free from her bindings. Collectively the threads seem enclosing but each one is actually very thin and can easily be broken.

Hunt's interart image allows the reader to further understand Tennyson's character of the lady and her choice. She is not purely after romantic love and does not really need the knight to save her. In the poem the Lady of Shalott is bound by magic; she is a cursed woman, by whom we do not know. She is starved in a half-life and her actions are dictated to her by the rules of the place. She can leave but will suffer if she does. However, this is difficult to enact in image form. Hunt's choice of the spirited tapestry thread to bind her helps the reader to understand that, once broken, we know the mirror will also break as she will turn to look out of the window. The poem describes the flow of life outside her walls which she can view in the mirror and weave in her loom but the illustration does not. The illustration is therefore one of life caught in a moment, that moment of epiphany when she sees, in the mirror, Sir Lancelot riding by. At first sight Hunt's image of her as an entrapped female is a symbol of female sexuality and suffrage. However, her stance is one of strength, with eyes closed, steeling her resolve for what she has to do. Like the character of the soul in 'The Palace of Art' *she* has made her decision to leave, regardless of what may happen to her.

Hunt details a mixture of resignation in her bent head and her closed eyes but also a dignity and strength in her stance. The wind that casts her hair and dress into the air is the curse being set in motion but also demonstrates her heightened emotion at that moment. The central mirror shows Lancelot riding away towards Camelot, which will occur further into the poem, but she is fixed in her realisation that in trying to attain him she will not be saved.

Hunt's typological image allows him to impart this message of known sacrifice on the lady's part as well as alluding to the fate of many Victorian women who forfeited their happiness to wed and raise a family or were caught in a web of many threads that Victorian society had fashioned for them. Indeed, lines 69-72 sum this up:

> Or when the moon was overhead
> Came two young lovers lately wed;
> 'I am half sick of shadows,' said
> The Lady of Shalott. (Tennyson 1994: 45)

The Victorian world *was* one of shadows for many women and this became a recurring motif in the work of the P.R.B. In this poem the lady refers to the shadows she sees on the walls of her room which may be passing life from outside her walls or shadows of things in the room she is trapped in. Whether these shadows may be cast by malignant or benign entities is not clear. In terms of theme, within this poem, the life she leads is a limited one of loneliness and monotony, one that could be seen in many Victorian women's lives. Their curse is not magical but societal as many choices were made for them by fathers, husbands or brothers. The lady states 'I am half sick of shadows' after seeing 'two young lovers lately wed' as she may be acknowledging the association between wedded life and entrapment, rather than a romantic reading of the lines as depicting her loneliness. In the mid-1800s female emancipation from familial and societal roles of wife, mother or daughter was unattainable for many women and this poem and Hunt's illustration of it could be read as an allegory of this and the constraints that many women found themselves trapped in.

To conclude, in translating Tennyson's 'The Lady of Shalott' and 'The Palace of Art' into images Thomas's 'metaphorical shift' has been shown to take place and the resulting images are examples of Hetherington and Fitton's 'spectre'. These images both function as a

specific moment caught from the narrative of the poems which are then translated by the reader into a version of the poem. Bizzotto and Spinozzi's 'confrontational dynamics' were also shown to be in operation in the way in which Tennyson's narratives and themes are then developed by Rossetti and Hunt's images by the use of added symbols to embellish the reading of the chosen textual scene. However, it was shown that these symbols do not detract from the poem's original narrative, instead they are utilised by Rossetti and Hunt to allow an added meaning to exist: a sexualised reading can take place in *The Palace of Art* and a study into the perception of the Victorian female in *The Lady of Shalott*. The interart reading of these texts and images is different from those in *The Germ* and *Art and Poetry* because the texts are not by the Pre-Raphaelites, however, interart as translation of one medium into another has occurred.

## Conclusion

This thesis has explored some of the early collaborative work of the Pre-Raphaelites, focusing on the work of Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais and Thomas Woolner, demonstrating that this work can be read through the lens of interart. In analysing their early collaborative work as 'interart' it has been done so through a specific set of criteria. This criteria was based on critical writings on what interart is, belief systems of specific critics regarding the concept of interart in *The Germ* and *Art and Poetry* and my own approach. In the Introduction interart was outlined as the instance when two or more modes of representation utilise each other as a stimulus. Certain words and phrases have been used by critics throughout the thesis to explore this concept of interart. These were then used to show how text and image can be 'translated' into one another and the tensions that invariably occur.

In Chapter 2, 3 and 4 the interart of the P.R.B. and some of the Pre-Raphaelite's translations of Tennyson's poetry into image form were analysed and in doing so there was shown to be instances of a variety of outcomes that occur. Firstly, every example of interart analysed in this thesis operated under Thomas's 'metaphorical shift' where a type of 'analogy' must be made when one medium was translated into another. Secondly, Hetherington and Fitton's belief that a 'spectre' is created by the new medium as there is always a middle-ground between text and image that has to be deciphered to understand the cross-pollination that has occurred was also shown in every interart example. Thirdly, Martinovski's argument that one medium always has 'dominance' over another has been shown in the way in which, for instance, image might only portray one section or scene of a text, as was shown in Hunt's *The Lady of Shalott* illustration and painting. It was argued that this does not make the text any better than the images. Lastly, the concluding point in all of the interart studied is that there will always be Bizzotto and Spinozzi's 'osmosis' and a 'metamorphoses' from one medium to the other. This, argued this thesis, is what should naturally occur, the flexible interplay between text and image should allow for two-way relationship dynamics to occur. In doing so the reader of either text or image will have a new or deeper understanding than if one medium was being used.

By exploring the work of the P.R.B. through this lens, their collaborative work allowed them to explore texts and images in a freer way. They were not constrained by style

or content in *The Germ* or *Art and Poetry* but could be seen to be so in the *Moxon Tennyson.* Their own publication allowed them to voice their manifesto which established their own purpose, audience and format of both *The Germ* and *Art and Poetry*, but the *Moxon Tennyson* was more constraining as they were utilising the text of another, albeit one of the Immortals they had, as a Brotherhood, rated as one of their heroes of literature. In all of the examples of interart explored in this thesis, the Pre-Raphaelite Brotherhood and the Pre-Raphaelites as individuals explored the same themes. They explored what it is to be human. Their texts and images highlighted instances of people in moments of epiphany or in moments of doubt, be they religious, in love, in the midst of grief or reaching out for guidance. These themes would be explored until the end of their careers and the interplay between text and image allows the reader to understand this in a variety of forms that complement one another.

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