

**UNIT
10**

**THE BLESSED DAMOZEL BY D.G. ROSSETTI
FROM THE POINT OF VIEW OF RELATIONSHIP
BETWEEN LITERATURE AND OTHER ARTS**

**-----
: STRUCTURE :
-----**

- 10.0 Objectives**
- 10.1 Introduction**
- 10.2 Dante Gabriel Rossetti**
- 10.3 Pre-Raphaelite Poetry**
- 10.4 *The Blessed Damozel***
- 10.5 The Painting *The Blessed Damozel***
- 10.6 Music based on '*The Blessed Damozel*'**
- 10.7 Theme of the Poem**
- 10.8 'Sister Arts'**
- 10.9 *The Blessed Damozel* : Poetry and Painting**
- 10.10 Music and *The Blessed Damozel***
- 10.11 Let Us Sum Up**
- 10.12 Key Words**
- 10.13 Exercises**
- 10.14 Books Suggested**

Answers

10.0 OBJECTIVES

- to understand *The Blessed Damozel*,
- to understand how the poem is expressed through painting,
- to understand relationship between literature and other arts.

10.1 INTRODUCTION

The Blessed Damozel is written by Dante Gabriel Rossetti in 1846–47. This poem is the poet's most important literary work interpreting Dantean inheritance. Rossetti worked on the poem for almost the whole of his working life : in 1847, he created the first draft of the poem which subsequently underwent many revisions and changes. Again in 1871, the poet worked on the pictorial rendering of the subject, and on studies and different versions of this picture for the next ten years. This poem is indebted, not just to Dante and the other poets of his time, but to a group of Romantic and Victorian writers, including Coleridge, Keats, Goethe, Musset, Blake, Shelley, Tennyson, and the Bailey of Festus.

10.2 DANTE GABRIEL ROSSETTI

Gabriel Charles Dante Rossetti – 12 May 1828 – 9 April 1882 – generally known as Dante Gabriel Rossetti, was a British poet, illustrator,



Painter and translator, and a member of the Rossetti family. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais. Rossetti later became main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement.

Rossetti's art was characterised by its sensuality and its medieval revivalism. His early poetry was influenced by John Keats. His later poetry was characterised by the complex interlinking of thought and feeling, especially in his sonnet sequence, *The House of Life*. Poetry and image are closely entwined in Rossetti's work. He frequently wrote sonnets to accompany his pictures, spanning from *The Girlhood of Mary Virgin* (1849) and *Astarte Syriaca* (1877), while also creating art to illustrate poems such as *Goblin Market* by the celebrated poet Christina Rossetti, his sister.

Rossetti's personal life was closely linked to his work, especially his relationships with his models and muses Elizabeth Siddal, Fanny Cornforth and Jane Morris.

The Blessed Damozel
**D.G. Rossetti from The Point
of View of Relationship
between Literature and
Other Arts**

10.3 PRE-RAPHAELITE POETRY

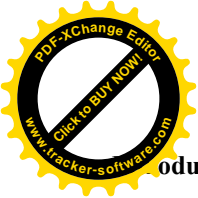
The Pre-Raphaelite Brotherhood (later known as the Pre-Raphaelites) was a group of English painters, poets, and art critics, founded in 1848 by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti. The three founders were joined by William Michael Rossetti, James Collinson, Frederic George Stephens and Thomas Woolner to form the seven-member "brotherhood". Their principles were shared by other artists, including Ford Madox Brown, Arthur Hughes and Marie Spartali Stillman.

A later medievalising strain inspired by Rossetti included Edward Burne-Jones and extended into the twentieth century with artists such as John William Waterhouse.

The group's intention was to reform art by rejecting what it considered the mechanistic approach first adopted by Mannerist artists who succeeded Raphael and Michelangelo. Its members believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name "Pre-Raphaelite". In particular, the group objected to the influence of Sir Joshua Reynolds, founder of the English Royal Academy of Arts, whom they called "Sir Sloshua". To the Pre-Raphaelites, according to William Michael Rossetti, "sloshy" meant "anything lax or scamped in the process of painting ... and hence ... anything or person of a commonplace or conventional kind". The brotherhood sought a return to the abundant detail, intense colours and complex compositions of Quattrocento Italian art. The group associated their work with John Ruskin an English critic whose influences were driven by his religious background.

The brotherhood's early doctrines were expressed in four declarations :

1. to have genuine ideas to express;
2. to study Nature attentively, so as to know how to express them;



3. to sympathise with what is direct and serious and heartfelt in previous art, to the exclusion of what is conventional and self-parading and learned by rote;
4. most indispensable of all, to produce thoroughly good pictures and statues.

The principles were deliberately non-dogmatic, since the brotherhood wished to emphasise the personal responsibility of individual artists to determine their own ideas and methods of depiction. Influenced by Romanticism, the members thought freedom and responsibility were inseparable. Nevertheless, they were particularly fascinated by medieval culture, believing it to possess a spiritual and creative integrity that had been lost in later eras. The emphasis on medieval culture clashed with principles of realism which stress the independent observation of nature. In its early stages, the Pre-Raphaelite Brotherhood believed its two interests were consistent with one another, but in later years the movement divided and moved in two directions. The realists were led by Hunt and Millais, while the medievalists were led by Rossetti and his followers, Edward Burne-Jones and William Morris. The split was never absolute, since both factions believed that art was essentially spiritual in character, opposing their idealism to the materialist realism associated with Courbet and Impressionism.

The Pre-Raphaelite Brotherhood was greatly influenced by nature and its members used great detail to show the natural world using bright and sharp focus techniques on a white canvas. In attempts to revive the brilliance of colour found in Quattrocento art, Hunt and Millais developed a technique of painting in thin glazes of pigment over a wet white ground in the hope that the colours would retain jewel-like transparency and clarity. Their emphasis on brilliance of colour was a reaction to the excessive use of bitumen by earlier British artists, such as Reynolds, David Wilkie and Benjamin Robert Haydon. Bitumen produces unstable areas of muddy darkness, an effect the Pre-Raphaelites despised.

The group continued to accept the concepts of history painting and mimesis, imitation of nature, as central to the purpose of art. The Pre-Raphaelites defined themselves as a reform movement, created a distinct name for their form of art, and published a periodical, *The Germ*, to promote their ideas. The group's debates were recorded in the *Pre-Raphaelite Journal*.

10.4 THE BLESSED DAMOZEL

The Blessed Damozel is arguably the best known poem by Dante Gabriel Rossetti as well as the title of some of his best known paintings. The poem was first published in 1850 in the Pre-Raphaelite journal *The Germ*. Rossetti subsequently revised the poem twice and republished it in 1856, 1870 and 1873.

The poem was partially inspired by Edgar Allan Poe's poem *The Raven*, with its depiction of a lover grieving on Earth over the death of his loved one. Rossetti chose to represent the situation in reverse. The poem



describes the damozel observing her lover from heaven, and her unfulfilled yearning for their reunion in heaven.

Rossetti wrote *The Blessed Damozel* as a poignant, uncomplicated depiction of the kind of innocent young love that flourished in the days of the chivalric code. The poem presents a romantic, dreamlike atmosphere as a virginal young woman—claimed recently by death—stands at the threshold of heaven pining for the young man she left behind while he likewise pines for her on earth. Rossetti links the heavenly damozel with her earthbound lover by mixing the spiritual imagery of heaven with the physical imagery of earth. Thus, while the seven stars of the heavenly constellations adorn her hair, it flows down her back with the colour of “ripe corn.” And while the young man thinks he feels her hair fall over him, he discovers only the fall of autumn leaves.

The poem also was the inspiration for Claude Debussy's ‘La Damoiselle élue’ (1888), a cantata for two soloists, female choir, and orchestra.

10.5 THE PAINTING *THE BLESSED DAMOZEL*

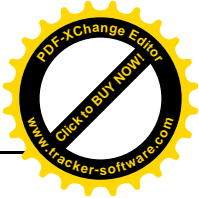
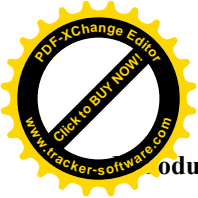
The Blessed Damozel is the only one of Rossetti's paired pictures and poems in which the poem was completed first. Upon repeated requests from friends and patrons to Rossetti to illustrate his most famous poem, and he finally accepted a commission from William Graham in February 1871. After the work was completed Graham requested a predella, the lower part of the painting, on December 31, 1877. His total cost was £1157. Alexa Wilding modelled the damozel in Paradise, Wilfred John Hawtreys modelled the child—angel, and the probable model for the left—hand angel was May Morris. Another, later version is in the Lady Lever Art Gallery.

This is probably the best painting of Rossetti. The subject of the painting can be described as the relation of an emparadised woman to her earthly love. The pictorial version of the subject comprises a later commentary or visual interpretation of the poem by the same title that Rossetti had written much earlier, in 1847. The subject is also at the heart of his great translation project that culminated in his collection of *stil novisti verse*, *The Early Italian Poets*.

The general compositional differences between the main picture and its predella are important. The poet reclines in a space that is realistically (if also poetically) defined : a natural landscape scene whose winding river defines a space receding toward the pictorial infinity on which the poet's mind is clearly focused. Indeed, his eyes gaze upward to the face of the emparadised damozel, who is the central figure in the transcendental realm represented in the main picture, where an iconic structure organizes the pictorial elements. Three planes carry the images in a shallow space close to the picture plane. The painting has almost no depth.

(<http://www.rossettiarchive.org/docs/s244.rap.html>. WEB. 22 MARCH, 2019. 09.49 AM.)

The Blessed Damozel
D.G. Rossetti from *The Point
of View of Relationship
between Literature and
Other Arts*



10.6 MUSIC BASED ON *THE BLESSED DAMOZEL*

Several pieces of music were based on the poem, including those for orchestra by Debussy, Granville Bantock (1891), Edgar Bainton (1907), Ernest Farrar (1907); for piano by Arnold Bax (1906); for string quartet by Benjamin Burrows (1927); and a 1928 choral by Julius Harrison. A 2007 modern popular song of the same name by Tangerine Dream appears on their album Madcap's Flaming Duty.

10.7 THEME OF THE POEM

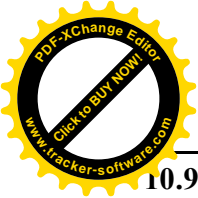
The poem *The Blessed Damozel* can be interpreted at three levels : the damozel – from heaven, the lover – from his dream–vision, and the lover – from his conscious reflection. The last of these is signalled in the text by parentheses, which encloses the lover's thoughts on the vision of his desire. In this context, the poem is described by Leigh Hunt as ‘Dantesue heavens’.

The Blessed Damozel is the poem marked, in the words of Walter Pater, by “a definiteness of sensible imagery” which collapses the preoccupations of these two phases in Rossetti's painting career – temporal distance and eroticized femininity – and provides insight into the role lack and longing played in the development of his aesthetic practices in the 1850s and early 60s.

10.8 ‘SISTER ARTS’

The idea of the “sister arts” of painting and poetry, an idea associated during the eighteenth century with landscape “painting” in verse, was given by John Ruskin and others. Ruskin's conception of the visual arts as constituting a “noble and expressive language” was literally carried out in the popular taste for painting that either illustrated well-known narratives or told new anecdotes. From the 1840's through 1870's, there flourished a number of writers who were also painters, sculptors, draftsmen, or architects : Thackeray, Lear, Butler, Hardy, Hopkins, William Morris and Dante Gabriel Rossetti. The parallels between one art and the other were often drawn and comparisons of the literary with the visual also started happening.

In the work of painter–poet Rossetti, one can observe some significant similarities between picture and poem in the choice of subject, the use of patterned detail and a certain dream–like quality of tone. Rossetti takes medieval subjects for his poems and pictures, and uses the refrain and the repeated design for pictorial background. The poet is successful in producing an almost hypnotically “flat” tone in his narratives of death and destruction, as in his pictures of the blessed damozel and brooding Lilith. In the background of the poem lie the medieval paintings “with two levels, a heavenly and an earthly one” to which Rossetti's later painting of *The Blessed Damozel* in the form of a diptych makes formal “reference”. In Rossetti's art, both flat and fleshy elements are always present which creates contradiction.



10.9 THE BLESSED DAMOZEL : POETRY AND PAINTING

The Blessed Damozel
D.G. Rosseti from *The Point
of View of Relationship
between Literature and
Other Arts*

Rossetti painted pictures of *The Blessed Damozel* in the 1870s. There are various paintings of the Assumption and more especially of the Coronation of the Virgin. Rossetti's eroticism radically transforms such materials. These pictures have their own integral meanings, but they are also seen as “readings” of their precursive texts. The combination of texts and images makes up a closely integrated network of materials – a network that stands as an index of Rossetti's artistic ideals and practises.

Rossetti seems to believe that a picture is “a painted poem”. For Rossetti, life imitated art. The poet shared the sensual fantasies of the speaker of ‘*The Blessed Damozel*’ which according to Jerome J. McGann was “Christian idea of ... Divine Love” through a replacement of “Love as agape with love as Eros” (48–52).

Rossetti is seen as an unstable and obsessive visionary, as a figure preoccupied by an ethereal yet sensual ideal of woman, bent on both recapturing the vanished past in all its physical details and on projecting an earthly love into an eternity beyond death. The following lines justify this claim :

Yet now, and in this place,
Surely she leaned o'er me – her hair
Fell all about my face . . .
Nothing : the autumn fall of leaves

These lines are a combination of fantasy, sensuality, and longing in the midst of decay which support the romantic image of the “Pre–Raphaelite” Brotherhood. Wylie Sypher observes that “Pre–Raphaelite painting and poetry began by being narrative or illustrative and ended by being frankly and consciously ornamental”. Raphaelite poetry has clarity and simplicity as well as the lush decoration.

F. G. Stephens remarked in 1894 that the poem is close and faithful in detail. He asserted that if there are contrasts between painting and lyric, they are not contrasts of definite imagery. This is because the literal images follow from the literary, the pictures having been painted after the poem was written.

If Rossetti's pictures often have extremely literary purposes, either illustrating or telling stories, his poems often have extremely visual qualities which are purely pictorial; one is probably less likely to “read” his simple physical images as psychologically or morally or philosophically symbolic. The parallels observed here may support Rossetti's own inclination to think of himself as a poet who painted. Certainly he is a literary artist.

This painted version, which emphasizes the rich and sensual feeling of the poem contains both the qualities. The paintings of the damozel can be seen as an illustration of the poem's explicit subject and its implicit style, tone and theme. The picture and the poem are successful attempts to relate and balance the opposites : earthly man in time and bless woman in eternity, temporal and the ideal. Something of this paradoxical treatment of fixedness



and movement, of flatness and depth, of eternal form and flowing time, is presented in the poem. The curious sense of temporal passion in heaven and of a timeless trance on earth is reinforced by the rhetorical structure of *The Blessed Damozel*.

Certain traditional dualities introduced by lover on earth and a beloved in heaven become merged in the styles and imageries of picture and poem. There is no dramatized distinction of body and soul, for the heavenly is concretely embodied. The lush colouring of the picture and the definiteness of the images are counterparts for the emotional language of the poem and its definiteness of imagery. Rossetti's damozel is chaste with her white rose and her three lilies, but she is also quite physical with her yellow hair and her warm bosom.

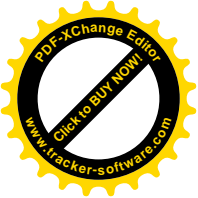
Rossetti's paintings reveal an element of time in its vision of heaven through blooming flowers, the gracefully waving wind-blown garments, and the flowing hair of the maiden. All these show movement instead of stillness. The damozel strikes the readers as a warm, as breathing and moving, in a flat setting with little dimension of time and space. The lover appears almost like a carved figure seen against a landscape which provides both distance and images of time and change.

The picture and the poem bring together and tend to merge opposing elements, in several ways; in their compositions, their images, their uses of colour and line, and of diction and tense, all these produce parallel effects.

The Blessed Damozel seems to be composed for painting. References to painting are common in his poetry, and its use has important implications for Rossetti's other poems as well. One example appears in the sonnet named *The Portrait*. The speaker, an artist, wishing to record the essence ("furthest goal") of his lady's beauty, desires his painting to express "The very sky and sea—line of her soul". Similar language concludes the natural description in *The Lovers' Walk* (XII) – a poem, as William Michael Rossetti explained, in which "each detail of natural scenery is coupled with a somewhat analogous detail indicating the emotions of the lovers". His analysis fits the opening landscape, where "Sweet twining hedge flowers wind-stirred in no wise" mirror the lovers' clasped hands. But the final lines are descriptive not so much of nature as of nature-painting. They represent the lovers,

Whose passionate hearts lean by Love's high decree
Together on his heart for ever true
As the cloud-foaming firmamental blue
Rests on the blue line of a foamless sea. (11–14)

In both sonnets, the images quoted refer to a convention of "realistic" painting. To create the illusion that distant landscapes have an end, the artist draws a horizon, line, making the earth and sea seem to support the sky. The striking quality in each poem is Rossetti's use of the reference to emphasize the ornateness of his language. "Cloud-foaming firmamental blue" is deliberately ornamental, and Rossetti "rests" it on the ocean to stress this. By referring to another art he reminds us that his descriptions of landscape and human character are abstractions.



The Blessed Damozel employs Rossetti's simplest diction, and this contributes greatly to its effectiveness. Rossetti here dwells on the paradoxes of the poem : in heaven, the departed maiden longs for human love; her spiritual “body” (hardly physical) warms the “gold bar” at the edge of paradise. Finally, in the greatest irony of all, Rossetti implicitly admits that the situation is a fabrication.

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

(Ah sweet ! Even now, in that bird's song,
Strove not her accents there,
Fain to be hearkened ? When those bells
Possessed the mid-day air,
Strove not her steps to reach my side
Down all the echoing stair ?) (55–66)

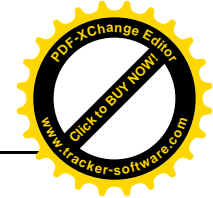
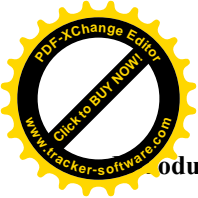
The Blessed Damozel is about its title character and equally about her lover on earth. The detailed heavenly landscape is an index of the speaker's imagination, and the source of this power, in turn, is his grief for the Beloved. Balancing opposites, making inverse aspects of language or experience interdependent, is an important formal device for Rossetti. The poem repeatedly shifts between narration of the forest meeting of the artist-speaker and his dead love, and symbolic readings of that scene.

The devotional, symbolic and mystic art that Rossetti praised and painted creates a fundamental formal problem for a viewer : the relationships of parts, and of parts to the whole, are unclear. Despite their sharp, clear finish, these paintings involve tension, an ambiguity of focus particularly puzzling because it seems to impart an energetic strength.

George Fleming notes, “Each picture is overbrimming with vitality, and each shows a fine feeling for nature in everything, from the expressions and gestures of the human and angelic beings to the garments, buildings, and trees. Neither scene contains one center of interest, and it does not appear that more attention was devoted to the principal figures than to secondary details.” [Rossetti and the Pre-Raphaelite Brotherhood (London, 1967), p. 64.]

Reading Rossetti's poetry, then, is like looking at his painting. When his poetry is puzzling, the frequent source of confusion is the abbreviating technique that makes the static atmosphere of his visual art a vehicle for dynamic relationships of thought.

The Blessed Damozel
D.G. Rosseti from The Point
of View of Relationship
between Literature and
Other Arts



10.10 MUSIC AND *THE BLESSED DAMOZEL*

Song and music represents the creative aspiration of Rossetti, and which, when carried over into his painting in the form of figures playing musical instruments, continues to represent the poetic element in his poetry, which identifies as the singular expressions of a poet–painter.

Rossetti was greatly influenced by Poe's ideas on the importance of music to verse. But Poe was not alone in subscribing to theories concerning the interrelationship between music and the other arts. William Blake had earlier adopted the principle of correspondence based on Swedenborg's ideas, and Thomas Carlyle revealed his allegiance to a similar aesthetic when he proclaimed, “All deep things are song. It seems somehow the very central essence of us, Song . . . Poetry, therefore, we will call musical Thought”. These ideas are echoed in the writings of Rossetti's generation by Walter Pater, who declared that “All art constantly aspires toward the condition of music”.

10.11 LET US SUM UP

Rossetti's early appreciation of the function of music in his poetry and in his visual expressions presages one of the major concerns of the aesthetic movement in England and its counterparts abroad. About *The Blessed Damozel*, Rossetti himself might have said, “I loved thee, Poetry, before I ever wrote a poem.”

10.12 KEY WORDS

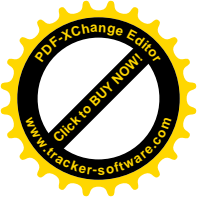
1. **Pre–Raphaelite** : A group of English poets, painters and art critics
2. **Medieval** : Belonging to the Middle Ages, roughly from 5th to 15th century
3. **Revivalism** : A belief or desire to revive old things

10.13 EXERCISES

CHECK YOUR PROGRESS 1

FIND ANSWERS TO THE FOLLOWING QUESTIONS AND WRITE THEM IN DETAIL.

1. Introduce Rossetti as a poet and a painter.
2. What is Pre–Raphaelite Brotherhood ?
3. Write detail about *The Blessed Damozel* as a poem.
4. Discuss in detail the concept of ‘sister arts’.
5. Compare the painting *The Blessed Damozel* and the poem *The Blessed Damozel*.
6. Discuss in detail how music and the poem *The Blessed Damozel* are interrelated.



CHECK YOUR PROGRESS 2

CHOOSE THE CORRECT ALTERNATIVE FROM THOSE GIVEN BELOW EACH.



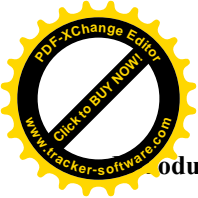
The Blessed Damozel
D.G. Rosseti from The Point
of View of Relationship
between Literature and
Other Arts

1. With whom Rossetti found the Pre-Raphaelite brotherhood ?
(a) Hunt and Millais (b) Shelley and Tennyson
(c) Keats and Siddal (d) Brown and Huges
2. In which journal was the poem *The Blessed Damozel* first published ?
(a) The Romantic (b) The Germ
(c) The Tattler (d) The Brotherhood
3. The poem *The Blessed Damozel* was inspired by which of the following poems ?
(a) Upon Westminster Bridge (b) To the Skylark
(c) The Raven (d) Ode to Nightingale
4. About the poem *The Blessed Damozel*, who has said that it has “a definiteness of sensible imagery” ?
(a) John Morris (b) William Hunt
(c) Edward Gilbert (d) Walter Peter
5. Who has said the following : “All deep things are song” ?
(a) Thomas Carlyle (b) William Humt
(c) Samuel Coleridge (d) Edgar Allen Poe

10.11 BOOKS SUGGESTED

Reference :

- Bentley, D. M. R. “*The Blessed Damozel*” : A Young Man's Fantasy. *Victorian Poetry*, Vol. 20, No. 3/4, An Issue Devoted to the Works of Dante Gabriel Rossetti (Autumn - Winter, 1982), pp. 31-43. Published by: West Virginia University Press. <https://www.jstor.org/stable/40002983>. Accessed : 05-09-2018 03:59 UTC.
- Fleming, George. *Rossetti and the Pre-Raphaelite Brotherhood*. London, 1967. p. 64. <http://www.rossettiarchive.org/docs/s244.rap.html>. WEB. 22 MARCH, 2019. 09.49 AM.
- Johnson, Wendell Stacy. *D. G. Rossetti as Painter and Poet*. *Victorian Poetry*, Vol. 3, No. 1 (Winter, 1965), pp. 9-18. Published by: West Virginia University Press. <https://www.jstor.org/stable/40001286>. Accessed: 05-09-2018 03:59 UTC.
- Kolsteren. Steven. *Rossetti's Writings as a Source of Inspiration for Victorian Artists*. *Victorian Poetry*, Vol. 20, No. 3/4, An Issue Devoted to the Works of Dante Gabriel Rossetti (Autumn - Winter, 1982), pp. 113-144. Published by: West Virginia University Press. <https://www.jstor.org/stable/40002991>. Accessed: 05-09-2018 03:57 UTC.



- Macleod, Dianne Sachko. *Rossetti's Two Ligeias: Their Relationship to Visual Art, Music, and Poetry*. *Victorian Poetry*, Vol. 20, No. 3/4, An Issue Devoted to the Works of Dante Gabriel Rossetti (Autumn - Winter, 1982), pp. 89-102. Published by: West Virginia University Press. <https://www.jstor.org/stable/40002989>. Accessed: 05-09-2018 04:02 UTC.
- Mahoney, Kristin. *Work, Lack, and Longing: Rossetti's "The Blessed Damozel" and the Working Men's College*. *Victorian Studies*, Vol. 52, No. 2 (Winter 2010), pp. 219-248. Published by: Indiana University Press. <https://www.jstor.org/stable/10.2979/vic.2010.52.2.219>. Accessed: 05-09-2018 04:03 UTC
- Roberts, Helene E. *The Dream World of Dante Gabriel Rossetti*. *Victorian Studies*, Vol. 17, No. 4 (Jun., 1974), pp. 371-393. Published by: Indiana University Press. <https://www.jstor.org/stable/3826288>. Accessed: 05-09-2018 04:00 UTC.
- Rossetti, Dante Gabriel, *Poems*. London: Ellis and White, 1881.
- Stein, Richard L. *Dante Gabriel Rossetti: Painting and the Problem of Poetic Form*. *Studies in English Literature, 1500-1900*, Vol. 10, No. 4, Nineteenth Century (Autumn, 1970), pp. 775-792. Published by: Rice University. <https://www.jstor.org/stable/449714>. Accessed: 05-09-2018 04:01 UTC

Further Reading

- Fleming, George. *Rossetti and the Pre-Raphaelite Brotherhood*. London, 1967. p. 64.
- Johnson, Wendell Stacy. *D. G. Rossetti as Painter and Poet*. *Victorian Poetry*, Vol. 3, No. 1 (Winter, 1965), pp. 9-18. Published by: West Virginia University Press. <https://www.jstor.org/stable/40001286>. Accessed: 05-09-2018 03:59 UTC.
- Rossetti, Dante Gabriel, *Poems*. London: Ellis and White, 1881.

ANSWERS

1. (a) 2. (b) 3. (c) 4. (d) 5. (a)

♦♦♦♦♦