

Pre-Raphaelite poetry (Continued)

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The qualities which distinguished pre-Raphaelite painting also figure prominently in the poetry practised by this group of poets. It launched a rebellion against contemporary poetry popularised by Tennyson where there was ample scope for tradition. It also involved mendacious problem of contemporary society. The pre-Raphaelite poets aimed for the creation of a poetic realm in which medievalism, musicality and vague religious feelings combine to achieve a narcotically escapist effect. It borrowed immensely from thirteenth century Italian poets in whose poetry there is a craving for sensuousness and realism. There is a growing desire for mysticism and symbolism which gave their work a distinct look. In this sense the pre-Raphaelites borrowed heavily from Spenser in which mysticism, sensuousness and symbolism reigns supreme. The 19th Century Romantic poets also left a deep

and potent influence of the pre-Raphaelite
Saintsbury in his book *A History of Nineteenth
Century literature* considers Post-
Raphaelitism as an extended version of
romantic poetry. There is an amalgama-
tion of Keats' sensuousness, Shelley's
mysticism, Wordsworth's proximity
with nature in works of the pre-Raphaelite
poets. There is a peculiar blend of
music as well as pictorial qualities in
their poetry. Legouis has rightly observed
"Vowels call to vowels and consonants to
consonants, and these links often seem
stronger than the links of thought or imagery."