PALACKÝ UNIVERSITY OLOMOUC

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Tennyson's "The Lady of Shalott" in Literary and Artistic Context

Bachelor thesis

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zadání

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucí práce a uvedla jsem všechny použité zdroje a literaturu.

V Olomouci dne: Podpis:…………………….

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1   INTRODUCTION

This bachelor thesis is concerned with the theme originated in the poem "The Lady of Shalott" by Lord Alfred Tennyson, which became one of the reasons of founding the Pre-Raphaelite Brotherhood (henceforth abbreviated as PRB) associating a wide range of artists from painters to poets. PRB, having an impact on development and quality of artistic development and principles as well as literature and the art as a complex issue, became an important source of inspiration for following years, and was led by significant individuals that later became important historical figures in the area of literature and art, connecting these two fields together.

 The thesis is divided into six main chapters including introduction and conclusion, where some of them include subchapters relevant to the discussed theme as well. After the introduction, the second chapter starts with a brief historical outline of Victorian Era and connection of society to Victorian literature, noting not only the advantages of progress but problems and issues caused indirectly by general improvement as well.

 In the third chapter, I will provide a short comparison of Romantic and Victorian poetry, their parallel forming and mutual features and how the date of publishing influences classification of the poem, although the features included are both Victorian and Romantic.

 In the next part, there will be a definition of the term "Medievalism", and the chapter is concerned with Tennyson's attitude to it, usage of the style in his work, which means inclusion of Arthurian myth to Tennyson's poetic, especially in the poem "The Lady of Shalott", listing some of medievalist features of the poem in contrast with other contemporary literary works by Tennyson and others. There will be mentioned impact of medievalist discourse on average people and other artists.

 Next part of the thesis will be dealing with the introduction of Lord Alfred Tennyson, his former mentors and his impact on other poets. After characteristic of his style, I will provide some information about "The Lady of Shallot", its origin and republishing, and the context in contemporary environment of the Victorian

era. After that, there will be plot analysis of the poem, including the Arthurian myth incorporated into the considered poem, explaining Arthurian terminology and themes occurring in the text and its connection to current events during the Victorian era, for example the reformation of textile industry, that had a big impact on daily life of people and which is mentioned in the poem through the picture of Lady's weaving her web. After introducing the Pre–Raphaelites, the history of their movement, mentioning some brotherhood's important members and characterization of used style and innovations, I will provide a comparison of visual arts by three selected Pre-Raphaelite painters – William Holman Hunt, William Maw Egley and finally John William Waterhouse.

Each subchapter will consist of a short introduction of the painter, then characterization of style of the painter in connection to Pre-Raphaelite brotherhood and employing its principles. More specifically, there will be an analysis of interpretation Tennyson's "The Lady of Shalott" by each painter, taking into account composition, the spectrum of colours used, interpretation of particular moment of the plot in the poem, and of course usage of symbolism typical for the Pre-Raphaelites. Subchapters will also contain a comparison of paintings inspired by "The Lady of Shalott" with other works of observed author and overall evaluation of their style in terms of Victorian and Romantic painting.

2   HISTORICAL OUTLINE

When young Queen Victoria ascended the throne in 1837, one of the most interesting periods of history, further known as the Victorian period or Victorian era, started. Technical progress and industrialization provided people with new opportunities. As a result, they were allowed to focus more on their personal development including culture. Although poverty and child labour remained an issue, there was still a little bit more space for culture, even for the poorer individuals. Literature considered before as a leisure activity for the rich, started to spread amongst lower classes. Due to progress in communication, mass advertising and traffic, the symbols of consumerism spread around among the wealthy. It was a part of social status to own the goods from the leading companies.

Unstoppable progress had an impact on many things, including literature, which as well had a big impact on society. In case of famous writer Oscar Wilde, being a decadent exception of the era, books reflected the society and its wrongdoings, pointing out that image and manners are much more important than morals, as Wilde writes in his *The Picture of Dorian Gray.*[1] So literature, next to its main aim to create something with artistic value, became a tool for the social critic, because not everything was perfect in Victorian era despite the fact it is considered as a period of progress.

Hand in hand with progress, there were also problems, accompanying every bigger success on technical and civilisation level. Population in England almost doubled during the first half of the century, and it caused that working-class people moved to bigger cities where diseases spread faster due to worse sanitary conditions and density of population[2]. Poverty and hunger were nothing special in those slam-like areas. This breakdown could cause fascination by "old ages" where industrialization did not exist, although life was easier,

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[1] Beth Palmer, *Victorian Literature* (London: York Press, 2010), 2.
[2] Palmer, *Victorian Literature,* 8.

especially for the factory owners. On the other hand, people who worked

in factories, worked long hours and the work was extremely demanding, so the

escape from such life was a natural reaction.

3   ROMANTIC AND VICTORIAN POETRY

Romanticism preceded the Victorian period, but for a particular period of time, these two concepts were developing together, hand in hand. This makes it sometimes hard to decide, which is which. The most reliable and precise way how to do it is probably the time of the publishing of observed poem. Basically, if the work was published in the period of Queen Victoria's reign, it is Victorian. To place works into particular sort, some considers as the main criterion the generation of the author. Trilling and Bloom in *Victorian Prose and Poetry* define the Victorian poetry by these words: "Victorian poetry, in the perspective made possible by nearly a century's passage, is essentially a continuation of Romantic poetry into the third and fourth generations."[3]
According to this statement, Victorian poetry is sometimes viewed only as a continuation of Romanticism and practically as a sub-kind of Romantic poetry.

Furthermore, Victorian and romantic pieces of work can share a high number of features. Despite Tennyson being mainly considered as a Victorian poet, his earlier works are still referred to as romantic. For example, Tennyson's *In Memoriam "*can be considered a fragmented epic or an anthology of lyric fragments."[4] Fragment became one of the Romantic poetic style and theme before the Victorian era in the 1830s[5], and the readers were not familiar with it, so they needed time to acquire an ability to read fragmented literature. Concerning Tennyson's *In Memoriam*, there are included themes of evolution and the relationship between God and human, and the humanity itself[6], which corresponds with Enlightenment developing simultaneously with Romanticism and science claiming its place in "the new age". These

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[3] Lionel Trilling and Harold Bloom. *Victorian Prose and Poetry* (Oxford: Oxford University Press, 1976), 397.
[4] Anne Janowitz, "The Romantic Fragment" in *A Companion to Romanticism*, ed. Duncan Wu (Oxford: Blackwell Publishing, 1999), 446.
[5] Janowitz, "The Romantic Fragment," 446.
[6] Ian Wylie, "Romantic Responses to Science" in *A Companion to Romanticism*, ed. Duncan Wu, (Oxford: Blackwell Publishing, 1999), 511.

circumstances were perfectly set for the beginning of something new,
but Tennyson, in terms of his "The Lady of Shalott" remained in "the old age".
Astonishingly, this "old age" poem was one of the first that inspired the onset
of Victorian poetry. Before "The Lady of Shalott", another significant
circumstance for beginning off the new fascination by medieval themes was the
publishing of *Ivanhoe*, a chivalric novel by Sir Walter Scott in 1820. Consequently,
poets like John Keats, Tennyson, and Gerard Manly Hopkins immediately began
to write poetry on medieval themes.[7]

3.1   Medievalism

As in every period of history, also among Victorian people, there was
something that we would call a trend nowadays. This trend was a fondness
to all things medieval, called "Victorian Medievalism". But that was more than
a widespread social phenomenon, according to studies made since 1970.
It strongly influenced the way of life of English men and women[8] in almost every
part of their daily life in terms of activities like for example politics, literature,
love–making or popular entertainment.

This "medieval revival" started even before the beginning of Queen
Victoria's reign, and lasted until the end of World War I. Literature those days
consisted mainly of genres like historical novels, ballads, narrative romances
end love lyrics[9]. Next to specific genres in literature, there are other signs
of "Victorian Medievalism" used also in other fields and those are special
terminology and distinctive iconography. This was something as "coded
discourse"[10] and it was "especially attractive to many writers, and their

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[7] Erin Frisch, "Pre-Raphaelite Painting and the Medieval Woman" (Art and Art History Honors Theses., Trinity University, 2013), 8.
[8] Antony H. Harrison, "Arthurian Poetry and Medievalism." in *A Companion to Victorian Poetry,* ed. Richard Cronin, Alison Chapman and Antony H. Harrison (Oxford: Blackwell Publishing, 2007), 246–261.
[9] Harrison, "Arthurian Poetry and Medievalism," 246.
[10] Harrison, "Arthurian Poetry and Medievalism," 246.

adaptations or appropriations of it can be seen to have generated particular ideological effects,"[11] according to Harrison. He also claims, that:

> Well before mid-century, medievalist discourse was universally understood and commonly employed by educated individuals. It was in this respect comparable, perhaps, to the discourses of political economy and evangelical Protestantism.[12]

This discourse included also conceptual terms that strongly influenced the beliefs and customs in both middle–class and upper–class, such as chivalry, manliness, selflessness, gallantry, honour, duty and fidelity[13]. Thus people changed their lives in respond to current "trend" as ordinary people do it now.

To classify the "medievalist" verse, we need to do an analysis of settings, form, style, and content, as well as ideological effects of much Victorian poetry[14].

Almost every significant Victorian poet wrote some "medievalist" verses, including Tennyson, Robert Browning, and Dante and Christina Rossetti. Tennyson's "The Lady of Shalott" is considered to be 'medievalist' poetry too, because it was written in the early Victorian era and started the huge amount of poetry and overall literature similar to it. Tennyson, inspired by Keats, wrote quite frequently poetry with Arthurian and "medievalist" themes, connected to works by Sir Walter Scott. In contrast with usual poetry written before, the progress of Victorian medievalist verse is in the power it has, due to a strong impact on people achieved by its political and ideological means.

The attitude to grip a new theme emerged from the fondness of medieval times differs from poet to poet. Especially those who were present during the formation of it, like Tennyson, are considered as classics. His approach to composing is visible in his work and reflected in paintings inspired by his work. The idea about this new style is very progressive, but the themes and sometimes

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[11] Harrison, "Arthurian Poetry and Medievalism," 246.
[12] Harrison, "Arthurian Poetry and Medievalism," 246.
[13] Harrison, "Arthurian Poetry and Medievalism," 246.
[14] Harrison, "Arthurian Poetry and Medievalism," 246.

also form is done in style known before and takes the reader to past. It seems like the intention to change something nearly forgotten or to return to one's roots when the world is changing too fast. As in those days, people are still fascinated by the medieval ages nowadays.

Very popular and probably the greatest poem including Arthurian myth is called *Idylls of the King*.[15] This poem was so popular because it perfectly corresponded to taste of the readers and Tennyson dedicated one of the editions of the poem to the memory of Prince Albert. Thus the poem gained a political tinge in a way that the society appreciated.[16]

3.2   Alfred Lord Tennyson

As almost every poet has a mentor, muse or just a source of inspiration. Tennyson had all of this in Arthur Henry Hallam. They met at Cambridge in 1827 and become very close friends. However, there are only unconfirmed speculations that their relationship could have had some sexual undertone.[17] Hallam provided Tennyson with helpful critic what caused that "Tennyson became a Keatsian poet, which despite later development he always remained."[18]

Alfred Lord Tennyson is mostly known for his ability to connect the landscape with a character and story in the poem. For example, the fact that Lady of Shalott is isolated in the tower and furthermore, the tower is on the island far away from land has the aim to tell the reader that she is alone, isolated from the rest of the world. The way how Tennyson describes surroundings is similar to an artist building up the painting step by step with a brush. But the world created by words or colours in this style does not end within the limits of a canvas or the paper but continues far beyond. In my

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[15] Harrison, "Arthurian Poetry and Medievalism," 247.
[16] Harrison, "Arthurian Poetry and Medievalism," 248.
[17] Trilling and Bloom. *Victorian Prose and Poetry*, 394.
[18] Trilling and Bloom. *Victorian Prose and Poetry*, 394.

opinion, the connection between landscape and character is the main reason, why so many artists drew inspiration from Tennyson's work. Almost every artist attempts to create something deeper. Furthermore, his style of composing requires imagination good enough to be able to process all descriptive parts, important for getting the image as vivid as he wanted to convey. On the other hand, the fact that descriptions are interspaced with lyrical parts makes the poem easy to read without losing attention. As discussed in the chapter above which is focusing on medievalism, Tennyson was not a big experimenter. He represents a classicistic and quite a conservative approach to medievalist theme. Another approach to poetry, highly typical for Tennyson is a recursiveness[19], represented in "The Lady of Shalott". This theme will also be discussed below in the analysis.

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[19] Rowlinson Matthew. "Lyric." in *A Companion to Victorian Poetry,* ed. Richard Cronin, Alison Chapman and Antony H. Harrison (Oxford: Blackwell Publishing, 2007), 59–79.

4 "THE LADY OF SHALOTT"

"The Lady of Shalott" composed by Alfred Lord Tennyson and frequently referred to as representative Victorian poetry was first published in 1832, then revised and published in 1842 again[20], so the poem itself was written before the beginning of the Victorian era, but published again after its start. The part which was edited is mainly the first stanza and a few other lines. I am considering the later version in my thesis. This work had an impact on Pre–Raphaelite poetry, helped to form it and also affected Edgar Allan Poe's style.[21] It starts with a lyrical part, but soon the reader is provided with narrative sequences about Lady's story. The narrative and descriptive sequences alternate as the poem continues and slow down the speed of events taking place in the story. Without descriptions, the poem would have nearly rapid pace. In terms of impact to other poets, Rowlinson writes:

> I have argued that the elaborate framing devices of Tennyson's early poems correspond to the development of dramatic form in Robert Browning; both register the novel historical function of print–lyric as a totalizing form that at once preserves and supersedes its multiple predecessors. Though the poem is not strictly a lyric, this claim is particularly relevant to "The Lady of Shalott" (1832), a poem that centrally concerns its own relation to the song.[22]

Rowlinson also notes, that due to technological progress and industrialization during the nineteenth century, "textiles were the first commodity whose production shifted to the factory system."[23] Also, the first publishing of the poem was in the year of the first Reform Bill, adjusting the rules of voting. So joining these facts together, the themes of the poem are highly nostalgic according to recent events and Lady of Shalott is an embodiment of all the themes. She is an aristocratic woman, singing and weaving, isolated in her tower.

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[20] Rowlinson, "Lyric," 64.
[21] Trilling and Bloom. *Victorian Prose and Poetry*, 398.
[22] Rowlinson, "Lyric," 64.
[23] Rowlinson, "Lyric," 64.

"The Lady of Shalott" is a poem of four parts, first and second part each formed by four stanzas, third formed by five stanzas and finally, fourth part consisting of seven stanzas. The rhymes are created by AAAABCCCB pattern. Every stanza is finished by lines ending with rhymes "Shalott" or "Camelot", exceptionally "Lancelot" as in part III, line 5. The most frequented end of stanzas is line with Lady's name – "The Lady of Shalott", which creates refrain and connects the whole poem together. When Lady writes her name on the boat's side or after her death somebody reads from the boat, this verse is written in italics (lines 9 and 45 in part IV). In the beginning, the first two stanzas introduce us to the story and surroundings, and are the demonstration of a lyrical aspect of the poem and also a demonstration of Tennyson's typical narrative style, describing vividly the surroundings of Shalott – a mystic island near Camelot, also known as Astolat[24].

> On either side the river lie
> Long fields of barley and of rye,
> That clothe the wold and meet the sky;
> And thro' the field the road runs by
>   To many-tower'd Camelot;
> And up and down the people go,
> Gazing where the lilies blow
> Round an island there below,
>   The island of Shalott.[25]

Here within the first stanza, the reader can assume that the poem takes place probably in summer or late summer because the poet mentions barley and rye and blooming lilies. There is also the first mention of Shalott and the description of it and its surroundings, continuing in the second stanza by changing smoothly from the description of surroundings to rather referring to the atmosphere of the place. According to Beth Palmer, "The Lady of Shalott" shares features

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[24] Trilling and Bloom. *Victorian Prose and Poetry*, 398.

[25] Lord Tennyson, Alfred. "The Lady of Shalott", 1842., *Poetry Foundation*.
https://www.poetryfoundation.org/poems/45360/the-lady-of-shalott-1842

with "The Lotos–Eaters" in the symbolism of isolation which here in "The Lady of Shalott" is not deliberate.[26] Lady is in a trap. Furthermore, the isolation could symbolize also Tennyson's relationship to society, and his own isolation.

To usage of reflective features, Palmer also says, that:

> In lines such as 'Four gray walls, and four gray towers', the caesura (the pause in the middle of the line indicated by the comma) functions as a mirroring device so that reflections work horizontally across the poem as well as vertically through its tight and repetitive rhyme scene.[27]

Also, the motif of water could be considered as mirroring, and the fact, that Lady dies while floating on the river could be connected with it.

> Willows whiten, aspens quiver,
> Little breezes dusk and shiver
> Thro' the wave that runs for ever
> By the island in the river
>   Flowing down to Camelot.
> Four gray walls, and four gray towers,
> Overlook a space of flowers,
> And the silent isle imbowers
>   The Lady of Shalott. [28]

Lady of Shalott is another name for Elaine "the lily maid of Astolat"[29] and according to Trilling and Bloom, the poem is "a prefiguration of "Lancelot and Elaine" in Tennyson's Arthurian cycle."[30]

The mentioning of Camelot in the fifth line of part I – except the title – is the first sign reader encounters, that Tennyson used the Arthurian myth as the source of inspiration and the theme for the poem. That means that at least the theme is more romantic because it takes the reader back to medieval ages.

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[26] Palmer, *Victorian Literature*, 34
[27] Palmer, *Victorian Literature,* 34
[28] Tennyson, "The Lady of Shalott."
[29] Tennyson, "The Lady of Shalott."
[30] Tennyson, "The Lady of Shalott."

This is called also Medievalism, which is closely connected with Arthurian legends and in Victorian and Romantic poetry this is also a frequent theme.[31]

Further in the poem we come across other features that lead us to the Arthurian legends, such as character of Lancelot, whose role in the plot of the poem is to distract Lady of Shalott from weaving her magical web and became her object of interest at first sight, motivated by platonic love and boredom, even though she can look outside only through the mirror, not even allowed to speak with the stranger. Nevertheless, Lancelot causes her death in the end because after she sees his appealing appearance, she decides to leave the tower, whatever the curse will be. This provides the reader with sympathy towards Lady of Shalott, as she tries to escape her unpleasant but inevitable destiny although she knows that some curse is upon her. So Lancelot basically ruins the only certainty which Lady has, but at least, she tried to live in a different and probably a bit more fulfilling way for a moment. The plot of "The Lady of Shallot" is pointedly summarized by Matthew Rowlinson in *A Companion to Victorian Poetry*:

> The poem narrates the death of an aristocratic woman who has spent her life in a tower singing and weaving; in life – though she could be heard from outside – she remained unseen, but in death her mute corpse appears to the public gaze.[32]

Following verses shows the first mention of the Lady of Shalott, depicting her as a mysterious character, a fairy or a muse, who was never seen, only heard from her tower, and only by reapers, who are working early in the morning.

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[31] Harrison, "Arthurian Poetry and Medievalism," 252.
[32] Rowlinson, "Lyric," 64.

> By the margin, willow veil'd,
> Slide the heavy barges trail'd
> By slow horses; and unhail'd
> The shallop flitteth silken-sail'd
>> Skimming down to Camelot:
> But who hath seen her wave her hand?
> Or at the casement seen her stand?
> Or is she known in all the land,
>> The Lady of Shalott?

In my opinion, Lady of Shalott could be an embodiment of an artist's muse. Nobody has ever seen her, only heard her when she came to convey some inspiration, as well as Lady brings joy to those, who can hear her in the early morning. Furthermore, the Lady is referred to as something positive. The reapers seem to enjoy her song and they are waiting for it to start at the end of the day. She simply belongs to the place and enriches Shalott's mysterious atmosphere.

> Only reapers, reaping early
> In among the bearded barley,
> Hear a song that echoes cheerly
> From the river winding clearly,
>> Down to tower'd Camelot:
> And by the moon the reaper weary,
> Piling sheaves in uplands airy,
> Listening, whispers " 'Tis the fairy
>> Lady of Shalott." [33]

Next part deals mostly with activities that are done in the tower, probably to prevent Lady from looking out of the window. There are several differences in the first version of the poem from 1832 and revised one from 1842. The older version "specifies that the weaving itself defends against the curse."[34] Interesting thing is that from the poem we know that the web which Lady is weaving is depicting the world outside the tower. So she is not able to look directly

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[33] Tennyson, "The Lady of Shalott."
[34] Rowlinson, "Lyric," 65.

through the window, but she at least she weaves her own version of the world outside, according to the reflection in the mirror.[35] So the mirror reflects the outside world, as well as the magical web. As Rowlinson writes:

> As there is a structural analogy between the poem's mimetic work and that of the Lady's weaving, we can see the poem's tendency to descriptive lyric, like the Hesperides' song, as itself embodying defence.[36]

In the link to poem's pace and the alteration of lyrical and epical parts, Rowlinson also mentions that as well as Hesperides' song, "lyric here defends against narrative, or, to eschew formalism, against historical change."[37]

The first stanza of the second part describes how Lady spends her time in the tower. Her activities are of artistic character. This is another sign of comparing Lady to an artist, isolated by his work. Furthermore, the line "And little other care hath she," is about the concentration that every artist dedicates to their work. The fact that Lady is forced by some supernatural condition – the curse – to keep working on her web, could be a link to a not deliberate obsession that many artists suffer from while working.

> There she weaves by night and day
> A magic web with colours gay.
> She has heard a whisper say,
> A curse is on her if she stay
>   To look down to Camelot.
> She knows not what the curse may be,
> And so she weaveth steadily,
> And little other care hath she,
>   The Lady of Shalott.[38]

The rest of the second part describes the beauty of the world out of the window. Lady looks out through the mirror. But when the mirror reflects two young

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[35] Rowlinson, "Lyric," 65.
[36] Rowlinson, "Lyric," 65.
[37] Rowlinson, "Lyric," 65.
[38] Tennyson, "The Lady of Shalott."

lovers, Lady says: "I am half sick of shadows,"[39] referring to the shadows reflected by the mirror. This line is frequently cited and used in varied context.

In the third part, further description until the twist of the plot comes includes knights passing by the tower's window and another description of the beauty of the surroundings. After Lancelot's sings, the plot twist comes and the poem intensifies its pace. This is done by using anaphora in the first five lines, consisting of the word "she". Another mutual feature in first five lines is the form of the following verb, which is in the past participle. After the mirror cracks, Lady realizes that the curse is upon her, and everything is lost.

> She left the web, she left the loom,
> She made three paces thro' the room,
> She saw the water-lily bloom,
> She saw the helmet and the plume,
>   She look'd down to Camelot.
>
> Out flew the web and floated wide;
>
> The mirror crack'd from side to side;
> "The curse is come upon me," cried
>   The Lady of Shalott. [40]

After these unpleasant circumstances, when Lady cannot resist having a look out of the window, there starts a noticeable change of the weather opening part four. It is connected to Lady's mistake and her future. She probably tries to escape, or find help, so she runs away from the tower, finds a boat which she signs with her name and sets off to the river.

> In the stormy east-wind straining,
> The pale yellow woods were waning,
> The broad stream in his banks complaining,
> Heavily the low sky raining
>   Over tower'd Camelot;
> Down she came and found a boat
> Beneath a willow left afloat,
> And round about the prow she wrote
>   *The Lady of Shalott.*[41]

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[39] Tennyson, "The Lady of Shalott."
[40] Tennyson, "The Lady of Shalott."

The second stanza in the third part mentions that it is already at the end of the day which is another sign of deterioration of the conditions. Lady loses the chain and lies down to her boat. The stream of the river floats her boat far away while she is singing her last song. Despite being late summer, Lady of Shalott freezes to death. There is nothing than silence in Camelot. People summoned around her cold body are wondering who she is. Lancelot, Lady's potential lover, comments on her beauty.

> Who is this? and what is here?
> And in the lighted palace near
> Died the sound of royal cheer;
> And they cross'd themselves for fear,
>   All the knights at Camelot:
> But Lancelot mused a little space;
> He said, "She has a lovely face;
> God in his mercy lend her grace,
>   The Lady of Shalott."[42]

This tragic end is a result of Lady's passion to change her life. It probably shall convey a message, that following one's passion can end up tragically, but it does worth it, although it lasts only for a little while. This corresponds with the features of Romantic literature. On the other hand, the plot of the poem can also symbolize that everybody who will not obey the rules is going to be punished.

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[41] Tennyson, "The Lady of Shalott."
[42] Tennyson, "The Lady of Shalott."

5   PRE–RAPHAELITE BROTHERHOOD

Corresponding with "The Lady of Shalott", writers, poets and various artists around Tennyson and his imagination were fascinated by his style and the current trend of medieval qualities. Amongst the writers and other poets, it was especially painters, who could utilize very well the style of descriptive lyric and enhance poetry on an even higher level by their interpretation. So they founded a brotherhood to unify the principles of interpretation of contemporary inspired art and to articulate their mutual aims.

Although Pre-Raphaelite Brotherhood (founded in 1848) did not last long, it provided another point of view to art, important for following development and for the art, which gained freedom from older forms, very needed those days. Members were not only painters but also writers and poets and their art was composed as a complex unit containing not only visual or literary art but joining these parts together to make a piece of art with various qualities. The movement was found of "youthful idealism"[43] as and with big aims because the founding members were very young – from 19 to 23, and the style of their work was changing according to their maturing personalities.[44]

The most significant and the first three members of the PRB were John Everett Millais (1829–1896), William Holman Hunt (1827–1910) and Dante Gabriel Rossetti (1828–1882).[45] Millais and Hunt were mostly painters, Rossetti was also a poet. Later they add another three members, James Collinson (1825–1881), another poet Thomas Woolner (1825–1892) and Frederic George Stephens (1828–1907). He later became an art critic. PRB, of course, needed a historian, so they invited Rossetti's brother William Michael (1829–1919).[46] Hunt, as a leading figure of the brotherhood, contributed a lot to the style and

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[43] Julian Treuherz, *Victorian Painting* (London: Thames and Hudson, 1996), 75
[44] Treuherz, *Victorian Painting, 75.*
[45] Treuherz, *Victorian Painting, 75.*
[46] Treuherz, *Victorian Painting, 75.*

primary aims of it. He had the opportunity to draw inspiration for significant figures, for example, Dyce.

Also Ford Madox Brown and the British advocates of the Nazarene style formed the style of PRB. Brown's paintings are characterized by darkness and drama. These features are the same that occur in PRB works, but those days the PRB did not have the name and the style was not articulated.

As the name of the group suggests, they draw inspiration from a period of time before Rafael, return to purity of art before him[47], and wanted to return to independent art and restore the emotive side of it linked up with narratives. Also, PRB took their art very serious, as a tool to express not only beauty but also deeper feeling and sense. They wanted to convey some message through, and make people aware, that art is not just beautiful but also useful. The themes in Pre-Raphaelite art were not so various. They mostly pursued themes of love, supernatural themes, and medieval subjects. Chosen colours were most likely in distinct shades, very luminous, contrasting. In earlier romantic paintings, we can notice the similarity between shades of colours, mostly in warm tones of beige, brown. In Pre-Raphaelite paintings, these tones are not very frequent. There dominate darker colours, chosen probably to elevate the mystic atmosphere in contrast with lighter colours of central figurative motif.

Another significant feature of PRB is the way how they depicted women. In history, women were probably the most favourite theme of artists. Due to sponsors who ordered how the painting should look like to be paid for it, there were formed particular rules how to paint. Women were painted mostly with honesty and purity, when it comes to religious pieces of art women were frequently used as a source of temptation for venerable characters. But in secular space, women were not traditionally depicted as tempting creatures.

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[47] Carol T Christ. "Arthurian Poetry and Medievalism." in *A Companion to Victorian Poetry,* ed. Richard Cronin, Alison Chapman and Antony H. Harrison (Oxford: Blackwell Publishing, 2007), 11–21.

However, PRB did not follow these rules and made their art different and new. So nowadays, PRB is praised for their progress in art, corresponding with general progress those days, but unlikely, according to Beth Palmer, PRB "had achieved fame for their radical attitude to painting that concentrated on extreme detail, refused painterly conventions" and also "often gave eroticised representations of female figures."[48] It is important to take into account, that in the Victorian era, there were much different customs than contemporary ones. People were not probably used to such daring representation of femininity, thus most of them could find Pre–Raphaelite works nearly offensive, so this is why PRB did not achieve much fame during their active period.

The style of painting is very neat and precise. Figurative objects are depicted with expressed emotions but covered in mysterious fog. Contours of figures and object are pronounced, reminding me of – in the Czech Republic well–known artist – Alfons Mucha, who draw inspiration from Pre–Raphaelites. In my opinion, he raised the Pre–Raphaelites painting to a higher level. His style as well was to leave contours visible, even exaggerated and he preferred contrastive colours with a lot of ornamental background. All the features were the same in Mucha's work and in Pre–Raphaelite work, but Mucha went even further and the made the features much more distinctive.

As the style developed, Pre–Raphaelite earlier paintings were slightly different than the later ones. In earlier times, the artists added letters PRB after their signatures. The acronym was not known those days, because the brotherhood was only at its beginning. Earlier works were done without using chiaroscuro, as taught at academies. There were nearly no deep shades to create the illusion of levels and three–dimensionality, so the paintings look a bit dull and flat in contrast with the later ones.

The period when PRB was the most active is also referred to as a period of Mid–Victorian Realism. Victorian artists were judged by European critics in

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[48] Beth Palmer. *Victorian Literature*, 114.

1855 during the Paris International Exhibition. Specifically, Parisian critics were not amazed by British painters in terms of technique, but what they appreciated was the ability to express the narrative aspect of the painting.[49] For example, Delacroix was amazed by Millais and Hunt. In Europe, visual art did not draw inspiration from such themes. Artists there remained faithful to traditional themes but admired the new style of Pre–Raphaelites. On the other hand, Pre–Raphaelites admired the European tradition, thus their work are tinted with that, depending on the personal preference of each painter.

After a period of medieval obsession, the new inspiration emerged, according to the taste of European critics. They preferred the painting depicting daily life in Britain, frequently containing themes of modern life of urban middle–class and modern literature. This new fashion lasted until the 70s, and it did not replace the old trend of inspiration from history, only widened the rage of painters' repertoire of themes, as Treuherz writes, "The fashion co–existed with, rather than replaced, historical subjects; it shared the same love of anecdote and lasted until the 70s when a more sophisticated treatment of modern life took over." [50] Treuherz also describes PRB prediction to the future in terms of new themes:

> British painters, whilst remaining conservative in their attitude to narrative, detail and composition, anticipated in the 50s and early 60s the subject that would be taken up by the Impressionist in the 70s and the 80s: the races, the opera, the urban middle classes at leisure in parks, on beaches and city streets.[51]

Astonishingly, PRB discovered another possible style of painting, later undertook by another movement – Impressionists, considering the themes, but their main characteristic remained in a traditional style which was founded at the very beginning of the brotherhood.

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[49] Treuherz, *Victorian Painting,* 105.
[50] Treuherz, *Victorian Painting,* 106.
[51] Treuherz, *Victorian Painting,* 106.

5.1 William Hollman Hunt and "The Lady of Shalott"

William Holman Hunt was one of the founders of PRB and also the figure who formed the earlier ideology of it via his fondness of Ruskin. He had an impact on former members of PRB, because he was familiar with Modern Painters by Ruskin.[52] This reflected in the detail created in a naturalistic way, which corresponds with the main principals of PRB. The main message conveyed to Hunt by Ruskin, changed Hunt's point of view of art, as writes Treuherz, noting that later work included painting inspired by literary works:

> The principal action in each picture was made simple and obvious in emulation of the clarity of early Italian painting, but the narrative was amplified by means of symbolic allusion, religious and colour symbolism in the Rossetti, and in the Millais details such as the falcon tearing at a feather behind the wicked or the passion flower near Isabella.[53]

Ruskin used Tintoretto's San Rocco Annunciation to analyse every detail in a way, how it was done in Renaissance and medieval times because everything had to have some symbolism or added quality. Also, painting was done in a specific way, with precisely created list of feature that helped to identify particular characters from history or saints. So in terms of iconography, every character had its own feature which could not be changed or omitted. Being schooled in this, Hunt adopted symbolic realism as the main principle of his art. Another significant figure was Dyce, who was an idol for Hunt when he was a student. After the time of working in similar style amongst members of PRB, there came a period, when differences became more important and the aim of the painters was to be recognized. This was also the case of Hunt, as well as Millais. They continued to work on more modern style, whereas Rossetti remained to praise the archaic qualities.[54]

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[52] Treuherz, *Victorian Painting,* 75.
[53] Treuherz, *Victorian Painting,* 78.
[54] Treuherz, *Victorian Painting,* 82.

Considering Hunt's style, he was nearly a naturalist. The details and faithfulness to realized object became more important than stylization artistic manners of painting. His technique of watercolour painting inspired many painters and some of them had taken lessons from him.[55]

Hunt's *The Lady of Shalott* (appendix 2) is considered as his later one. Before that, he became known as a religious painter. He travelled to Holy Land and painted mainly religious objects and landscapes connected with religious themes. His main aim was to "find authentic locations for biblical subjects."[56] One of the paintings from this period is *The Scapegoat,* through which Hunt drew "a typological parallel between the Old and the New Testaments, transformed the goat into a powerful symbol of Christ taking upon himself the sins of the world."[57]

The painting inspired by the poem "The Lady of Shalott" is considered as Hunt's later work. We can assume, that he achieved particular level of moral ideology via his work, and later he returned to the roots of his art, the main concepts of PRB, although not only in terms of ideology, but also in terms of technique. The study (appendix 1) preceding the painting itself, is done with the same detailed style, linear. Some details differ, for example the paintings on the tower's wall are changed.

Vertical composition of the painting leaves enough space for the whole figure of Lady standing on the left, including her wild hair, which was quite an obsession in Art Noveau. Mucha, for example, employed complicated hairstyles, decorated in particular style, inspired for example by seasons. Another sign of Art Noveau present in this artwork is the linearity of the thread and ornamental decorations of the room. The contours of objects are pronounced, Lady's face and body is realistic. Although her posture is a bit

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[55] Treuherz, *Victorian Painting,* 93.
[56] Treuherz, *Victorian Painting,* 96.
[57] Treuherz, *Victorian Painting,* 96.

unnatural, it is not visible at first sight. But after a detailed look, we can notice the odd position of Lady's left hand, breaking in a painful gesture.

The loom, traditionally depicted as a small angular machine is here circular, and Lady stands in its center, which I consider as a depiction of the state of her mind while being trapped by a thread in chaos when she is trying not to distract herself from weaving and look out of the window. The whole painting is done in colour inspired by Byzantine culture, a frequent theme in Romanticism, due to a combination of dark blue and gold or copper components. Used colours enhance the mysterious atmosphere, as in other PRB paintings.

Although PRB did not use chiaroscuro, as traditional painting schools did, there is an appreciable area of the painting, where Hunt used a window as a source of light, creating a place to focus on. This creates almost Raphaelitan effect of chiaroscuro. The light mediates an open view to Holy Grail, corresponding with Arthurian myth included in the poem, and depicted in Lady's web.

Traditionally, paintings inspired by "Lady of Shalott" are depicting the most significant parts of the poem, for example, the moment when Lady looks out of the window. Here is Lady somewhere in the middle. She is trying to stay concentrated on the web, but probably, Lancelot is already singing outside.

 An interesting detail is the shoes. This type of shoes had to be a feature of medieval fashion, and Hunt employed them here to create even more medieval look via small details, also their appearance corresponds with the ornamental style of Pre–Raphaelite paintings. A similar type of shoes in a similar position is also depicted in the artwork *Arnolfini Marriage* from 1434 by a painter form the Netherlands, Jan van Eyck. There are also another sings, that Hunt was inspired by this work, such as the fact, that the Pre–Raphaelites had the opportunity to study the work in The National Gallery London because it was a

part of the collection there since 1842.[58] Hunt later admitted that works by Eyck were a source of inspiration for him, thus the ornamental parts of his *The Lady of Shalott* are inspired by the ornamental depiction of the mirror in *Arnolfini Marriage* by Eyck.[59] The fact, that Eyck was a painter active mainly in medieval ages and came from the Netherlands, makes him a perfect source of inspiration for PRB because they adored Europian artists and some of their principals were taken from Ancient Greece. Hunt made his painting more Pre–Raphaelite by employing these principals and tiny details such as the shoes, adding the medievalist tint to the painting.

Another significant feature that proves Hunt's style here is the paintings on the wall of the tower. The original paintings were different as we can see on the study of the painting, but later Hunt employed scene resembling the myth of Heracles, stealing an apple from the garden guarded by Hesperides. Tennyson wrote a poem inspired by this myth, so Hunt included it in his painting mainly on Lady of Shalott to exaggerate the symbolic, perfectly corresponding with the romantic and medievalist topic. Lady faces to dilemma, if she will "steal the apple" and sacrifice herself for just a moment of love, or if she stays in the tower, continuing to obey the rules of the curse. This shows the aspect of tragic love, not explicitly pronounced in the painting, as it is in Waterhouse's work observed later in my thesis, but clearly depicted in the poem. As well as Heracles, Lady tries to do something forbidden, but the price is high in her case. This could also be a symbol of losing innocence, taking into account that Garden of the Hesperides is probably an alternative to Garden of Eden. Also, in the poem, there is no mention of Lady's age, so it could include the theme of adolescence as well. The theme of reflection, embodied by the mirror could be the symbol of the

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[58] Alison Inglis and Cecilia O'Brien, "'The Breaking of the Web': William Holman Hunt's two early versions of The Lady of Shalott," *Art Journal 32*, (Summer 2018), National Gallery of Victoria, accesed April 30,2019, https://www.ngv.vic.gov.au/essay/the-breaking-of-the-web-william-holman-hunts-two-early-versions-of-the-lady-of-shallot/.
[59] Inglis and O'Brien, "'The Breaking of the Web': William Holman Hunt's two early versions of The Lady of Shalott."

reversed world, a lie basically. Lady watches only the reflection in the mirror, but after decision she made, she realizes that everything is a lie and the world outside the tower is not as nice as it seemed to be when she was trapped inside.

This painting depicts Lady somewhere in the middle, not decided yet what to do, but from her facial expression, we can assume that she is at least bored enough to risk.

5.2 William Maw Egley

In terms of the historical outline, Egley is considered as a younger artist, who was rather inspired by PRB than being the member of the brotherhood. The inspiration by PRB changed the manners of some contemporary artists. In Egley's case, it was "insistently hard–edged detail and acid colour"[60]. In comparison to Hunt and Waterhouse, Egley is the most traditional painter whose methods are similar to medieval painters, considering the painting inspired by Tennyson's "The Lady of Shalott". In his other works, the style was completely different, for example, his *Omnibus Life in London* is standing out, because of its usage of light, realistic faces and perfect perspective created almost naturalistic impression. The *Lady of Shalott* (appendix 3) is created in a much more stylized way, to enhance medievalist style and the character of the poem that it almost resembles old painting not only by the theme but also by the technique.

Egley uses beige and brown colour in various shades combined with dark colour, creating the three–dimensional perspective by using chiaroscuro. Depicted space of the room in tower seems to be cold and dark, in contrast of outdoors where the light resembles sunshine during the hot summer day at the noon, and also the sky is clear without clouds. The light is bright, illuminates the room from the right side and emphasizes the beauty of Lady of Shalott. Lady

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[60] Treuherz, *Victorian Painting,* 106.

stands in front of the window, staring at Sir Lancelot, whose reflection is visible in the mirror. He rides a horse and wears armour, which means that Lady fell in love with him only because of his singing because she could not even see his face. This is probably the part of the poem where Lancelot sings and Lady cannot resist looking out of the window. We know, what happens next – Lady will realize that the curse is upon her.

The composition of the painting is horizontal with vertical aspects cutting the space, for example, window in the middle or standing figure of Lady. The loom is depicted in a classical way and in contrast with Hunt, there is no stress on the web, it is almost hard to recognize. Lancelot's reflection in the mirror is looking the same direction as Lady, which can symbolize their mutual desire to get to know each other as well as the same passion for singing. As mentioned above, reflection in the mirror shows Lady only the reversed illusion of the world, and the things are not as they seem to be.

To sum up, this painting does not contain much symbolism as Hunt's painting does, and in terms of style, the painting is not a representative of PRB manner. Egley used chiaroscuro here and did not employ linearity. Overall, the painting resembles more medieval painting, but not only by theme. Egley continues with medieval style without invention. Features that could be considered as Pre–Raphaelite in this painting are the focus on detail – high fidelity to surfaces such as wood, stone, and drapery, also the detail of the landscape visible from the window – and of course the inspiration taken from Tennyson.

5.3   John William Waterhouse

Waterhouse as another artist inspired by PRB but not their member, because the brother did not last until Waterhouse's active years, was fascinated by theme of "The Lady of Shalott" and created probably the most paintings on that theme, similar in style, possibly with the same main figure, differing only in posture and the position in the room, according to character's appearance. The one outstanding from the line is a painting of Lady already escaped from the tower floating in her signed boat, for which I am going to provide an artistic analysis

connected to the poem by which the artwork is inspired. As Treuherz writes, Waterhouse "had a knack of inventing memorable images, painting classical stories such as *Hylas and the Nymphs*, and reviving Pre-Raphaelite subjects like *The Lady of Shalott* and *Ophelia*"[61], despite the fact that he interpreted female faces identically. But his creative and fairytale-like style was popular and truly corresponding with the mythological theme of PRB.

The most important feature of Waterhouse's art is the atmosphere. Comparing the three paintings – *Ophelia, Hylas and the Nymphs* and the 1888 version of *The Lady of Shalott* (appendix 4) – there is always a significant role of nature in the aim to depict mystical atmosphere. The aspect of supernatural is visible in all the paintings, although it should be demonstrable only in *Hylas and the Nymphs,* where the nymphs are supernatural creatures. In *The Lady of Shalott,* there is a magical web. The other supernatural feature in the painting could be the curse, which is in the poem connected with weather that changes quickly, from late summer day to freezing night so the atmosphere in the painting is probably subordinated to the result of the curse, but it is not visible on the first sight.

The Lady of Shalott by Waterhouse, painted in 1888 is probably the most known artistic interpretation of Tennyson's poem of the same name. The composition is horizontal, chosen to enhance the appearance of the ship and give enough space to the water and nature surrounding the Lady. She sits in her boat, her face is desperate and the atmosphere of the painting is beautiful and sad at the same time as the plot of the poem. There is a mark on the right side of the boat, not legible but it is probably Lady's name. Lady is in the golden section of the painting, looking in the direction of the floating boat and she is about to release the boat from the bank of the river. She looks like she is staring towards the future and her eyes are full of despair. She wears a white dress that

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[61] Treuherz, *Victorian Painting, 177.*

could symbolize her innocence. The boat has a little lantern on its front and there are also three candles on the boat, despite the fact that the night has not come yet.

The motif of water is mutual for all three paintings by Waterhouse, discussed above. Water, tightly connected with nature, interpreted very detailed, creates the mystical aspect in the painting. It also reflects Lady and her boat as a mirror in the tower which reflected the world outside, before it cracked. So the theme of reflection and recursiveness is present in Waterhouse's work as well as in Tennyson's poem. Considering Waterhouse's other works, he uses water as something negative, cold, representing dead as in *Ophelia,* where her dead body lies in the water, surrounded by flowers, painted in a naturalistic way. Water in *The Lady of Shalott* is palpably cold and dark, reflecting Lady's despair.

Waterhouse as a painter inspired by PRB included symbols in his work and made very detailed paintings, focusing on nature especially. Nature as a part of the story is included in all works by the three main painters discussed in this thesis. The main difference between particular interpretations is, that Hunt and Egley depicted Lady inside, as well as Waterhouse in his other version of the painting, but Waterhouse created the dramatic aspect even more outstanding by using the atmosphere in nature, whereas in Egley's and Hunt's observed works there is nature only in the view visible from the tower's window. Colours of the painting are bright, but only in the area around Lady, to make her outstand from nature. She has red hair which is not very usual. The linearity of contours is not really visible, but ornamental decoration remained, represented by the web and interpretation of the river plants in the front.

Typical Pre-Raphaelite features of the paintings are detailed nature, dark colour making the central figure standing out from the painting, and it does not contain chiaroscuro, because the levels are created here by using contrastive shades of colours. Also, chiaroscuro cannot be used in parallel with daylight,

because there has to be a bit of darkness to let the chiaroscuro excel in a proper way.

In terms of visual resemblance, the painting overall seems to be inspired by the 60s, considering Lady's hairstyle and the "hobo" style of her dress and the ornamental pattern of the web. Inspiration form the future is not possible, but on the other hand, it could be another case of predicting the trends to the future as it was in a case where PRB predicted the themes later interpreted by the Impressionists. This time it would not be by PRB member, but by someone who followed PRB principles.

6   CONCLUSION

To sum up, the aim of my thesis was to prove a link between Victorian poetry and the Pre-Raphaelite painters, created through symbolism and unique style adopted by the first group of artists who unified the principles of creative output into formation consisting of individuals appreciating similar qualities.

The thesis starts with brief introduction of the Victorian Era, considering the progress that had a tremendous impact on events in England and changed the organisation of society's daily life due to industrialization. Consequently, society's attitude changed in the 19th century in almost every possible field, so it is obvious, that taste for literature and art in general cannot remain the same. As the 19th century was the age of changes, literature underwent a change that completely rearranged its style. Judging by favourite themes in the considered period of time, literature returned to history rather than referring to present, which is caused by parallel development of Victorian and Romantic poetry. Because both Victorian and Romantic poetry shares many features, literature from this time period overlaps in style, themes and other.

In the Victorian era, the phenomenon of medieval started to grow and people, overwhelmed by demanding work conditions, followed this trend. Tennyson, as leading poet interpreting themes of so popular Arthurian legends, became an idol after publishing *In Memoriam*, dedicated to deceased Prince Albert who he depicted as an honourable knight to the joy of Queen Victoria and English people, who admired their Queen and mourned for Prince Albert as well as she did.

Ironically, in time of the biggest progress, fondness of medieval ages and chivalric heroes emerged from deprivation caused by progress itself, reviving the ages without pressure caused by something, which was developed in intention to improve people's life. But the effect of it was ambiguous. However, without the period of depression, there would not be many brilliant things, as it sometimes happens. In this case, literature emerged into something new.

"The Lady of Shalott", firstly published before Queen Victoria's reign, provided story relevant to readers' current needs, preferring "old" theme but made in "fresh" style. It gained even bigger popularity after republishing in 1842 because it was slightly changed by Tennyson and it attracted attention, because it included themes of actual issues. In connection with Tennyson's ability to use descriptive lyric and detailed description of surroundings, including precise naming of flowers, but still relevant to the plot, "The Lady of Shalott" became a perfect source of inspiration for a group of artists, later forming the Pre-Raphaelite Brotherhood. Tennyson grasped the dramatic aspect of poetry, connected to the beauty of language and imagination in a way that was natural for painters and resembled theatre scenes. This was beginning of the fusion between visual art and poetry.

Lady, as the main character of the poem, is a chivalric hero herself. She takes her life into her hands and tries to change her destiny. Astonishingly, after obeying the rules and stay in the tower under a thread of a curse for so long, she awakes her courage and looks out of the window. However, the curse does not break, so Lady uses her little time for exploring the world outside until her death.

The theme of death caused by unrequited love is a feature of Romantic literature, as well as the fact, that Lady's name is Elaine, the Lily Maid of Astolat and the object of her love interest is none other than Lancelot, so Tennyson used here a part of Arthurian legend so popular those days.

"The Lady of Shalott" by Tennyson became one of the most interpreted literary works because of its originality and quality of accomplishment of conveying the message and not only being an art for art's sake, which was one of the aims of PRB. Tennyson influenced many generations of poets and thanks to "The Lady of Shalott", he inspired also a small revolution amongst painters, who until these events were bounded by requirements of donators, and did not have freedom of creative output. Maybe this could be the reason, why they sympathized with Lady kept in tower because it could resemble them their captivity in the area of conventional art.

The second part of thesis compares the interpretation of "The Lady of Shalott" by three painters, connected with PRB – William Holman Hunt, William Maw Egley, and John William Waterhouse, where Hunt employed the most features of PRB, such as symbolism and dark shades of colours. But by using chiaroscuro in the area of Lady's dress, he denied the principle of returning to the purity of art before Raphael, which was one of the mutual aims of PRB. On the other hand, considering other painters observed in this thesis, Hunt really used as much as possible from PRB features, including mastered art of depicting atmosphere with connection to the central character of the painting. This is truly visible in his interpretation of "The Lady of Shalott", where Lady is confused and it is reflected also in items in the room and its location, for example, the thread wildly flying around Lady and the loom. Hunt hid tiny details with symbolic meaning to his work as paintings on the walls, depicting the theme of Hesperides. It refers to the similarity of the plot of "The Lady of Shalott", including temptation as well as to the other poem by Tennyson, dealing directly with the garden of Hesperides. Every elaborated detail smoothly set into the painting revealing the deeper meaning of it is exactly what PRB aimed for. As suggested, it is not a coincidence that Hunt was a leading figure of the brotherhood.

The brotherhood underwent changes during its existence and the authors' attitude changed. PRB members are frequently divided into generations, as well as writers of Romanticism, being considered as first generation and writers of Victorian era being considered as the second generation.

Egley, belonging to the later generation, did not achieve such PRB quality of painting as Hunt, although *The Lady of Shalott* is considered as Hunt's later painting. Hunt later returned to his earlier style and revived PRB principles for himself. Egley remained in Romanticism, also in terms of technique, so his interpretation of "The Lady of Shalott" was not as innovative as other PRB works.

In contrast, Waterhouse who created probably the most known interpretation of the poem made a significant difference in comparison to observed authors. He depicted Lady after her escape from the tower. The interpretation is detailed, using nature as a medium for expressing the emotions of the scene. The painting is dramatic as well as Hunt's one, and the colours and ornamental parts are chosen according to PRB principles – Lady is wearing white dress that attracts attention to her and in her boat, there is a web decorated with ornamental embroidery. Lady's face expresses despair and completes the tragic beauty of the scene.

Pre–Raphaelite brotherhood played an important role in the development of visual art, and even predicted the following themes later interpreted by the Impressionist movement. Their attitude to work, art, and life in Victorian society was important for England because they improved the reputation of English art, undervalued by European critics. Despite considering European art still insurmountable, the critics appreciated for the first time English art and acknowledged the style of PRB painters as inspirational due to PRB approach to depicting the story in painting, and conveying emotions through visual arts. Nowadays, the motif first mentioned in "The Lady of Shalott" by Tennyson, is still a source of inspiration for various artists, including musicians. This proves, how strong and timeless the motif is, thus it probably will never be forgotten as a source of inspiration for various artists.

RESUMÉ

Hlavním cílem této bakalářské práce je zhodnotit provedení uměleckých děl prerafaelitských malířů vytvořených na motivy básně „Paní ze Shalott", jež inspirovala nejen je, ale také další umělce včetně následující generace básníků po Lordu Alfredu Tennysonovi. V souvislosti s viktoriánskými hodnotami a vlivem doznívajícího romantismu byla tato báseň inovativní zejména svým užitím deskriptivní lyriky a přitom obsahovala témata korespondující s oblíbenými tématy tehdejší doby, jako byl obdiv středověkých hodnot.

První část práce uvádí nejprve souvislosti z historického hlediska a jejich vztah k vývoji samotné viktoriánské poezie a estetiky. Následuje krátký úvod do problematiky industrializace viktoriánské Anglie, která je nejčastěji hodnocena jako celkově pozitivní, přestože některé události neměly příliš kladný dopad na život obyvatel pocházejících z nižších vrstev. Ti byli v devatenáctém století po nástupu modernizace průmyslu nuceni těžce pracovat v nelidských podmínkách a to i včetně dětí.

V jedné z kapitol práce vysvětluje termín „medievalism" a jeho relevanci k práci Lorda Alfreda Tennysona, včetně středověké tématiky zakomponované do básně „Paní ze Shalott". Zmiňují se zde také některá životopisná fakta a charakteristika Tennysonova stylu, zejména užívání symbolismu a schopnosti ovlivňování rychlosti plynutí děje skrze deskriptivní lyriku, která přetíná dějovou linii básně v pravidelných intervalech. Tím zpomaluje dramatický a napínavý vývoj zápletky, avšak nerozbíjí celkový dojem. Spíše navozuje v prostředí básně atmosféru, která je tímto způsobem detailněji popsána a dává čtenáři prostor pro fantazii. Literární analýza básně zahrnutá v této části se věnuje rozboru obsaženého symbolismu a artušovské legendy ve vztahu k historickému pozadí a kompozičnímu stylu Lorda Alfreda Tennysona.

Práce ve své další fázi pojednává o vzniku bratrstva prerafaelitů, které jako první sjednotilo umělecké principy interpretace literárního díla a ve svých kruzích sdružovalo nejen malíře, ale také básníky a spisovatele, čímž se zasloužilo o propojení umění v různých podobách.

Poslední část práce obsahuje uměleckou analýzu jednotlivých děl od vybraných prerafaelitských malířů, porovnává zpracování tématu „Paní ze Shalott", ale také společné znaky a rozdíly nejen tří různých děl od různých autorů, ale i rozpor ve zpracování jednotlivých obrazů od stejného umělce.

Analýza je provedena pomocí hodnocení vybrané techniky, a užití různých prostředků k předání skrytého významu pomocí médií jako je například barva, kompozice ale i celkový dojem z malby. Obrazy jsou také posuzovány na základě toho, jestli odpovídají dobovým požadavkům nově zformovaného prerafaelitského bratrstva, a do jaké míry využívají tyto principy, jako například přiznané linie, tmavé barvy a kladení důrazu na centrální postavu ztvárněné scény. K tomuto účelu je nejčastěji využíváno hry světla, přičemž u některých ztvárnění, jako zvolil například Hunt, toto neodpovídá prerafaelitské snaze vyhnout se užívání temnosvitu, který příliš vybízel k tradičnímu malířství, tak jako tomu bylo u Rafaela, jehož chtěli prerafaelité vytěsnit z kulturních dějin.

Jak už název napovídá, období před Rafaelem bylo pro bratrstvo to nejidyličtější a také nejčistější, mluvíme-li o zpracování uměleckých děl. Přespříliš komplikované formy neodpovídaly estetice bratrstva, což znamenalo návrat do dob minulých, stejně jako tomu bylo v případě Tennysona a jeho obdivu k artušovské legendě. Také Tennysonova tendence k detailnímu popisu byla nevyčerpatelným zdrojem inspirace pro vizuální umění, a tím dala vzniknout jedinečnému seskupení umělců, které prohlubovalo smysl umění, a tím zvyšovalo jeho hodnotu.

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ANOTACE

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Název práce: Tennysonova báseň „Paní ze Shalott" v literárním a uměleckém kontextu

Vedoucí práce: Mgr. Pavlína Flajšarová, Ph.D.

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Klíčová slova: Lord Alfred Tennyson; viktoriánská poezie; 19. století; Prerafaelité; Paní ze Shalott; William Holman Hunt; William Maw Egley; John William Waterhouse

Tato bakalářská práce se zabývá básní „Paní ze Shalott" od Lorda Alfreda Tennysona. Hlavním cílem práce je poskytnout literární a tematickou analýzu básně v kontrastu s uměleckým zpracováním tří vybraných prerafaelitských malířů jimiž jsou - William Holman Hunt, William Maw Egley a John William Waterhouse. Druhá část práce se soustředí na srovnání těchto obrazů pomocí společných znaků, rozdílů a také vztahu k principům Prerafaelitů.

ANNOTATION

This bachelor thesis is concerned about the poem "The Lady of Shalott" by Alfred Lord Tennyson. The main aim of the thesis is to provide literary and thematic analysis of the poem in contrast with artistic interpretation done by three selected Pre–Raphaelite painters – William Holman Hunt, William Maw Egley, and John William Waterhouse. The second part of the thesis deals with the comparison of the paintings, comparing the similarities, differences and relevance to the Pre–Raphaelite principles as well.
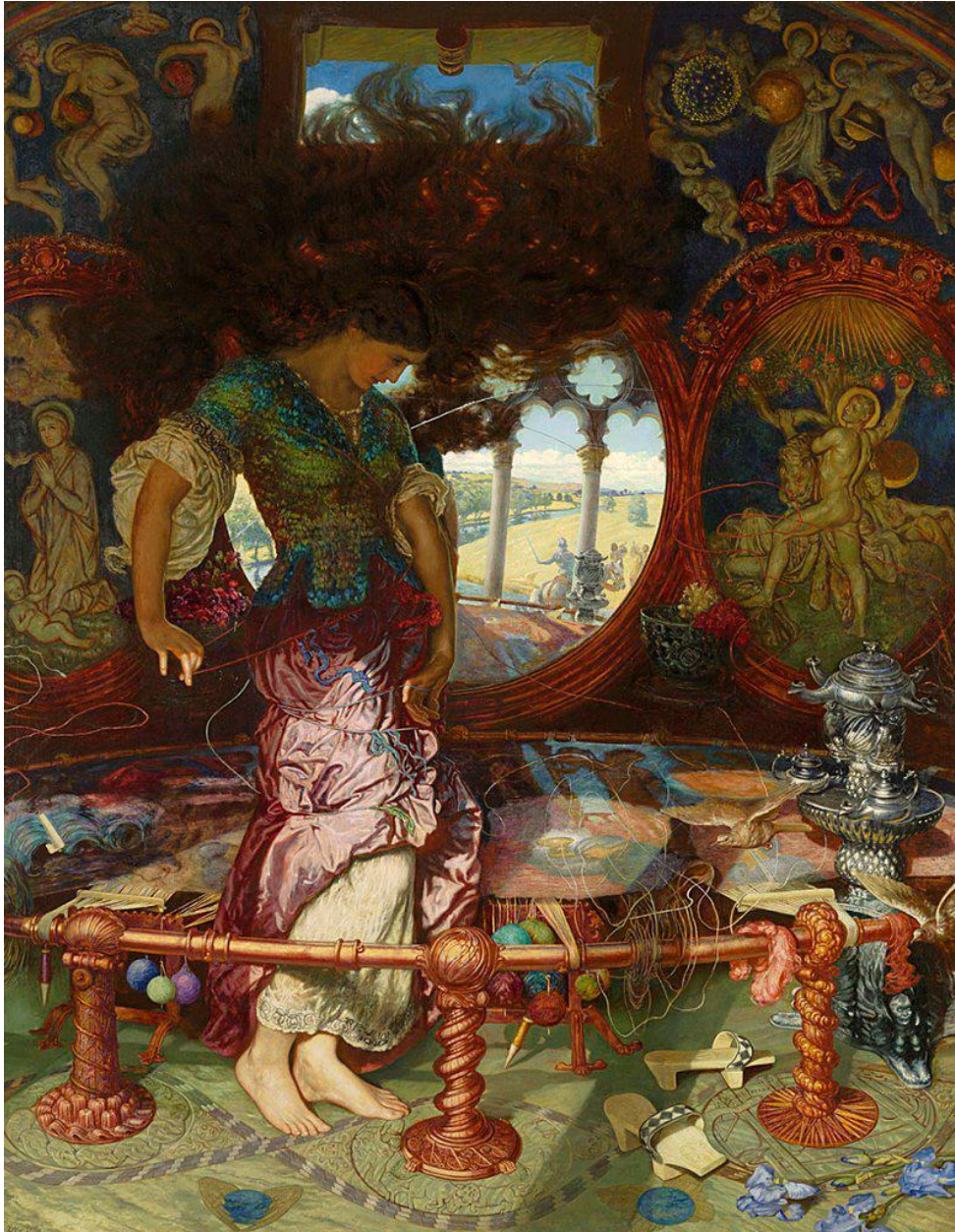
APPENDICES

Appendix 1

William Holman Hunt, *The Lady of Shalott,* 1850, black chalk, pen and ink, 23.5 x 14.2 cm, National Gallery of Victoria.

https://www.ngv.vic.gov.au/essay/the-breaking-of-the-web-william-holman-hunts-two-early-versions-of-the-lady-of-shallot/, Accessed April 30, 2019.

Appendix 2

William Holman Hunt, *The Lady of Shalott,* 1886 – 1895, oil on canvas, 187.9 x 146 cm, Wadsforth Atheneum, Hartford.

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Appendix 3

William Maw Egley, *The Lady of Shalott,* 1858, oil on canvas

*1858*https://upload.wikimedia.org/wikipedia/commons/5/57/Shalott3.jpg, Accessed April 30, 2019.

Appendix 4

John William Waterhouse, *The Lady of Shalott,* 1888, oil on canvas,

1530 x 2000 mm, Tate

https://www.tate.org.uk/art/artworks/waterhouse-the-lady-of-shalott-n01543, Accessed April 30, 2019.