**Exercise on “In an Artist’s Studio”**

**Section 1: poetic structure**

**Christina Rossetti, “In an Artist’s Studio”**

One face looks out from all his canvasses, **a) Write the rhyme scheme in the right-hand**

One selfsame figure sits or walks or leans; **margin, beginning with “a” and giving each**   
We found her hidden just behind those screens, new rhyme sound a new letter.

That mirror gave back all her loveliness. **b) The “volta” or “turn” in the poem is**  
A queen in opal or in ruby dress, **signaled by a change in the rhyme pattern.**   
A nameless girl in freshest summer greens, **Draw a line in blue ink to show where this**  
A saint, an angel; – every canvass means change occurs.  
The same one meaning, neither more nor less. c) Use a red slash to indicate major gram-  
He feeds upon her face by day and night, matical breaks (divisions between sen-  
And she with true kind eyes looks back on him tences). Use a black slash to indicate minor  
Fair as the moon and joyful as the light; grammatical breaks (marked by a colon,  
Not wan with waiting, not with sorrow dim; semicolon, or dash).  
Not as she is, but was when hope shone bright; d) Underline instances of anaphora (the rep-  
Not as she is, but as she fills his dream. etition of a word or phrase at the beginning

of a line).

e) **Given the rhyme scheme and the number of lines, what kind of poem is this? (If you’re not familiar with poetic forms, just do a search for poems with this number of lines and this rhyme pattern.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**f) How might the use of anaphora and the grammatical rhythms of the poem be related to its content? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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**Section 2: local observations**

a) Why do you suppose the model is referred to in the first lines as a “face” or “figure”?

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b) Why do you think Rossetti includes the word “selfsame” in line 2?

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c) To what might the word “screens” refer? Why might it be a particularly resonant word in this case?

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d) To what does the word “mirror” refer?

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e) What do you make of the phrase “gave back”?

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f) Why does the speaker describe the canvases as having “the same one meaning, neither more nor less”?

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g) What do you make of the phrase “feeds upon her face”?

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**Section 3: significance of the poem as a whole**

**a) There are two primary ways of interpreting the poem as a whole. The first is to understand it in relation to poetic tradition. The Italian originator of this kind of poem is Petrarch. As** critic Robert Stanley Martin explains, Petrarch “reimagined the conventions of love poetry in the most profound way: love for the idealized lady was the path towards learning how to properly love God . . . Petrarch will often begin with a single trope and develop it into a conceit that defines the entire [poem].” By writing in this poetic form, Rossetti is implicitly asking us to think about her poem in relation to this tradition. In what respects is her poem like the Petrarchan original (as described here)? In what ways is it different from and/or commenting on the logic of the Petrarchan love poem?

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**b) The second context for understanding the poem is biographical: Rossetti was the sister of D. G. Rossetti, who was himself a painter and poet. Other members of their circle remarked that this poem was about D. G. Rossetti’s relationship to his first mistress/model Elizabeth Siddal. On the website you’ll find some examples of Rossetti’s sketches and preliminary studies of Siddal. Do these sketches have any features in common that strike you as interesting? How might you relate those features to the claims of the poem?**

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