

now to seem of value.

It is thus worthwhile for Hollahan to delineate Hopkins' expressed sympathy, in various poems including the little-known "Summa," for the urban poor, "seem[ing] permanently shut out from any grace or any joy" (p. 52). And, although they probably do not pinpoint Hopkins' conscious intentions, Hollahan makes various intriguing discoveries of Hopkins' at least subconscious attention to impoverishment and to its desolation: "street person" imagery in "My own heart" (p. 55); derision of "sweat shop" laboring conditions, through the vision of "sweating" selves in the depicted Hell of "I wake and feel" (p. 54); mockery of the "silver spoon" of wealth, in "The shepherd's brow" (p. 53). To be sure, Hollahan may chiefly want to use Hopkins' "idiosyncratic high-brow literary art" as a sort of satirical weapon in today's peculiar literary critical wars ("we will glimpse some crucial principles of the realism of poverty and—chiasmically, so to speak—the poverty of realism" [p. 60]). But he offers us some new light on Hopkins nonetheless.

The Pre-Raphaelites

FLORENCE S. BOOS

The year between the centenaries of Christina Rossetti and William Morris was relatively quiet for Pre-Raphaelite criticism. We will begin with several articles on Dante Gabriel and Christina Rossetti and Morris, then examine the third and penultimate volume of Norman Kelvin's *Letters of William Morris* (Princeton, 1996). Next year will bring consideration of several more Christina Rossetti articles, the Morris centenary issue I edited for this journal, the many reprints of Morris' works brought out by Peter Faulkner, David Latham, Gary Aho, and others for Thoemmes Press, and the final volume of Morris' *Letters*.

Dante Gabriel Rossetti's poetry has been underrepresented in the recent critical works devoted to the Victorian fin-de-siècle and its antecedents. This is reasonable enough in chronological terms, but it remains unjust, for Rossetti's gender-anxieties, brooding sense of absence, liminality and dissolution of identity, and a compensatory love of language-as-craft anticipated significant aspects of "modernity" and "postmodernity." The litterateur whose preoccupations influenced those of Morris, Swinburne, and the "aesthetic" poets of the 1890s should therefore figure in any serious reexaminations of nineteenth-century canon-formation. Indeed, a casual hour spent with anthologies of British poetry in the 1880s and 90s suggests that the influence of Dante Gabriel Rossetti's sonnets and ballads on the

next generation of poets was indeed extensive, even pervasive. This holds in particular for women writers such as Mary Coleridge, Mathilde Blind, and Michael Field, as well as "bohemian" poets such as Arthur Symons, Ernest Dowson, and the early Yeats. Pater provided a personal model for male gay poets, but he wrote no verse. Rossetti's poetics hovered over the verses of Lionel Johnson and A. E. Housman, and his sonnets, ballads, and poems on art-objects influenced the work of Oscar Wilde. Whatever one thinks of the breadth and coherence of Rossetti's poetry, his role as a professional artist among major English poets was exemplary, and only the Brownings, Morris, Tennyson, and his sister Christina had as much stylistic effect on the poetry of those born ten, twenty, or thirty years after him.

Jerome McGann's computerized "hypertext" edition of Rossetti's art and poetry may facilitate future reconsiderations of his work, of course, and Jan Marsh's biography-in-progress may furnish new factual and speculative information for current historicist readings of the sort given to the work of his sister. At the very least, one might hope for renewed study of the Rossettis (including William Michael Rossetti) as a literary family and network, and attention to the mysterious byways by which a borderline misogynist and ambivalent heterosexual influenced women and gay poets.

In the interim, Hiroyuki Tanita's study of "Kanbara Ariake and the Cult of Rossetti in Japan" (*JPRS* n.s. 3, no. 2 [Fall 1994]: 20-28) can remind us of some of the paradoxes and complexities of cultural transmission. Early twentieth-century Japanese literary critics and poets, Tanita observes, found Rossetti fascinating for his "mystery"—that is, his ability to convey erotic and introspective themes in sublimated forms and symbolic guises. The article's translations of fine symbolist blank verse Japanese poems by the Rossetti-influenced Kanbara Ariake offer striking evidence for Tanita's point, for they blend crystalline clarity of image with strong undercurrents of emotion. A Korean colleague tells me that Robert Browning is a favorite Victorian poet in Korea, where readers especially admire dramatic monologues. Others more familiar with the history of poetic studies in these and other Asian countries might make more observations, and perhaps do much with the issue of the Pre-Raphaelite poets' cross-cultural reception.

Many more good articles on Christina Rossetti appeared in 1995, and I will comment here on three of them. In "The Poetic Context of Christina Rossetti's 'After Death'" (*ES* 76, no. 2, 143-155), Catherine Maxwell undertakes a detailed textual study of this early sonnet (written when the poet was nineteen), and develops this into a wider discussion of Rossetti's intertextual allusions to her poetic predecessors and language of "screening and disclosure." Few readers will accept all of the echoes Maxwell discerns, but I found intriguing the particular suggestion that the male voice within the poem is a cleric who has heard the speaker's deathbed confession of love

for him. Maxwell believes that the speaker asserts control with her imaginings of a selfhood beyond death, and interprets the poem as a basis for more extended remarks on Christina Rossetti's place in a spectrum of Victorian poetic portrayals of a threatened identity.

In "No Friend Like a Sister"?: Christina Rossetti's Female Kin" (VP 33, no. 2, 257-281), Joseph Bristow evaluates Rossetti's poetry in the context of her familial relations, early novel *Maud*, attitudes towards contemporary suffragists and reformers, and lesser-known poems such as "Three Nuns," "A Triad," "The Lowest Room," and "Maude Clare." Bristow reviews now familiar patterns in which Rossetti's speaker considers women who have chosen literary, marital, or religious lives, but displaces her own desires into an afterlife, and concludes that "if there is 'No friend like a sister,' potentially there is no enemy like her too. . . . Solely in death, it seems, are Rossetti's sisters able to claim that 'I am even I.'"

In "Christina Rossetti Studies, 1974-1991: A Checklist and Synthesis" (*Bulletin of Bibliography* 52, no. 1: 73-93), Jane Addison annotates 165 books and articles about Rossetti, and accompanies this with an historical retrospective which charts these works' critical interrelations and changes of approach. She favors "strong" and feminist-theoretical readings, but provides a clear and open-minded account of all, and includes many discussions of Rossetti's poems in more general books on Victorian poetry. Addison's limit-date of 1991 precedes consideration of Jan Marsh's biography and articles written for the 1994 centenary, and a sequel to her article would provide a valuable overview of subsequent studies of Rossetti's work.

Most recent articles on the writings of William Morris focus more on his later romances and essays than his poetry. Two exceptions are Ernest Fontana's "Reinventing Helen: *Scenes from the Fall of Troy*" (*JPRS* n.s. 4 [Fall 1995]: 50-64); and Anne Janowitz's "The Pilgrims of Hope: William Morris and the Dialectic of Romanticism" (*Cultural Politics at the Fin de Siècle*, ed. Sally Ledger and Scott McCracken [Cambridge 1995], pp.160-183). Fontana interprets Morris' incomplete dramatic monologue sequence as a "defense" of Helen against the familiar portrayals in the *Odyssey*, the *Aeneid*, and Shakespeare's *Troilus and Cressida*, and argues that Morris "boldly reinvents, against the tradition, a Helen of intense, prophetic, and elegiac subjectivity." More concretely, he observes that Morris undercut classical and Shakespearean deference to Menelaus' "ownership" of Helen with his repellent depiction of Menelaus' rape of Helen on the bloodied bed of her second husband, and his argument is persuasive enough to suggest that future anthologists should include some of the "Scenes" among their Morris "defences" of wronged and anguished wives.

In her article on *The Pilgrims of Hope*, Anne Janowitz interprets Morris' poem on three British *communards* as a "communitarian critique of lib-

eralism." Janowitz carefully traces this revolutionary-"interventionist" tradition from late eighteenth-century radical origins through the dissolution of Chartism, and construes Morris' English tribute to the French Commune as an attempt to describe "a new geography in which a rational collective urban life might emerge from the communitarian impulse," and a renewed expression of a "persistent tradition of hope."

Kindred interests in the liberating ideals of Morris' socialist writings appeared in Simon Dentith's "Imagination and Inversion in Nineteenth-Century Utopian Writings" (*Anticipations: Essays on Early Science Fiction and its Precursors*, ed. David Seed [Liverpool University Press, 1995], pp. 137-152). Dentith observes that utopian writings have typically inverted certain ground patterns of societies in which they are written—the quasi-utopias of Edward Bulwer Lytton's *The Coming Race* and Samuel Butler's *Erewhon*, for example, advocated skewed versions of basic paradigms of the Victorian societies they satirized. By contrast, Dentith argues, the dialectical historicism of *News from Nowhere* transcended the "negative pragmatics" of Edward Bellamy's *Looking Backward*, and Morris' work "escapes from being trapped in the inverted categories of the present because [he] can mobilize the weight of pre-capitalist forms."

Elizabeth Huston's "Exploring Rhetorical Stance: William Morris's 'The Art of the People,'" (*CCTE Studies* 59 [1994]: 27-34) discerns in Morris' early essay a rhetorical balance of traditional *ethos*, *pathos*, and *logos*, and traces the use of Ciceronian rhetorical techniques of *exordium*, *narratio*, *partitio*, *confirmatio*, *refutatio*, *peroratio*, *anthyphora* (use of question-and-reply), and *anamnesis* (appeals to recollection) in Morris' public appeals. The consciously crafted literary artisanry of Morris' prose work is often ignored in discussions of its content, and Huston's essay is a useful reminder of some of the daedal qualities of Morris' "plain style."

Two articles explored the generic innovations and gender-ideologies of Morris' later prose romances. Kay Walter's "William Morris, *The Wood Beyond the World*, and Changing Genres in Victorian England" (*PAPA* 21, no. 1 [Spring 1995]: 99-108) suggests that *The Wood Beyond the World* transformed conventions of romance, fantasy, and fairy tale so extensively as to mock them. Ms. Walter does not adduce critical accounts of these generic terms, but her reconstruction of *The Wood's* Walter's journey offers accurate insights into the tale's deliberate "inversions" of Victorian stereotypes of sexuality, animals, marriage, fairy-people, and romantic quests. She concludes that "the sexuality portrayed is neither contained within the redeeming sacraments of holy matrimony nor an obvious prelude to marriage. . . . Walter's fickleness in the tale becomes his redeeming attribute in a way that no fairy tale hero before him could manage. In "Forms of Friendship in *The Roots of the Mountains*" (*JWMS* 11, no. 3 [Autumn 1995]: 19-21), Regina

Hansen develops a feminist reading of the romance's initially egalitarian friendships between men and women, and between women of different temperaments and occupations, then observes that romantic love and marriage finally constrain the tale's women to accede ultimate dominance to men, while "the men in the romance retain their traditionally male military and political power throughout the entire narrative." Hansen's conclusion that Morris' depiction of friendships in *Roots* "suggests an impulse towards a kind of gender equality that he is simply not yet ready to articulate or accept" holds to varying degrees for most of the later prose romances.

In "Scattered Leaves: Morris's Men in America and the Polemical Magazine" (*JPRS* n.s. 4 [Fall 1995]: 93-104), John Roche provides a wry and politically nuanced tour of several early twentieth-century American arts and crafts magazines—among them *To-morrow*, *The Artsman*, *The Craftsman*, and *The Morris Society Bulletin*—which claimed to profess Morrisian and craft-centered ideals. Roche accurately identifies these epigonal publications' tendencies toward complacency, commercialism, and self-promotion, but concludes that they nevertheless provided a kind of "coverage of political and aesthetic issues [which] . . . pointed to a different possible future, one more in keeping with William Morris's commonweal of free artisans and intellectuals."

Two valuable bibliographic studies by Eugene LeMire have come to us recently from Australia: "A New Bibliography of William Morris: A Report of Work in Progress" (*Bibliographical Society of Australia and New Zealand* 17, no. 4 [1993]: 181-192), and "William Morris in America: A Publishing History from Archives" (*Book Collector* 43, no. 2 [1994]: 201-228). In "A New Bibliography," LeMire first reminds us that "taken all in all—as collector, calligrapher, writer, printer, designer of books and type, publisher, and initiator and spokesman for a new standard of book production—he was the greatest bookman of his day and perhaps the most important single figure in the history of nineteenth-century books, touching the 'book trade' at most points and with the most decisive impact." He describes some of the problems of definition, limitation, and organization raised by his bibliography-in-progress of Morris' editions, then outlines some of the solutions he has found, and isolates in passing several issues of genuine interest to anyone who proposes to edit a complex text. In "William Morris in America," LeMire draws on evidence from the archives of Morris' U. S. publishers, Roberts Brothers, to provide a new account of the circumstances which attended the original publication of one pamphlet and fourteen literary books, including the first edition of *News from Nowhere*.

In "William Morris: an annotated bibliography 1992-93" (*WMSJ* 11, no. 3 [Autumn, 1995]: i-xx), David and Sheila Latham have extended their earlier checklists with 142 new entries, supplemented by descriptive sum-

maries and divided into subcategories for reprints, general publications, literature, politics, the decorative arts, and book design. They include items from the popular press and several countries, and their work provides a valuable complement to other, more narrowly academic or intradisciplinary sources and a kind of continuing index of public responses to Morris' life and work.

Morris scholars have greeted with pleasure the appearance of volumes 3 and 4 of *The Collected Letters of William Morris*, edited by Norman Kelvin with Holly Harrison as assistant editor. These volumes add 923 letters (1564-2487, plus appendices), written by Morris during the seven years and nine months from 1889 to his death, and complete the Princeton edition of Morris' correspondence. Each volume merits a detailed review; I will comment this year on volume three, whose 537 pages include 517 letters (numbers 1564-2081, plus two in the appendices), written in 1889-1892, and reserve those in the fourth volume for next year's summary.

A number of Morris' letters had been published before, among them the personal ones which appeared in Philip Henderson's *The Letters of William Morris to His Family and Friends*, and others have been available to scholars in relatively accessible collections such as those of the British Library or the William Morris Gallery. To these, the present edition adds hundreds of letters from small or private collections (the Berger Collection, the Walsdorf Collection, the Avrich Collection, and others), and arranges all those gathered in careful chronological order. As a result, we can now trace Morris' activities in the context of dozens of letters about speaking engagements or his work, fill in details for each of the major activities of his life, and make informed conjectures about his thoughts and motives in several periods of his life. We can also conclude—on the evidence of the 2400 plus letters in this edition alone—that extensive correspondence was another of Morris' life-accomplishments.

The many acknowledgments in volume 3 clarify the array of contacts needed to collect the letters of such a polymath and polypract (for lack of a better word). Kelvin credits dozens of specialists with careful answers to queries about local architecture, printing techniques, and other matters, and annotations are extensive and interpretive. The volume's many illustrations also figure forth Morris' associates, travels, and achievements in sometimes unexpectedly moving ways. We see pictures of members of the Morris family, of course, and of well-known figures such as Emery Walker and Sydney Cockerell, but also photographs of Joseph Skipsey (coalminer poet), John Coleman Kenworthy (Liverpool poet and follower of Tolstoy), William Dobson Reeves (from the publishing house of Reeves and Turner), and John and Mary Giles (gardener and housekeeper of Kelmscott Manor). Morris belonged to the first generation of writers for whom one can gather

this sort of visual record, and its testimony helps one understand the work of an artist and activist whose life was deeply embedded in the circumstances of his times.

Morris was almost fifty-five when he wrote the first letters in this volume, and not quite fifty-eight when he signed the last. He had learned to adapt his endeavors to episodes of ill health, to the epileptic seizures that afflicted his older daughter Jane Alice (Jenny) Morris, and to Jane Morris' attacks of physical illness and mental exhaustion. In 1891, Morris also suffered a severe attack of arthritis (which he and most of his biographers called "gout"), quite possibly a sequela of an earlier attack of rheumatic fever. He remarked in many subsequent letters that he had to work in bed, asked others to come to him, and declined speaking invitations from time to time because he could not travel. Unable in the end to mediate internecine conflicts between socialists and anarcho-libertarians in the Socialist League, he had also begun to limit his political activities, and he spent many periods at Kelmscott and elsewhere with Jenny. In an October 14, 1892 letter to Bruce Glasier, he apologized for his failure to make a lecture trip to Glasgow and summarized his situation as follows: "The fact is, my dear fellow, that at present the absolute *duties* of my life are summed up in the necessity for taking care of my wife and my daughter, both of whom in one way or other are in bad health: my *work* of all kinds is really simply an amusement taken when I can out of my duty time. This of course is quite private and confidential, but I want you to understand it, so that you may not think I am shirking."

Morris' answer was direct, as usual, and he was indeed not "shirking." His younger daughter May's unhappy marriage to Halliday Sparling and Jane Morris' affair with W. S. Blunt also weighed on him, and he knew he might well die prematurely, and that this would bring deeper loneliness to Jenny, whose understanding gradually deteriorated under the onslaught of seizures. Much has been written about Morris' self-control in the face of his early marital disappointments, but this period of his life brought deeper pains and more ineluctable loss. He wrote unfailingly affectionate letters to Jenny when they were separated ("Own dearest child" was a typical salutation), and filled them with resolutely cheerful descriptions of household events, neighbors, his activities, lyric evocations of the flowers and gardens they loved, apologies for the poor quality of his letters, and anticipations of return. These letters to his ever-more-afflicted and -confined older daughter may have been among the more difficult he ever composed.

He also continued to work strenuously, of course. The current roster of "amusements . . . [taken] out of duty time" included establishment of the Kelmscott Press, decisions to buy and study medieval books and manuscripts and research new models and ideas, cooperative translation ven-

tures, and composition of two prose romances. He wrote to Jane in October 1889 that "I have begun another story [possibly *The Glittering Plain*], but do not intend to hurry it—I must have a story to write now as long as I live." His political and quasi-historical romances written for *Commonweal* later reappeared in book form, but he became more and more eager to see these and other works (re)published in the precise forms he envisioned. In a letter to the Italian architect Giacomo Boni in January 1892, he described some of his work at the new press, and added that "I am also egotist enough to intend printing my own works a good deal." Conversationally he wrote Jenny that "I do so like seeing a new book out that I have had a hand in" (September 23, 1891). More formally, he wrote to Bernard Quaritch on October 7, 1892 that "I must needs say that, looking at the finished book, I am proud of it, and of having pushed it through so promptly."

Morris' continuing activities on behalf of "the Social-Revolution" focused more and more on the Hammersmith Socialist Society (formerly the Hammersmith Branch of the Socialist League), but he continued to make epistolary assessments of what was to be done and appeals for unity in service to socialist ideals. When personal decency and the cause demanded, he could also turn the other cheek. When Joseph Lane, who resigned from the Socialist League in 1889, called him a "fool," Morris replied on May 21 of the same year: "You see (and I mean this in all soberness) you must make allowances for a man born and bred in the very heart of capitalism, and remember that however we may rebel against the sham society of today we are all damaged by it." In a long open letter to the readers of *Commonweal* for August 17 of 1889, he concluded that: "As for me, I can only say that whatever will give us equality, with whatever drawbacks, will content me, and I find that at bottom this is the ideal of all Socialists. So I think the fewer party-names and distinctions we can have the better, leaving plenty of scope for the inevitable differences between persons of different temperaments, so that various opinions may not make serious quarrels." To John Carruthers he wrote in January of [1890?] that he would try to be active even after the demise of *Commonweal*, since "I am not bigotted in what I should call my private opinions; and should be very glad to find some common bond between all socialists." Writing to Bruce Glasier once again, in December 1890, he suggested that "a *general* Socialist paper might be started to include all sections." An even more irenic appeal to people outside the socialist fold (anarchists among them) appeared in the same month in his "Statement of Principles of the Hammersmith Socialist Society": "You that are not Socialists, therefore, learn, and in learning teach us, that when we know, we may be able to act, and so realize the new order of things, the beginnings of which we can already see, though we cannot picture to ourselves its happiness."

As Kelvin remarks, Morris' most cheerfully sustained and sustaining

public activity was probably his ardent work for the Society for the Protection of Ancient Buildings. Even one of his holiday trips—with Jenny to France—served the secondary purpose of collecting information for letters to his fellow members in *Anti-scrape*. Volume 3 also includes a number of vigorous public letters in which he flayed the philistines on the Society's behalf. In a January 30, 1889 letter to the editor of the *Daily News*, for example, he denounced plans to site funeral monuments in the cloisters of Westminster Abbey as follows: "If some evil fate does compel us to continue the series of conventional undertakers' lies, of which the above-mentioned brutalities [the existing monuments], in all their loathsomeness, are but too fitting an expression, surely now that we have learned that if they are necessary they are still ugly, we need not defile a beautiful building with them." Moments of reflection and introspection appeared from time to time, often in his letters to Georgiana Burne-Jones. On "Midsummer Day" 1889, for example, he wrote happily to her that "the country is one big nosegay, the scents wonderful, really that is the word; the life to us holiday-makers luxurious to the extent of making one feel wicked, at least in the old sense of bewitched." In a colloquial counterpart of the *Earthly Paradise* lyric for December, he wrote Georgiana during a July 1891 visit to Jenny in Folkestone that he had watched a heavy fog cover the sea and downs like a glacier, and "I am . . . such a fool as to be rather anxious—about myself this time. . . . I thought it awful to look on, and it made me feel uneasy, as if there were wild gongs on preparing for us underneath the veil."

One of the volume's best insights into Morris' character emerges in letter 2057A to James Bryce, found by Frank Sharp as he sought letters for his forthcoming edition with Jan Marsh of Jane Morris' letters. After Tennyson's death, Morris and Swinburne became plausible candidates for the poet laureateship, and Morris had gently mocked his rival in a letter to Bruce Glasier, dated October 11, 1892: "Bet you it is offered to Swinburne. Bet you he takes it." In his October 27 reply to Bryce, an M.P. and member of the S. P. A. B. who made representations to Gladstone on his behalf, Morris blended personal appreciation for the gesture with a careful enumeration of his reservations and demurrals, and the latter proved decisive. Some were political: "I am not a fanatic about forms of government and as you well know do not suppose that the abolition of the monarchy in England would go any way towards solving the great socio-political questions of our time; still I am a sincere republican, and therefore I could not accept a post which would give me even the appearance of serving a court for complaisance sake." Some were literary: "I think I don't approve of even *national* official recognition of the best poet. How often it wouldn't be the best." In the end, however, the deepest objections were personal and moral: "I *feel* that my independence would be hampered by my acceptance which would I am sure

disappoint many friends whose good opinion does much to keep me straight in life."

The laureateship would have been a distinction, of course. Nevertheless, Morris' judgment about its potential personal, political, and ethical implications was essentially correct. Every prospective critic or biographer can see readily now what Morris saw then: the obvious moral and political absurdity of a revolutionary-socialist poet laureate. One can only imagine some (slightly transmogrified) twentieth-century volume titles: *William Morris: Artist Writer Laureate . . .*; *William Morris: From Romantic to Laureate . . .*; and *William Morris: A Life for Their Time*. Morris' decisive motivation, however, was simple consistency, not his literary reputation or his political standing as a hero to the twentieth-century left, and his letter to Bryce is one of the most substantial documents of the volume. Its wry forthrightness and characteristic appeals to socialist values evinced Morris' dual commitment to complementary ideals of autonomy and "fellowship"—which had, indeed, "do[ne] much to keep [him] straight in life." Its comments provide an appropriate closure for this review.

The 1980s and 1990s have graced Pre-Raphaelite studies with many good articles, new editions, biographies, bibliographies, and textual enquiries. But much remains to say about Morris and the Rossettis as metrists, stylists, generic innovators, and precursors of twentieth-century poetic traditions in England and elsewhere. Good studies of their work will continue to undermine trivial or reactionary appeals to "Victorian" values, and clarify from time to time some late-twentieth and early-twenty-first-century patterns and recurrent problems. Among the latter are the complex nuances of human sexualities; the conflicts implicit in our needs and desires to preserve as well as "restore"; and the resurgence of revolutionary aspirations and "green" ideals, in the realigned political spectra of a post-communist, neo-capitalist world.

Alfred Tennyson

LINDA K. HUGHES

Twenty-five items comprised work on Tennyson in 1995, suggesting neither moribund nor energetic interest in his poetry. Most significant were book-length studies by Andrew Elfenbein and James Eli Adams that address Tennyson as part of larger considerations of literary production and gender. In *Byron and the Victorians*, Elfenbein argues that Victorian writers perforce engaged authorship through models established by Byron as author and celebrity. Beginning from theoretical frameworks provided by Pierre