No, Thank You, John

POEM TEXT

I never said I loved you, John:
    Why will you tease me, day by day,
And wax a weariness to think upon
    With always "do" and "pray"?

You know I never loved you, John;
    No fault of mine made me your toast:
Why will you haunt me with a face as wan
    As shows an hour-old ghost?

I dare say Meg or Moll would take
    Pity upon you, if you'd ask:
And pray don't remain single for my sake
    Who can't perform that task.

I have no heart?—Perhaps I have not;
    But then you're mad to take offence
That I don't give you what I have not got:
    Use your common sense.

Let bygones be bygones:
    Don't call me false, who owed not to be true:
I'd rather answer "No" to fifty Johns
    Than answer "Yes" to you.

Let's mar our pleasant days no more,
    Song-birds of passage, days of youth:
Catch at to-day, forget the days before:
    I'll wink at your untruth.

Let us strike hands as hearty friends;
    No more, no less: and friendship's good:
Only don't keep in view ulterior ends,
    And points not understood

In open treaty. Rise above
    Quibbles and shuffling off and on:
Here's friendship for you if you like; but love,—
    No, thank you, John.

SUMMARY

The female speaker insists that she has never told a man named John that she loved him. She asks John why he insists on provoking her every single day and relentlessly asking her to consider his romantic overtures through various pleas.

The speaker tells John that he knows she has never loved him in the past. It is not her fault that she is the object of his admiration. The speaker asks John why he persistently torments her with a face as pale and worn out looking as that of a newly-formed ghost.

The speaker suggests that perhaps Meg or Moll would be willing to receive John's attentions if he went after them instead. She begs John not to stay single for her, as she cannot return his romantic affections.

The speaker echoes back John's declaration that she is heartless. She admits that it is possible she is heartless. However, he is irrational to be angry at her for not returning his love, as she just does not love him. The speaker begs John to be rational.

The speaker suggests they should let the past go. She tells John not to call her deceitful or unfaithful, as she does not owe him anything. Indeed, the speaker declares that she would rather refuse fifty other men named John than accept his love.

The speaker asks John to stop making their days so unpleasant with his unwelcome and unreciprocated romantic overtures. The speaker points to the flights of songbirds and the days of childhood, both fleeting and momentary events. The speaker advises John to live in the moment and forget the past. For her part, she's willing to be good-humored about his false expectations of her love.

The speaker graciously offers to be friends with John. Only friends, she stresses. And if they are friends, John cannot have any ulterior motives or private and one-sided expectations. She wants them to rise above John's arguments and pestering. Again, the speaker offers friendship to John, however she refuses to give him love.

THEMES

UNREQUITED LOVE AND GENDER

"No, Thank You, John" is a dramatic monologue with a female speaker directly addressing a man named "John." This man keeps pestering the speaker to engage in a relationship with him, even though the speaker firmly rejects his romantic overtures. She remains resolute despite John's

verbal attacks on her character, again and again telling him that she's just not interested and that his interest isn't her problem. The poem thus challenges the typical dynamics of traditional love poems, in which male speakers are wounded by their unrequited love for women. Instead, the poem suggests that these men are not victims at all, but rather stubborn aggressors who are responsible for their own emotions.

John hounds the speaker to return his love, leading the speaker to ask John why he insists on "teas[ing]" her. The verb "tease" is often presented as something women do to playfully provoke men. Here, though, the speaker reverses this stereotype by associating teasing with *John's* actions. Although teasing is often seen as something playful and harmless, John's teasing is incessant, happening "day by day." John's constant demands for love are "wear[ying]" for the speaker, who is sick and tired of his demands.

In response, the speaker repeatedly makes it clear that she does not return John's feelings. She says that she "never loved" him and that it is "[n]o fault of [hers]" that he loves her. The speaker thus firmly refutes any of John's attempts to blame her for his unrequited love; *he* is responsible for his own feelings.

The speaker then wonders why John "haunt[s] [her]" like a "ghost" with his demands. Being haunted by a ghost is a terrifying and emotionally taxing experience. Therefore, the speaker reiterates that John's demands are emotionally draining, and even frightening, for her. The speaker even suggests the John turn his attentions to other women, such as "Meg or Moll." The speaker thus stresses that his attentions are neither flattering nor desired, and would be better for both of them if they were directed elsewhere.

Consequently, John responds with anger and personal attacks. He "takes offence" at the speaker not reciprocating his love and declares that the speaker has "no heart." John's anger suggests that he believes the speaker *owes* him her love, and that she is unfairly robbing him of this love by refusing him. This reflects the gender dynamics of the time, wherein unmarried women were expected to respond favorably to the attentions of men.

The speaker also asks John not to call her "false," implying that he has already done so. A "false' individual is one who is unfaithful or deceitful. John, therefore, continues to criticize the speaker's character. John believes that the speaker is morally wrong because she does not love him.

In contrast to John's emotional anger, the speaker "[r]ise[s] above/ [q]uibbles" and John's attacks, literally declaring she is above all of John's attempts at provoking a fight. Instead, she graciously offers "friendship" to John, but nothing more. Moreover, the speaker responds to John's anger with a humorous tone throughout the poem; although the speaker is no less forceful in her rejection because of this humor, this lightheartedness contrasts sharply with John's persistent anger. The speaker thus comes across as distinctly more level-headed and charitable than John.

Literary men have often been depicted as victims in their unrequited love, but the poem casts John as an obnoxious aggressor rather than a romantic, lovelorn hero. An ultimately, the poem implies that the speaker's decision to remain resolute despite John's aggression shows her strength of the character and that of other women like her.

Where this theme appears in the poem:

- Lines 1-32

LINE-BY-LINE ANALYSIS

LINES 1-4

I never said I loved you, John:
Why will you tease me, day by day,
And wax a weariness to think upon
With always "do" and "pray"?

The first line of "No, Thank You, John" establishes the poem as a dramatic monologue told from the perspective of a female speaker and directed toward a man named "John." The first line also establishes the character of the speaker, as it is a confident, declarative sentence denying her love for John.

The first line ends in a colon, a preview of the variety of punctuation marks incorporated in the poem. A colon often introduces an explanation, list, or example, thereby developing upon ideas established before the colon. Therefore, in line 1, the colon suggests that the next three lines in the quatrain will elaborate or develop on the speaker's refusal of love.

Indeed, the speaker goes on to ask John why he persists in "teas[ing] [her], day by day" with his requests for love. Lines 2-4 are framed as a rhetorical question without a possible rational answer, showing the futility of John's attempts to court the speaker. The word "tease" suggests a playful provocation and is often associated with women being flirtatious. Here, Rossetti subverts expectations by having John, a man, "tease" the speaker, a woman.

John's "teas[ing]" occurs "day by day" and is thus relentless. The repetition of "day" suggests the monotony of John's persistant romantic attentions. Indeed, in line 3, the speaker notes that John "wax[es] a weariness" or speaks on his love until she is "wear[y]" of the subject. The alliteration of the swift and smooth /w/ sounds in the phrase "wax a weariness" suggests the unceasing and unbroken nature of John's pestering.

In the last line of the stanza, the speaker specifies that John "always" uses the words "'do' and 'pray'" to beg her to return his love. The use of direct quotations allows readers to get a glimpse of John's particular speech patterns. Indeed, the words "do" and "pray" evoke a pleading, whining tone, thereby making

John's character and personality more vivid.

"No, Thank You, John" is composed of eight quatrains, or four-line stanzas. The stanzas are mostly written in the unstressed-stressed pattern of iambic pentameter, tetrameter, and trimeter (meaning there are either five, four, or three of those iambs per line). Take, for example, the first stanza of the poem which begins with two lines of iambic tetrameter, followed by one line of iambic pentameter, and a last line of iambic trimeter:

> I never said I loved you, John:
> Why will you tease me, day by day,
> And wax a weariness to think upon
> With always "do" and "pray"

The iambic meter of the poem remains relatively consistent throughout. Iambic meter, or "rising" meter, most closely resembles everyday speech. Therefore, the meter suits the poem's framing as a dramatic monologue delivered by the speaker to John in real time.

LINES 5-8

You know I never loved you, John;
No fault of mine made me your toast:
Why will you haunt me with a face as wan
As shows an hour-old ghost?

In the second stanza, the speaker continues to discourage John's romantic overtures and builds on sentiments established in stanza 1. In line 1, the speaker states that she has "never said [she] loved" John. In line 5, the speaker asserts that she has never *secretly* loved John either. In fact, the speaker asserts that John *knows* she "never loved [him]" in the past.

The line ends on a semicolon, a punctuation mark that emphasizes the close connection between two independent clauses. Therefore, the line that follows, the semicolon suggests, will be closely related in terms of meaning to line 5.

Indeed, the speaker goes on to declare that it is not her fault that she is John's "toast." "Toast" is a verb describing the act of raising a glass in honor of an admired individual. The speaker, thus, is John's "toast," as she is the object of his admiration. Noticeably, like line 1, line 6 ends on a colon. Therefore, the speaker indicates that she is still building on her argument against John's romantic overtures. Moreover, the various punctuation marks indicate the highly-constructed and well-developed nature of her argument.

In lines 7-8, the speaker poses a rhetorical question to John. In line 7, the speaker asks why he "haunt[s]" her. The verb "haunt" has negative connotations, as one is commonly "haunt[ed]" by unwelcome and frightening entities. The speaker then goes on to use imagery to describe John's face as "wan." The adjective "wan" describes a pale appearance due to fatigue or sickness. "Wan," therefore, is not a positive adjective, but adds to the sense of the disturbing and frightening nature of John's appearance whenever he pesters the speaker.

In line 8, the speaker builds on this idea by using a simile to compare John's pale face to that of "an hour-old ghost." A ghost is a frightening apparition, signifying death and sorrow. Moreover, the assonance of long /o/ sounds in "shows" and "hour-old ghost" suggests a moaning groan, evoking the sound a ghost might make. Therefore, the imagery and assonance of lines 7-8 suggest that John, like a ghost, is an unwelcome, frightening, and disturbing figure.

LINES 9-12

I dare say Meg or Moll would take
Pity upon you, if you'd ask:
And pray don't remain single for my sake
Who can't perform that task.

In stanza 3, the speaker suggests with a tongue-in-cheek tone that John turn his attentions to other women like "Meg or Moll." She surmises that they may take "[p]ity" on John if he approaches them. The word pity develops the whining and pleading tone of John's arguments suggested in line 4. It also builds on the imagery of John's pale and sickly face in line 7. In both character and appearance, the speaker continuously asserts that John is a pitiful man. Line 10 then ends on a colon, thereby signifying that the following lines will relate closely and develop upon the meaning established in line 9-10.

Indeed, in lines 11-12, the speaker "pray[s]" that John will not stay "single for [her] sake." The speaker uses the word "pray," a word which typically prefaces a polite request. The alliteration of soft /s/ sounds in "single" and "sake" emphasizes this seemingly sweet and coaxing nature of the words in line 11. Contrary to the sound and meaning of the words, the speaker is not asking John to love her, but rather encouraging John to find other women to bother. Therefore, the sweetness and politeness of the words contrasts with and emphasizes the cheeky and sardonic tone of the speaker.

Consequently, in line 12, the speaker asserts that she "can't perform that task" of returning John's love. The word "task" refers to labor that must be done. Thus, a "task" is not completed for pleasure, but rather out of obligation, such as a chose. The speaker, therefore, views the act of loving John as an act of labor rather than pleasure. The speaker makes it clear that loving John would be laborious and tiresome; moreover, she cannot make herself complete that task.

LINES 13-16

I have no heart?—Perhaps I have not;
But then you're mad to take offence
That I don't give you what I have not got:
Use your common sense.

In line 13, the speaker seemingly echoes back John's accusation that she has "no heart." At first, she seems to question his

accusation, as the statement ends in a question mark. The question mark is, however, followed by an em-dash, an example of caesura. In this case, the em-dash represents the speaker taking the time to come up with a response to John's accusation.

The meter of the first line of stanza 4 differs from previously established metric patterns:

I have no heart?—Perhaps I have not;

The line is not written in iambic tetrameter like the other first lines of previous stanzas. It is composed of nine rather than eight syllables. This lengthens the line, emphasizing the fact that the speaker is reflecting on John's words.

Unlike John, the speaker is level-headed and rational, and not overcome with anger. After this pause, the speaker then cheekily acknowledges that "[p]erhaps" she doesn't have a heart. The stressed syllables of both "have" and "not" lends a confidence to the speaker's tone. The speaker is therefore not interested in arguing with John over his accusation. Line 13, however, ends on a semicolon, indicating that the speaker does have a rejoinder for him.

Consequently, in lines 14-15, the speaker asks John to reflect on himself and his actions. The speaker points out John's irrationality in being angry at her for not returning his love. In line 15, the internal rhyme between "not" and "got" place additional emphasis on the speaker's words. The emphasis highlights the speaker's denial of any love for John. The speaker, therefore, is adamant and resolute in the fact that she cannot offer him any love.

Line 15 ends on a colon. The colon introduces the next line as a continuation of the speaker's argument for John's irrationality. The colon also again emphasizes the careful, reasoned construction of the speaker's argument.

In line 16, the speaker commands John to "[u]se [his] common sense." By the fourth stanza, the speaker knows it is pointless to appeal to his emotions; thus, she appeals to his sense of reason. The meter of this line also differs from previously established patterns:

Use your common sense.

The switch from iambic meter to trochaic draws attention to the line and provides emphasis to the speaker's command toward John.

The first four stanzas address the past and present relationship between John and the speaker. Throughout these four stanzas, the speaker never wavers from refusing John, no matter what he does or says. Thus, Rossetti portrays the speaker as a strong, resolute, and rational woman. John, on the other hand, is presented as a "teas[ing]," pleading, "wan," and irrational man. In this way, Rossetti subverts traditional and sexist portrayals of women and men in works of literature.

LINES 17-20

Let bygones be bygones:
Don't call me false, who owed not to be true:
I'd rather answer "No" to fifty Johns
Than answer "Yes" to you.

The second half of the poem addresses the potential future relationship between the speaker and John. The speaker's tone also shifts at the beginning of stanza 5 to include a sense of sincerity within her humorous, cheeky, and sardonic tone established in the first four stanzas.

In line 17, the speaker begins by declaring that they should let the past stay in the past. The alliteration of harder /b/ sounds and consonance of guttural /g/ sounds in "bygones be bygones" slows down the reading of the line and provides additional emphasis to the words, thereby stressing the importance of the phrase.

The meter of the line is not composed in iambic tetrameter as the first lines of other stanzas. Its differing meter also draws attention to the harder /b/sounds with the stress pattern:

Let bygones be bygones:

Line 17 then ends on a colon, indicating the connection between line 17 and line 18.

Indeed, in line 18, the speaker clarifies that she does not simply want to move on from the past. Rather, she also wants to make sure that John does not continue his past actions of bothering and insulting her by "call[ing] her false."

Here, the reader learns that John used to accuse the speaker of being "false" or, in other words, deceitful and unfaithful. The speaker goes on to explain that she never "owed" him her faithfulness, as they were and are not lovers. The caesura in the middle of line 18 slows down the line and separates both of these ideas, thus emphasizing their distinctiveness and importance.

Noticeably, line 18 also ends on a colon, suggesting again that the lines that follow continue the speaker's argument. Indeed, the punctuation indicates that each line depends on and follows from the previous one. This relationship suggests the carefully-constructed nature of the speaker's argument, as well as her impeccable reasoning.

The last two lines revert to a cheeky and humorous tone, as the speaker declares that she would rather refuse "fifty" more Johns than accept his love. Indeed, this exaggeration makes clear the speaker's strong feelings against John's romantic advances.

LINES 21-24

Let's mar our pleasant days no more,
Song-birds of passage, days of youth:
Catch at to-day, forget the days before:
I'll wink at your untruth.

In the first line of stanza 6, the speaker again asks John to stop conducting himself as he did in the past and move on. The speaker does not want him to "mar [their] pleasant days" anymore. "Mar" is a destructive act of spoiling or ruining. Thus, the speaker makes it clear that John's previous actions were destructive and far from pleasant. The consonance of soft /s/, /z/, /l/, and /m/ sounds in "[l]et's," "mar," "pleasant," "days," and "more" evoke the gentleness and sweetness of potential future "pleasant days."

In the next line, the speaker uses imagery to evoke a sense of the fleeting nature of time. The speaker points to "[s]ong-birds of passage" and "days of youth." Both "[s]ong-birds" and "youth" have pleasant associations of sweetness and youth. These "[s]ong-birds," however, are merely passing by and will soon be gone. Furthermore, "youth" is measured only in brief "days." Additionally, the consonance of gentle sounds in "[s]ong-birds," "passage," and "days" speeds up the reading of the line, mirroring the fleeting, delicate nature of the imagery being presented here.

Therefore, the speaker commands in the next line, one should "[c]atch at to-day" and "forget" the past. The verb "[c]atch" suggests an active grasping at a goal. The stress pattern of the line's meter places emphasis on this active verb:

Catch at to-day, forget the days before:

The line varies from previously established patterns of iambic pentameter for the third line of stanzas. This variation emphasizes the importance of actively "[c]atch[ing]" and "to-day," thus highlighting the necessity of living fully in the moment. Therefore, the speaker wants John and herself to both live every day to the fullest and let go of the unpleasant past between the two of them.

While the speaker presents the first three lines of the stanza in an earnest and sincere tone, she returns to her humorous tone in line 24. In this line, the speaker states that she'll cheekily "wink at [John's] untruth." Therefore, by living in the moment and moving on from the past, she won't take John's irrational demands and accusations so seriously. While she will continue to view his arguments as unreasonable and false, she'll "wink" rather than actually engage with them. With this assertion, the speaker makes it clear to John that she will never seriously consider his pleas and arguments for her to return his love. Any future attempts of his to do so, therefore, will be futile.

LINES 25-28

Let us strike hands as hearty friends;
No more, no less: and friendship's good:
Only don't keep in view ulterior ends,
And points not understood

The seventh stanza begins similarly to the beginning of the fifth and sixth stanzas. Indeed, as the previous stanzas were each one sentence, the repetition of "[l]et" and "[l]et's" in stanzas 5-7 is an example of anaphora. The use of anaphora creates a sense of rhythm to the structure of the second half of the poem and adds emphasis to the speaker's advice.

The anaphora also draws attention to the progression of the speaker's well-constructed argument and links the ideas of stanzas 5-7 together. Stanza 5, for example, begins with addressing the *past* between John and the speaker, while stanza 6 begins with addressing the *present*. Now, in stanza 7, the speaker addresses the possible *future*.

In line 25, the speaker offers to be "hearty friends" with John. "Hearty" suggests exuberance and cheerfulness. Thus, the speaker hopes they can develop a happy friendship. The internal slant rhyme between "hands" and "friends" adds a childish whimsy, playfulness, and earnestness to the line. However, the word choice of "hearty" is more tongue-in-cheek, as the word contains within it the word "heart." The speaker can only offer "hearty friendship," but not her heart.

In line 26, the speaker emphasis that she can only offer friendship, "[n]o more, no less". The use of anaphora through the repetition of "no" emphasizes the speaker's inability to offer anything other than friendship.

In lines 27, the speaker commands that John should not have ulterior motives in their friendship. The variation from iambic meter places additional emphasis on the speaker's command:

Only don't keep in view ulterior ends,

The double stress on "don't keep" emphasizes that it is imperative for John to not have any ulterior motives.

Moreover, the speaker continues in line 28, John should not have any secret expectations or misunderstandings of their friendship. Therefore, John must be content and grateful with friendship only.

LINES 29-32

In open treaty. Rise above
Quibbles and shuffling off and on:
Here's friendship for you if you like; but love,—
No, thank you, John.

The use of enjambment at the end of line 28 adds emphasis and distinction to the phrase "[i]n open treaty" at the beginning of line 29. The caesura right after the phrase similarly sets it apart. Both these poetic devices point to the phrase's importance.

Indeed, the speaker's goal in delivering this dramatic monologue is ultimately to convince John to agree to an "open treaty" between them. A "treaty" is a formal agreement between parties. Warring countries, for example, may cease hostilities upon agreeing to a treaty. Similarly, the speaker would like to reach a treaty with the speaker to cease hostilities and antagonism between them. For the speaker, this "open treaty" is one defined by a platonic and honest friendship.

In line 29-30, the speaker advises John to "[r]ise above" their "[q]uibbles and shuffling off and on." The word "quibbles" describes arguments over trivial matters. This suggests, therefore, that the speaker considers John's grievances as trivial and pointless, as she will never be able to love him. Indeed, the speaker enacts her own advice as she is willing to move on from these insignificant past "quibbles." However, the speaker makes it clear that she does not want any "shuffling off and on," or uncertainty, in their future relationship. In other words, the speaker wants John to clearly understand that they cannot be in a romantic relationship together. Line 30 ends on a colon, indicating that the next two lines are related to these ideas.

Indeed, the speaker reasserts in line 31 that she can offer "friendship" to John if he is so inclined. Then, the speaker goes on to mention "love." The caesura created through the use of a semicolon before the phrase "but love" and the pause with the comma and em-dash at the end of the phrase create a sense of cheeky suspense. Listening to these pauses, John may hope they represent the speaker's hesitancy and uncertainty to make a final rejection of his love. However, the final line of the poem destroys these hopes. The speaker once again refuses John.

The meter of line 31 is also unique in the poem in terms of syllabic count:

> No, thank you, John.

This is the only line in the poem that has just four syllables. The shortness of the line length emphasis the curtness and definiteness of the speaker's refusal of John. The speaker, thus, does not equivocate on her feelings. She states them in simple and clear language that leaves no room for interpretation.

SYMBOLS

THE GHOST

A ghost is the apparition of a deceased individual. A ghost can haunt or linger around particular places or people. Moreover, a ghost often takes on a terrifying appearance, relating to the manner of someone's death. As such, in "No, Thank You, John," the ghost symbolizes the unwelcome, threatening, and frightening nature of John's appearance whenever he seeks her romantic attentions.

In lines 7-8, the speaker compares John's pale face to that of "an hour-old ghost." In other words, John startles, frightens, and haunts the speaker. Moreover, this ghost is only "an hour-old." The fact that the ghost is newly-formed implies that this ghost is quite persistent, that it feels freshly wounded and still clearly remembers its grievances. This comparison stresses John's relentlessness in trying to right his grievances against the speaker—that is, to have the speaker return his love.

The fact that the ghost is so newly formed also implies that John feels continuously wounded afresh by the speaker. The speaker has already rejected John multiple times, but he clearly refuses to accept this. Instead, he holds out selfish hope that things will change and continues to pester the speaker—resulting in feeling newly agrieved all over again. The comparison of John to a ghost thus also underscored John's refusal to take responsibility for his own accepts and to accept the reality of the situation.

Where this symbol appears in the poem:

- **Lines 7-8:** "Why will you haunt me with a face as wan /
  As shows an hour-old ghost?"

POETIC DEVICES

IMAGERY

There is not much imagery in "No, Thank You, John," though striking images do appear at two points. In the second stanza, the speaker uses imagery to describe John's actions as "haunt[ing]" her. To be haunted by another is a frightening experience. Moreover, one is usually haunted by something monstrous or unwelcome. John's act of asking her to return his love, therefore, is frightening and unwelcome.

The speaker develops this imagery by describing John's face as "wan." A person's appearance is usually "wan," or sickly pale, due to fatigue or illness. John thus must look rather disturbing and unhealthy whenever he shows up around the speaker. This imagery of illness suggests that John is not in his right mind either.

Moreover, using a simile, the speaker compares the "wan[ness]" of his face to that of a "ghost." Ghosts typically symbolize death, resentment, anger, and sorrow, and as such are an unwelcome sight. Therefore, the imagery of stanza 2 implies that John's character and actions are frightening, abnormal, and disturbing to the speaker.

In stanza 6, the speaker uses imagery to emphasize the swiftness of life and, consequently, the urgency of seizing the day. First, the speaker advises John to stop pursuing her

romantically and to move on. Then, using imagery, the speaker describes "[s]ong-birds of passage" and "days of youth." "Song-birds" and "youth" are usually sweet and desirable, as they bring pleasure and happiness. However, *these* "[s]ong-birds" are "pass[ing]" by, and "youth" can only last for mere "days." Both will quickly disappear. Thus, the speaker seems to suggest, John should move on from his doomed affections in order to live his life fully engaged with the present before it is too late.

Where Imagery appears in the poem:

- **Lines 7-8:** "Why will you haunt me with a face as wan / As shows an hour-old ghost?"
- **Line 22:** "Song-birds of passage, days of youth:"

SIMILE

There is one simile in the poem, which appears across lines 7-8. Here Rosetti uses simile in conjunction with imagery to develop John's character and appearance.

The speaker compares John's "wan" face to that of an "hour-old ghost." To look "wan" means to look pale due to fatigue or illness. John, therefore, appears unhealthy and ill whenever he bothers the speaker with his unwanted romantic attentions. Moreover, his "wan" face is like that of a "ghost." A ghost is a frightening apparition of someone who has died. John's appearance is thus frightening and unwelcome for the speaker.

Furthermore, this particular ghost is only "an hour-old." Thus, this ghost is only newly dead and therefore likely filled with anger and resentment at their recent death. Additionally, ghosts often linger due to some injustice they want righted. John, the speaker thus suggests, is angry at her for not returning his love. Moreover, his act of haunting her is for the purpose of righting, in his mind, an injustice against him. In his case, he haunts, or pesters, the speaker for her love which he feels is owed to him.

Where Simile appears in the poem:

- **Lines 7-8:** "Why will you haunt me with a face as wan / As shows an hour-old ghost?"

REPETITION

Repetition appears a few times in "No, Thank You, John." In each instance, Rossetti uses repetition to emphasize certain ideas, to mirror the experience of the speaker, and to create a sense of rhythm throughout the poem.

In the first stanza, the speaker describes John's pestering for her romantic affections. His "teas[ing]," the speaker says, occurs "day by day." The repetition of "day" here (an example of diacope) implies the relentless monotony of his romantic pursuit. John is never discouraged by her rejection, but returns again and again to bother her.

Of course, perhaps the most obvious repetition in the poem is the repetition, with slight variations, of "I never loved you, John," at the ends of lines 1 and 5. The repetition of this phrase emphasizes the speaker's resolute romantic rejection of John. She tells him repeatedly that she has *never* had any love for him.

The repetition of "Let," also with a variation, in lines 17, 21, and 25 is an example of anaphora. This use of anaphora not only adds a sense of rhythm to the poem, but also emphasizes the importance of the speaker's suggestions in each stanza. She keeps telling John to "let" it go, basically, but he refuses to listen.

The repetition of "answer" in lines 19 and 20 underscores the parallel construction and antithesis of these lines, as the speaker emphasize just how far she would d be willing to go to avoid saying "Yes" to John's romantic overtures. This repetition stresses the fact that the speaker is certain of her answer to John's romantic attentions, and nothing he says will change her mind.

Later, in line 26, "no" is repeated twice (another instance of diacope and, combined with "more" and "less," another moment of antithesis). This word of refusal emphasizes the speaker's romantic rejection of John, as she can offer only friendship and nothing more. The word "no" is also an important word in the poem, repeated six times throughout the text overall, as well as once more in the title. "No" signifies the speaker's ultimate rejection of John romantically, and her refusal to be swayed by his persuasion.

Where Repetition appears in the poem:

- **Line 1:** "I never said I loved you, John:"
- **Line 2:** "day by day"
- **Line 5:** "You know I never loved you, John;"
- **Line 17:** "Let"
- **Line 19:** "answer"
- **Line 20:** "answer"
- **Line 21:** "Let's"
- **Line 25:** "Let"
- **Line 26:** "No," "no"

CAESURA

Caesura occurs in every stanza in the poem. Rossetti uses caesura in order to form complex sentence structures and emphasize certain words and phrases.

In line 2, the speaker asks John why he "tease[s] [her], day by day." The speaker thus first establishes that John "tease[s] [her]," which is an annoyance all on its own. Then there is a pause created by a comma, after which the speaker adds that John does so "day by day." The pause of the caesura helps build up a sense of the speaker's annoyance, as if she is pausing to take a deep breath amidst her frustration at John's relentlessness.

In stanza 4, the speaker repeats John's accusation that she "ha[s] no heart." The speaker, however, rephrases it as a question, creating a distinct pause in the middle of the line. The question mark is then followed by an em-dash, further extending this pause middle. This caesura slows down the reading experience of the line and also illustrates the speaker pausing to formulate a response to John's accusation. It is clear, therefore, that the speaker will not respond hastily, but rather with measured rationality.

The caesura in the middle of line 23 emphasizes the distinction between the two ideas that are present in the line. Here the speaker advises John to seize the day, and also to move on from the past. The comma in the line allows the speaker to introduce both these ideas. Moreover, this caesura clearly defines these two ideas as separate and distinct. Both living in the moment and letting go of the past are presented as equally important acts.

Line 31 contains another caesura through the use of a semicolon. This semicolon creates a pause before the phrase "but love," thereby allowing the reader to linger on the phrase and suggesting the beginning of a turn in the poem. Indeed, the comma and em-dash that follow the phrase "but love" seems to suggest that the speaker will change her mind in the following line. Cheekily, however, the speaker reasserts her romantic rejection of John in the final line.

Where Caesura appears in the poem:

- **Line 1:** "you, John"
- **Line 2:** "me, day"
- **Line 5:** "you, John"
- **Line 10:** "you, if"
- **Line 13:** "heart?—Perhaps"
- **Line 18:** "false, who"
- **Line 22:** "passage, days"
- **Line 23:** "to-day, forget"
- **Line 26:** " more, no," "less: and"
- **Line 29:** "treaty. Rise"
- **Line 31:** "like; but"
- **Line 32:** "No, thank you, John"

ENJAMBMENT

Enjambment occurs eight times throughout "No, Thank You, John"—at the ends of lines 3, 7, 9, 11, 14, 19, 28, and 29. In each instance, Rossetti uses enjambment in order to emphasize certain words, create an unexpected contradiction, and highlight a sense of urgency and anticipation.

The use of enjambment at the end of line 7, for example, draws readers' attention to the word "wan" by ending the line on that word. This emphasizes the frightening pallor of John's appearance, in turn underscoring how firghtening and unhealthy his actions are. John, the speaker suggests, is not in his right mind.

The enjambment at the end of line 9, on the other hand, creates an unexpected contradiction in line 10. The end of line 9 seems to imply that the speaker believes "Meg or Moll" would take John as their lover instead of her. However, line 10 plays on this expectation. In line 10, the speaker clarifies that she believes the women would take "[p]ity upon [him]," rather than eagerly take him as a lover. The word choice of "[p]ity" demeans and characterizes John as a pitiable man.

The poem also includes a single example of enjambment across stanzas at the end of stanza 7. This use of enjambment speeds up the reading of the poem by not including a pause between the two stanzas. Therefore, the enjambment creates a sense of urgency, thereby highlighting the urgency and necessity of the speaker's commands to John to be satisfied with friendship. The use of enjambment also sets apart the phrase "[i]n open treaty," emphasizing the importance of a "treaty," or a ceasing of hostilities, between the speaker and John. Ultimately, the speaker delivers her dramatic monologue to persuade John to stop pursuing romantically and agree to an "open treaty" of friendship.

Where Enjambment appears in the poem:

- **Lines 3-4:** "upon / With"
- **Lines 7-8:** "wan / As"
- **Lines 9-10:** "take / Pity"
- **Lines 11-12:** "sake / Who"
- **Lines 14-15:** "offence / That"
- **Lines 19-20:** "Johns / Than"
- **Lines 28-29:** "understood / In"
- **Lines 29-30:** "above / Quibbles"

ALLITERATION

Alliteration appears frequently throughout "No, Thank You, John." In the poem, Rossetti uses alliteration to enhance the musicality of various lines, emphasize certain phrases and ideas, and mirror the speaker's experience in the poem.

In line 6, the speaker declares that it is not her fault that John admires her romantically. The alliteration of /m/ sounds in the phrase "mine made me" in conjunction with the use of single syllable words creates a heavy emphasis on every word in the line. This effect mirrors the speaker stressing each word to convey her resolution and unwavering opinion that she is faultless and does not owe John anything.

In line 17, the speaker asks John to let past grievances between them go and thus move on from pursuing her romantically. The alliteration of hard /b/ sounds in "bygones be bygones" emphasizes the words, mirroring the forcefulness with which the speaker says them. The alliteration, therefore, suggests the firmness of the speaker's words which are more a command than a suggestion.

In line 21, the speaker asks John to stop ruining their "pleasant days" with his relentless romantic pursuit, thereby forcing her to reject and conflict with his desires. The alliteration of soft /m/ sounds in "mar" and "more" reflect the soft sweetness of "pleasant days," enhancing the imagery of the line.

Where Alliteration appears in the poem:

- **Line 2:** "Why," "will"
- **Line 3:** "wax," "weariness"
- **Line 5:** "know," "never"
- **Line 6:** "mine," "made," "me"
- **Line 7:** "Why," "will," "wan"
- **Line 9:** "Meg," "Moll"
- **Line 11:** "single," "sake"
- **Line 13:** "have," "heart," "have"
- **Line 14:** "to," "take"
- **Line 15:** "give," "got"
- **Line 17:** "bygones," "be," "bygones"
- **Line 20:** "Yes," "you"
- **Line 21:** "mar," "more"
- **Line 25:** "hands," "hearty"
- **Line 30:** "off," "on"
- **Line 31:** "like," "love"

CONSONANCE

Consonance occurs in each stanza of "No, Thank You, John." In the poem, Rossetti uses consonance, sometimes in conjunction with imagery, in order to emphasize certain ideas and phrases, mirror the experience described in the poem, and enhance the musicality of the language.

In line 18, for example, the speaker orders John to not "call [her] false" or unfaithful, as she is not obligated to him in any way. The consonance of hard, clipped /t/ sounds in "[d]on't," "not," "to, and "true" emphasizes the ideas in the lines. The brusque consonance mirrors the speaker's anger at John's accusation of being "false."

In line 22, the speaker uses imagery to evoke the swift passage of time and emphasize the importance of living in the moment. The consonance of smooth and swift /s/ and /z/ sounds in "[s]ong-birds," "passage," and "days" speeds up the reading of the line, adding a sense of fluidity that evokes the transience of the imagery at hand.

Later, in line 25, the speaker offers to "strike hands" with John "as hearty friends." Here, the /s/ sounds work a bit differently. The hissing /s/ sounds and buzzing /z/ sounds in "us," "strike," "hands," "as," and "friends" contrasts with and highlights the sharper, clipped /t/ and /k/ sounds in "[l]et," "strike," and "hearty." This contrast evokes the sound of sharp, clipped sound of "strik[ing] hands."

Where Consonance appears in the poem:

- **Line 2:** "Why," "will"
- **Line 3:** "wax," "weariness"
- **Line 5:** "know," "never"
- **Line 6:** "mine," "made," "me"
- **Line 7:** "Why," "will," "wan"
- **Line 8:** "As," "shows," "ghost"
- **Line 9:** "Meg," "Moll"
- **Line 11:** "single," "sake"
- **Line 12:** "can't," "that," "task"
- **Line 13:** "have," "no," "heart," "Perhaps," "have," "not"
- **Line 14:** "But," "to," "take"
- **Line 15:** "That," "don't," "not," "got"
- **Line 17:** "bygones," "be," "bygones"
- **Line 18:** "Don't," "not," "to," "true"
- **Line 19:** "answer," "Johns"
- **Line 20:** "Yes," "you"
- **Line 21:** "Let's," "mar," "our," "pleasant"
- **Line 22:** "Song," "birds," "passage," "days"
- **Line 23:** "at," "to," "day," "forget," "days"
- **Line 25:** "Let," "us," "strike," "hands," "as," "hearty," "friends"
- **Line 28:** "points," "not," "understood"
- **Line 31:** "friendship," "for," "like," "love"

ASSONANCE

Like consonance, assonance occurs in every stanza of "No, Thank You, John." Rossetti uses assonance, sometimes in conjunction with imagery and caesura, in order to draw attention to certain phrases and ideas and also to add to the musicality of the poem in general.

In the second stanza, for instance, the speaker compares John's pale face to that of an "hour-old ghost." By comparing John to a ghost, the speaker suggests she is frightened and disturbed by his appearance. The assonance of the long /o/ sounds in "shows" and "hour-old ghost" almost evokes a ghostly moan. The assonance, therefore, amplifies the imagery of these lines.

In line 11, the speaker asks John to seek out other women to pursue and not to "remain single for [her] sake." The assonance of the long /a/ sounds in "pray," "remain," and "sake" slow down the reading of the line. By drawing out the words, the assonance evokes a pleading tone, similar to one the speaker might use, albeit cheekily, on John in this line. The assonance thus resonates with the content of the lines and emphasizes the speaker's plea for John to turn his attentions elsewhere.

In line 31-21, the speaker makes it clear that she can only offer friendship to John and not her love. In line 31, the assonance of short, brisk /i/ sounds in "friendship" and "if" contrast with the deeper, warmer /uh/ sounds in "but" and "love," highlighting the difference between friendship vs. love. Furthermore, the caesura separates the line into two parts—one addressing friendship, the other love. The assonance in conjunction with the caesura makes clear the division the speaker draws

between friendship and love. John can have the speaker's friendship, but he will never be able to have her love.

Where Assonance appears in the poem:

- **Line 1:** "never," "said," "loved," "John"
- **Line 2:** "tease," "me"
- **Line 3:** "And," "wax," "a," "weariness," "think"
- **Line 4:** "always," "pray"
- **Line 5:** "loved," "John"
- **Line 6:** "No," "toast"
- **Line 8:** "As," "shows," "an," "old," "ghost"
- **Line 9:** "or," "Moll"
- **Line 10:** "Pity," "if"
- **Line 11:** "pray," "remain," "sake"
- **Line 12:** "that," "task"
- **Line 13:** "have," "Perhaps," "have"
- **Line 14:** "then," "offence"
- **Line 15:** "That," "have," "not," "got"
- **Line 18:** "call," "false," "who," "to," "true"
- **Line 19:** "rather," "answer"
- **Line 20:** "to," "you"
- **Line 21:** "Let's," "mar," "our," "pleasant"
- **Line 23:** "Catch," "at"
- **Line 25:** "Let," "hearty"
- **Line 26:** "less," "friendship's"
- **Line 30:** "off," "on"
- **Line 31:** "friendship," "if," "but," "love"

VOCABULARY

Wax (Line 3) - To talk about something. In this case, John begs the speaker to return his affections until the speaker is weary of hearing about it.

Toast (Line 6) - A salute to someone, typically made by raising one's glass in honor of an admired individual. In the poem, the speaker is the "toast" of John. Therefore, John sees the speaker as the object of his admiration.

Wan (Line 7) - Pale. Here, the speaker's face is as pale as a ghost.

Mad (Line 14) - Irrational; deranged; unreasonable. In the poem, the speaker declares that John is irrational and deranged to be angry and offended that she doesn't return his love.

Bygones (Line 17) - Things from the past. In the poem, the speaker wants John to let go of the past.

Mar (Line 21) - Ruin. The speaker does not want John to keep on ruining their nice days with his pleas and anger.

Hearty (Line 25) - Cheerful; exuberant. The speaker wishes for John and her to be cheerful friends. The speaker cannot offer her *heart*, but only "**hearty** friendship." The choice of the word "hearty," which includes the word "heart" within it, playfully stresses this difference.

Ulterior (Line 27) - Purposefully concealed. The speaker does not want John to have any purposefully concealed and undisclosed motives. Thus, she does not want John to only be friends with her in the hopes of turning their friendship into a romance.

Treaty (Line 29) - A formal agreement between parties. The speaker wants an open and honest agreement of friendship between John and herself. Therefore, she does not want him to have any ulterior motives or expectations of romance.

Quibbles (Line 30) - Arguments about small matters. The term implies that the speaker views the subject of her argument with John—that is, her refusal to return his romantic affections—as a trivial matter that is not worth her time. This contrasts with John's much more serious and dramatic view of their argument.

FORM, METER, & RHYME

FORM

"No, Thank You, John" is framed as a dramatic monologue, though it is not written in any particular form. However, the poem is structured with formal elements. The poem is made up of eight quatrains, or four-line stanzas. Each of the stanzas follows the same rhyme scheme and is based around the same metrical pattern, with some variations.

The poem can be divided into two sections made up of four quatrains each. The speaker in the first half of the poem addresses John's past actions and romantic grievances, while in the second half of the poem the speaker provides John with advice and suggestions for moving on.

The poem is thus something like a sonnet, in that it presents both a "problem" and a "resolution" or "solution" to that problem. In "No, Thank You, John," the problem, defined in the first half of the poem, is the issue of John's unwanted and persistent romantic advances in the past and present. The problem of unrequited love is a common "problem" for sonnets. However, sonnets are usually written from the point-of-view of a man who experiences unrequited love for a woman. In "No, Thank You, John," Rossetti subverts these traditions from writing the poem from the point-of-view of a woman who experiences unwanted romantic attentions from a man.

Moreover, the solution of the poem, defined in the second half, is an offer of friendship—and friendship only—from the speaker to John. Both the problem and solution of the poem take up equal space, reflecting the measured rationalist of the speaker and the levelheadedness of her argument.

Furthermore, unlike a traditional sonnet, the poem does not present the man who experiences unrequited love as a victim of love or the woman who withholds love as a cruel mistress. Rather, the poem lays out the *illogic* of that argument, thereby

subverting conventional gender roles as often described in classic poetry.

METER

"No, Thank You, John" is composed of eight quatrains, or four-line stanzas. Each quatrain is mostly composed of a mixture of iambic rhythms. An iamb is a poetic foot that follows an unstressed-stressed beat pattern. Some lines are written in iambic pentameter, meaning there are five iambs per line; some are in iambic tetrameter, meaning there are four iambs per line; and some are written in iambic trimeter, meaning there are three iambs per line.

Generally speaking, the first two lines in each quatrain are composed in iambic tetrameter, the third line in iambic pentameter, and the fourth line in iambic trimeter. Take, for example, the first stanza of the poem which follows this pattern:

> I nev- | er said | I loved | you, John:
> Why will | you tease | me, day | by day,
> And wax | a wea- | riness | to think | upon
> With al- | ways "do" | and "pray"?

What is interesting about iambic, or rising, meter is that it resembles the way people naturally talk. Therefore, it suits the poem, which is framed as a dramatic monologue spoken by a speaker toward a listener, John.

The variations in line length also mimics the varying cadence of natural speech and keeps the poem from becoming too stiff or boring. Furthermore, the sing-song rhythm, enhanced by the poem's steady rhyme scheme, creates a sensation of lightheartedness throughout. This complements the speaker's tongue-in-cheek and humorous tone.

However, there are many variations on this metric pattern in the poem. Certain lines may differ from pentameter, tetrameter, or trimeter line lengths, or from iambic meter altogether.

In the second and third lines of the third stanza, for example, the meter varies from a strict iambic one:

> Pity | upon | you, if | you'd ask

Line 10 begins with a stressed-unstressed trochee rather than an iamb. In this line, the speaker suggests that other women might take "[p]ity" on John and agree to be his lover. Trochaic, or falling, meter is often used to address sadder and darker subjects. The use of a trochee, therefore, enhances John's pitiable and sorrowful state as suggested by the speaker.

The variations in line 11 emphasize certain words and ideas in the line, stressing their importance. This line could be broken up a couple ways, but what is most important to recognize is that there is an extra stressed beat (there are six stresses, as opposed to five in a regular line of iambic pentameter), and that the these stresses are clustered together. The stresses on "pray don't" and "my sake" emphasize to John the speaker's message of *not* remaining single for *her*:

> And pray | don't re | main sing- | le for | my sake

Sometimes lines are shorter or longer than the pattern established in stanza 1. In line 13, for example, the line is composed of nine syllables instead of the eight expected of iambic tetrameter. There is also an extra stressed beat again (making for five total stresses instead of the expected four):

> I have | no heart? | —Per haps | I have | not;

In line 13, the speaker repeats John's accusation of her heartlessness and responds to him. The increased syllable count, in conjunction with the use of caesura, slows down the reading of the line and suggests the speaker pausing to come up with a response to John. Both the meter and caesura, therefore, craft the speaker's character as a rational, careful thinker.

The last line of the poem, on the other hand is composed of iambic dimeter—meaning there are just two iambs here and a total of four syllables. And in fact, since that "No" is stressed the first foot here is actually a spondee:

> No, thank | you, John.

Throughout the poem, the speaker makes it clear that she cannot return John's love in any way, shape, or form. This last line is the speaker's final rejection of John's romantic pursuit. The shortness of the line's length emphasizes the speaker's curt tone and makes it clear she leaves no room for interpretation. It is impossible for John to ever persuade her to love him.

RHYME SCHEME

"No, Thank You, John" is made up of eight quatrains, or four-line stanzas. Each quatrain features the same rhyme scheme:

> ABAB

The steadiness of this rhyme scheme adds to the predictable, regular rhythm of the poem. The steady and unwavering nature of the rhyme scheme also reflects the steady and unwavering resolution of the speaker in refusing John's romantic overtures. The paired rhymes—each ending word has another word that echoes it in terms of sound—also create a sense of dialogue, as every end word has a corresponding rhyme that responds to it. This form thus mirrors the dramatic dialogue of the poem. Additionally, although the poem never diverges from the rhyme scheme at any point, there is a certain playfulness and humor in the speaker's tone that the simple rhyme scheme enhances.

SPEAKER

The speaker of "No, Thank You, John" is an anonymous woman. It's possible that Rossetti herself is the speaker. However, this is by no means certain. Nevertheless, the speaker is a woman suffering the unwanted and persistent romantic attentions of a man named John.

In the first two stanzas, the speaker makes it clear that she does not love and never has loved John. She then suggests, in a rather tongue-in-cheek manner, that perhaps women named Meg or Moll might be more receptive to John's advances.

The speaker also responds to John's anger and personal attacks with a humorous tone and playfully admits that it's possible she is heartless. However, the speaker also gives back as good as she gets, as she accuses John of being irrationally angry at her for her refusal.

The speaker's humor and tongue-in-cheek shift to a more gracious tone as she advises John to let go of the past, live in the present, and move on from his unrequited love. She generously offers her friendship to John, warning him against any ulterior motives. The poem ends on a humorous tone again with the speaker's tongue-in-cheek refusal of John's love.

Throughout the poem, the speaker never wavers from her refusal of John's romantic overtures and her desire for him to stop persisting her. She is therefore a strong woman who will not be swayed by John's pleas nor by his anger.

SETTING

"No, Thank You, John" is not set in any particular place or time. Rather, it is a place where men and women might interact and have a dialogue, from the private to the public sphere.

Indeed, one might argue the setting of the poem is society itself. In particular, a society in which there are unequal gender dynamics and separate expectations for those of different genders in terms of they way they behave and present themselves.

CONTEXT

LITERARY CONTEXT

Rossetti published "No, Thank You, John" in her first poetry collection titled *Goblin Market and Other Poems* in 1862. The collection was well-received by the public and critics alike. Indeed, the title poem "Goblin Market" went on to become one of Rossetti's most famous poems in her career.

"No, Thank You, John" shares some similar thematic concerns with "Goblin Market." Both poems are told from a woman's point of view and centered around women's experiences with men in society. Both may also be interpreted as a critique of the gender dynamics between men and women in a patriarchal society.

Rossetti was heavily influenced by the work of poems such as Keats, Dante, Petrarch, and Ann Radcliffe. In particular, Rossetti was influenced by Elizabeth Barrett Browning, an English woman poet who was 24 years Rossetti's senior. Barrett Browning's work also engaged in social critique with a feminist slant. Take, for example, Barrett Browning's ballads like "A Romance of the Ganges" or "The Romance of the Swan's Nest," both of which explore the unequal power dynamics in sexual relationships between men and women. Indeed, both the work of Rossetti and Barrett Browning explored and centered around the female experience.

As Rossetti's work was widely celebrated during her lifetime, Rossetti influenced many other Victorian poets such as Gerard Manley Hopkins. Like Rossetti, Hopkins was also deeply influenced by spiritual and religious beliefs. Rossetti has remained a respected literary figure since her death in 1894, and her work has, particularly in the last two decades, garnered interest as a subject of feminist critique.

HISTORICAL CONTEXT

During the latter half of the 19th century, the "woman question" was a pressing concern for many in Britain. The "woman question" was the term Victorians used to refer to debates around the role and nature of women in society. Many began to question the traditional and restrictive roles defined for women that assigned them value and meaning only in association with men. Women had few rights at the time Rosetti lived. They were unable to vote, and upon marriage their wages and property became their husband's.

Victorian England was characterized by strict social mores in general, with women relegated to a domestic life of homemaking and child rearing. Frank discussion of the female body was considered extremely taboo, and women were also expected to remain chaste, pure, and modest until marriage. Within the confines of marriage, women were then expected to fulfill their duties to their husbands—who gained legal control over their wives' lives and bodies through the marital contract. The idea of marital rape thus did not exist, and divorce was also heavily frowned upon. Women who did have sexual relationships out of wedlock were deemed "fallen" and shunned by society, even left to bear the responsibility of any extra-marital pregnancies on their own.

Though Rossetti's feminist legacy is complicated—for example, she did not fully support the women's suffrage movement—she did believe in the power of female representation in government. Moreover, Rossetti's work was frequently centered on the female experience. Additionally, Rossetti often explored and challenged traditional gender roles in her work, as can be seen in "No, Thank You, John."

MORE RESOURCES

EXTERNAL RESOURCES

- "No, Thank You, John" Quartet Adaptation — Listen to a musical quartet adaptation of the entire poem. (https://youtu.be/DcyTXWAHw9o)
- "No, Thank You, John" Choral Adaptation — Listen to a choral adaptation of the poem. (https://www.youtube.com/watch?v=emy2Omax8tM)
- The Poem Read Aloud — Listen to a reading of the poem. (https://www.youtube.com/watch?v=urEJ3F1qrLg)
- A Video Interpretation — Watch a video interpretation of the poem. (https://www.youtube.com/watch?v=1Mv_SFQm99k)
- Rossetti Among the Pre-Raphaelites — A review considering the relationship between Rossetti's work and the art of that time, including historical context for "No, Thank You, John." (https://www.apollo-magazine.com/christina-rossetti-and-pre-raphaelite-art/)

LITCHARTS ON OTHER CHRISTINA ROSSETTI POEMS

- Cousin Kate

HOW TO CITE

MLA

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