

Joy Newton's "Whistler and W. E. Henley" (VP 33 [1995]: 299-316) publishes the correspondence of these pillars of the 1890s, made up mainly of letters from Henley to Whistler. Like Ella D'Arcy's recollections of 90s personalities, this correspondence shows us a very human side to figures who in older histories of the period often seem to come forth in larger-than-life proportions. D'Arcy herself, prose poet that she was in her gemlike short stories, gains stature by way of my own "The American Reception of Ella D'Arcy" (VPR 28 [1995]: 232-248) and Anne M. Windholz's "The Woman Who Would be Editor: Ella D'Arcy and the *Yellow Book*" (VPR 19 [1996]: 116-130). The former piece chiefly treats D'Arcy's own writings as others saw them; the latter sets forth her endeavors to maintain high artistic standards for the much-publicized quarterly. Poets in verse and prose connected with that publication are given coverage and analyses in *The Yellow Book: A Centenary Exhibition* (The Houghton Library, Harvard University, 1994), by Margaret Stetz and Mark Samuels Lasner, which commemorates the centenary of the first volume of the quarterly. How poetry turns down a somewhat different path, one in which visual and plastic arts combine, is Stetz's focus in "Keynotes: A New Woman, Her Publisher, and Her Material" (SLitl 30 [1997]: 89-106), in which she critiques a copy of *Keynotes*, another book of prose poetry in short-story form, over which author "George Egerton" (ultimately Mary Chavelita Bright) sewed an elaborately inscribed cover protector, or "poem," for her publisher, John Lane. Egerton's art as seamstress reminded Lane of her femininity, as well as her artistic, and (more to the point with him) financial worth to the Bodley Head. We should have more scholarly approaches of this nature to many other poets of the nineties.

What some might designate as tangential, but what is nonetheless worthwhile, as regards poetic art from the 1890s, appears in several special issues of journals. Sally Ledger's guest-edited *Women's Writing at the Fin de Siècle* (*Women's Writing* 3 [1996]) again foregrounds Egerton in Rosie Miles's "George Egerton, Bitextuality and Cultural (Re)production in the 1890s" (pp. 243-260), an analytical study of reaction to *Keynotes*; its reception brought admiration, detestation, and parody under one umbrella. In the same publication, Kate Flint's "The American Girl and the New Woman" (pp. 217-230) points out important intersections in Anglo-American literary art, with attention to stories that often exemplify poetic prose, notably D'Arcy's "The Pleasure-Pilgrim." Linda K. Hughes's guest-edited *Women Poets* (VP 33 [1995]) extends into the 1890s and offers much needed valuable bibliographical and analytical information on female writers. Antony H. Harrison's guest-edited *Christina Rossetti* (VP 32 [1994]) centers on a significant Victorian who certainly was not forgotten when she died in 1894, and who was lauded by Arthur Symonds—from whom, many might

casually opine, she would be unlikely to win such acclaim—in 1897 as a "poet among poets." Jan Marsh's "Christina Rossetti's Vocation: The Importance of *Goblin Market*" (pp. 233-248), Lorraine Janzen Kooistra's "Modern Markets for *Goblin Market*" (pp. 249-278), and Diane D'Amico's "Saintly Singer or Tanagra Figurine? Christina Rossetti Through the Eyes of Katharine Tynan and Sara Teasdale" (pp. 387-408) are especially relevant to 90s studies. My own guest-edited *Coventry Patmore 1823-1896: In Memoriam* (VP 34 [1996]) also emphasizes, in part, Patmore's stature during the 1890s; his reputation had sufficient magnitude to make him thought of, but because of his religion, ultimately excluded, as a candidate for Poet Laureate, as Christina Rossetti had been. Certainly, Patmore's poems on love, marriage, religion (particularly the intricacies of Roman Catholicism), and the supernatural, along with his work on estate management and architecture, gave him a many-sidedness that typifies numerous other writers at the close of the nineteenth century, witness Gray, Davidson, A. E. and Laurence Housman, or Beardsley.

Finally, John D. Cloy's *Pensive Jester: The Literary Career of W. W. Jacobs* (University Press of America, 1996) stands as the first book-length treatment of a writer whose career extended from the 1890s well into this century, and whose short stories were, among other reasons for praise, hailed for their poetic textures. Jacobs, we learn here, was not the author solely of the perennially popular horror story "The Monkey's Paw." He wrote much more in the comic vein than in the horrific, albeit the story just named deserves high rank as a modern reworking of long-standing legendry. This book is a model of bibliographical research, an inescapable bit of work anent a writer who had never before received accurate, or full, treatment, as well as insightful readings of the texts.

The Pre-Raphaelites

FLORENCE S. BOOS

The principal Pre-Raphaelite literary text to appear between hard covers in 1997 was *The Letters of Christina Rossetti: Volume 1: 1843-1873*, edited by Antony H. Harrison. Several partial collections of Christina Rossetti's letters have appeared, but Harrison's introduction, notes, illustrations, indexes, and chronology add to our understanding of Rossetti's life, and he estimates that more than 1400 of the 2100 letters he intends to include in his edition have never been gathered in print. The 536 letters of Harrison's first volume span Rossetti's adolescence and early middle-age

(1843-1873), the period in which she published *Goblin Market and Other Poems* (1861), *The Prince's Progress and Other Poems* (1866), *Commonplace and Other Short Stories* (1870), and *Sing-Song* (1871). Seldom impassioned or confessional, the letters reflect the preoccupations of their author, an acute and self-possessed woman slowly overwhelmed by chronic illness.

In later life, Christina Rossetti destroyed all the letters to which she had gained access. Many of her letters to her family, in particular, are lost, as are most of those she wrote to James Collinson and Charles Cayley. Most of the extant letters in the first volume were sent to her brothers William and Dante Gabriel Rossetti, her close friend Amelia Barnard Heimann, other friends such as Anne Gilchrist, Barbara Smith Bodichon, and Caroline Gemmer, and her publishers. One can trace in these surviving letters the young Christina's precocious artistic and literary pursuits, and her eager interest in and contributions to the Pre-Raphaelite Brotherhood and their journal *The Germ*.

The extant letters also mark her efforts to publish and correct her poems, as well as deep and constant affection for her mother and her favorite brother William, and assorted encounters with her brilliant but unpredictable other brother, (Dante) Gabriel. They finally record the pleasure she took in her friends' and family's social gatherings and more extended travels, and the endurance and flashes of wit she brought to the serious illness—later diagnosed as Graves' disease—which beset her after 1868.

Christina Rossetti made early as well as persistent efforts to publish her own work. At twenty-four, for example, she sent *Blackwood's Magazine* editor William Edmonstone Aytoun some poems in 1854 with the following appeal: "It would be a personal favour to me if you would look into the enclosed with an eye not inevitably to the waste paper basket" (letter 72). When David Masson, a family friend, later became editor of *Macmillan's Magazine* in 1861, she tried her luck once again: "Bored as you are with contributions . . . I feel ashamed to add the enclosed to the heap: the more so as personal acquaintanceship might make it more unpleasant for you to decline them. Will you therefore give me credit for sincerity when I beg you to accept all or any of the enclosed" (letter 128). The *Magazine's* publisher Alexander Macmillan did think highly of her work, accepted several poems for the *Magazine*, and published *Goblin Market* and *The Prince's Progress*. Letters from 1861 and 1865 show careful absorption in the details of the proofs and illustrations, and anxious but hopeful responses to her reviews.

Her letters to DGR paid due homage to her oldest brother's talents and connections, but lacked the warm affection that graced her letters to William. She did rely on Dante as she prepared *The Prince's Progress* for publication during 1865. More precisely, she deputed him to deliver the manuscript to Macmillan, considered his detailed suggestions for revision,

waited patiently for his woodcut illustrations, and accepted with resignation his depiction in one of them of a beardless Prince she had described as the possessor of a "curly black beard." She acceded to many of his cuts and revisions—too many, perhaps—but cried out at two or three points in epistolary protest: "Amongst your ousted I recognize sundry of my own favourites . . . especially am I inclined to show fight for at least one *terza-rima* in honour of our Italian element" (letter 233), and "Lowest Room pray eject if you really think such a course advantageous, though I can't agree with you" (letter 258; see also letters 250, 255, and 256). His heavy-handed suggestion that she insert a "tournament" to explain the Prince's delay provoked from her the following riposte: "How shall I express my sentiments about the terrible tournament? Not a phrase to be relied on, not a correct knowledge on the subject, not the faintest impulse of inspiration, incites me to the tilt: and looming before me in horrible bugbeardom stand 2 tournaments in Tennyson's *Idylls*" (letter 253).

She rejected outright one other effort at fraternal bowdlerisation, Gabriel's claim that publication of "Under the Rose" would be unsuitable for a "respectable" woman of her social class. The author of *Goblin Market*—and lay volunteer at Highgate Penitentiary (an Anglican reformatory for abused or "fallen" women)—responded as follows:

Whilst I endorse your opinion of the unavoidable and indeed much-to-be-desired unreality of women's work on many social matters, I yet incline to include within female range such an attempt as this. . . . Moreover the sketch only gives the girl's own deductions, feelings, semi resolutions; granted such premises as hers, and right or wrong it seems to me she might easily arrive at such conclusions: and whilst it may truly be urged that unless white could be black and Heaven Hell my experience (thank God) precludes me from hers, I yet don't see why "the Poet mind" should be less able to construct her from its own inner consciousness than a hundred other unknown quantities. (letter 258)

A revealing aftershock of this exchange appeared later in Dante Gabriel's "Jenny" (1870), where a sleeping and conveniently silenced prostitute lay "Like a rose shut in a book / In which pure women may not look, / For its base pages claim control / To crush the flower within the soul." A "respectable" woman, Gabriel wrote, might pity her, but "This can never be:— / Even so unto her sex is she" (ll. 253-256, 274-275).

Other letters bore witness to Christina Rossetti's ability to negotiate the constraints of a sheltered Victorian middle-class life *en famille*. She strove again and again to balance propriety with intensity and assertion with resignation, and appreciated the few opportunities for travel and contemplation her semi-reclusive life offered. In a letter to a cosmopolitan friend in London, for example, she described a vacation at Kelmscott Manor in terms William Morris would warmly have endorsed: "I don't think gold & glitter

in Guildhall can have been more beautiful, than the gold and enamel of our river flower-banks here. Then water-sounds are so delightful,—and so are bird's notes in native freedom,—and so are all sorts of things in the country" (letter 528).

For an extended, non-epistolary view of Christina Rossetti's artistic and personal life, one can turn to Jan Marsh's *Christina Rossetti: A Literary Biography* (1994), but above all to the poems themselves. In complementary ways, this deftly edited volume of her letters reminds us how thoroughly she sublimated and realized her inner life in her poetic work.

The seven articles on Christina Rossetti's poetry and prose which appeared in 1997 (re)addressed her complex responses to Victorian religious and/or patriarchal norms in a variety of ways. In "Defining the Feminine Subject: D. G. Rossetti's Manuscript Revisions to Christina Rossetti's Poetry" (VP 35, no. 2), Alison Chapman adduces the Crump variorum edition with DGR's markings and Christina's letters to provide a comprehensive overview of D. G. Rossetti's interventions in his sister's verse mentioned above. In an apparent effort to repress the poems' social commentary and render them more dramatic, for example, he suppressed a number of introspective passages, in which Chapman finds a "non-experiential realm" of "femininity and emotion," a "missing referent . . . protected . . . against objectification." As other instances of such suppression, she cites his drastic revisions and excisions in "The Bourne," "The Lowest Room," and "By the Sea," and assesses their effects as follows: "D. G. Rossetti's revisions to the first two volumes in general attempt to transpose his sister's poetry into the realm of the experimentally knowable. In particular, his identifiable title-changes impose a suggestion of stasis and place where, in the original, the subject is stressed. . . . The subject has thus become an object in relation to something else. . . . He forges simpler poetic forms out of more complicated unsettling poems."

In Chapman's view, these excisions also have ironic implications for certain male critics' praise of CGR's "poetics of conciseness" (Harrison). She sees many cases of such concision as a kind of mutilation, and concludes with regret that Christina internalized her brother's "dis-figuring of the feminine subject" in her work. A measure of consolation appears in her conclusion that "Christina Rossetti's collusion with her brother's attempt to re-define the feminine in her early publications was however far from a submission. The linguistic operation of the poetry works to position the feminine subject as less than an object. . . . This doubleness . . . always already eludes the revisions that would re-inscribe Rossetti's text within Pre-Raphaelite feminine aesthetics and obscure her parodic mimicry of that discourse."

In "Christian Allegory and Subversive Poetics: Christina Rossetti's

Prince's Progress Reexamined" (VP 35, no. 1), Dawn Henwood contrasts the poem's conspicuously flawed romance with the *Song of Solomon*, and finds subtle mockery of conventional notions of romance and religious fulfillment in Rossetti's tale of a Prince's failure to rescue his Princess: "In the shifting symbolic ground of this poem, not only are gendered roles destabilized, but a central Christian myth is gravely undermined. . . . When the Prince and Princess fail to fulfill their roles, they fail, in effect, to fulfill Biblical prophecy." Other critics have noticed the poem's deflation of the dilatory Prince, but Henwood finds fault also with the Mariana-like Princess, whose "retreat into drowsy oblivion has resulted only in stagnation and spiritual desiccation." Henwood makes no mention of the fairly wide variety of other, male-authored poems of failed quests ("Childe Roland," "King Arthur's Tomb," and "The Holy Grail" among them), but concludes that the poem derives distinction from the fact that "the multiplicity of meanings spawned by the interplay of symbolic contexts becomes so confusing that it threatens to plunge the reader into an interpretive aporia and the poem into an atmosphere of indecipherable despair."

In "Not 'As She fulfills His Dreams' but 'As She Is': The Feminist Voice of Christina Rossetti" (RMR 51, no. 1), Terry L. Spaise criticizes William Michael Rossetti's introductions and omissions in his edition of his late sister's works for their conformity to Victorian notions of female propriety. As a counterbalance to his editorial decisions, Spaise singles out for praise Rossetti's "Look On This Picture and On This" and other lesser-known poems about love and its inequities, among them "The Novice," "Margery," "In Progress," "From the Antique," and "Song (I saw her; she was lovely)."

In "The Disappointment of Christina G. Rossetti" (EIC 47, no. 2), an F. W. Bateson Memorial Lecture, Eric Griffiths focuses on patterns of verbal repetition and self-renunciation in several of Rossetti's poems, among them "Ripetizione," "Song (She sat and sang away)," "Twice," and "Three Nuns." Griffiths goes out of his way to depreciate feminist interpretations of Rossetti's poetry, and some of the essay's general remarks recall the critical preferences and depreciations of another generation, but he manifests a keen ability to appreciate the sounds, echoes, and verbal nuances of Rossetti's work, and might therefore serve as a somewhat ultramontane late-twentieth-century counterpart of the attentive reader Rossetti sought. If so, his essay would provide yet another testament to her ability to elicit responses from readers of many ideological and critical persuasions.

In "'Goblin Market' as a Cross-Audience Poem: Children's Fairy Tale, Adult Erotic Fantasy" (*Children's Literature* 25), Lorraine Janzen Kooistra provides a magisterial demonstration of the range of such readers' responses. She begins with the observation that the Victorians considered this multi-

valenced work a poem for adults. In October 1861, for example, Rossetti's publisher Alexander Macmillan read the manuscript poem to a workingmen's society in Cambridge. The men in the audience, anxious at first that they were being mocked, then burst into "tremendous" applause. Only later did the poem become a "children's classic" in a growing market for illustrated fairy tales, included for example by Mary Woods in *A Second School Poetry Book* (1887), intended for girls from eleven to fifteen. Kooistra remarks that one of these "editions" for children, Christine Chaundler's prose paraphrase in *My Book of Stories from the Poets* (1919), actually rendered Rossetti's moral harsher and more obtrusive: "The moral of Rossetti's epilogue—'For there is no friend like a sister'—is displaced in Chaundler's adaptation by warnings against curiosity and disobedience, [and] the misdemeanors of childhood."

Other recent editions have made extensive cuts and other changes, and Kooistra discusses four of these in detail. In a 1970 adaptation of *Goblin Market*, for example, Ellen Raskin presented "modern children with a carefully censored version of the poem, omitting all references to death and muting any suggestion of sex and violence." In a wildly parodic 1973 *Playboy* adaptation, the unnamed editor(s) truncated the poem's warnings against sexuality, deemphasized its religious and redemptive conclusion, and gave lubriciously careful attention (with illustrations) to the two sisters' physical encounters. In a neo-feminist adaptation of the poem in *Pacific Comics* (1984), John Bolton highlighted the sisters' relationship so that "both the power and the sexiness of women, rather than their victimization [become] the theme of [his] artwork." Finally, the students of a grade nine class in Ontario rewrote and choreographed the poem as an allegory of drug- and substance-abuse for a dramatic reading Kooistra witnessed in 1993. In Kooistra's words, the students "certainly seemed to have some comprehension of the sexual experiences that Rossetti's poem invokes—but not its religious or redemptive ones," for they excised both the interactions between the sisters and the poem's concluding affirmation. In its way, Kooistra's article is a tour de force, whose lively alternatives to conventional academic readings confirm some of the more extravagant academic claims about the protean nature of audience-response. They also made me wonder in some bemusement what new shape-shifts and anamorphoses the new century will bring to Rossetti's tale of a sisterly mission to ward off the ill-effects of forbidden fruit.

Two articles in 1997 considered Christina Rossetti's prose—or more precisely, her devotional writings. In "The Poet and the Bible: Christina Rossetti's Feminist Hermeneutics" (VN 1992, Fall), Lynda Palazzo examines Rossetti's scriptural commentaries, and observes that her preoccupation with metaphor and with issues of relevance to women anticipated

subsequent developments of Biblical interpretation. Palazzo finds this preoccupation especially conspicuous in *The Face of the Deep*, where "in what she perceives as a world blind in the main to the suffering of women, Rossetti derives comfort from the feminine identity of the Church and its relationship to Christ." Other feminist critics have made cognate observations, but Palazzo is surely correct that Rossetti's anagogical reflections have found analogues in more recent theological thought.

Indeed, Robert M. Kachur has provided more extensive historical documentation for these and other analogues, in his "Repositioning the Female Christian Reader: Christina Rossetti as Tractarian Hermeneut in *The Face of the Deep*" (VP 35, no. 2). In effect, Kachur's well-researched essay provides some partial answers to one of Rossetti criticism's most obvious questions, which he aptly formulates as follows: "To what extent did a female artist espousing Christian conviction in Victorian England necessarily reinforce the religious systems that attempted to silence her?" Like Palazzo, Kachur sees in *The Face of the Deep* "Rossetti's final and boldest attempt to reconcile her Christian and feminist selves," but he also considers other contemporary commentaries on the Apocalypse by Anglican women (more than thirty of them appeared during the Victorian period), and observes that most of these women also sought to elaborate poetic and allegorical readings of this enigmatic text. Since Rossetti explicitly aimed her other religious writings at an audience of women, her decision to address *The Face of the Deep* to women and men may indeed have expressed a quiet intention "to critique the patriarchal restrictions on women's writing practices within the church itself." Kachur observes that male devotional commentators of the period also sought to offer spiritual and emotional readings, and concludes that "writing devotional commentary allows Rossetti to put forward her experience—a woman's experience—as exemplary, while still engaging in the 'male' task of biblical interpretation."

Four articles on Dante Gabriel Rossetti's literary work appeared during 1997. Two essays by Jerome McGann, "The Rossetti Archive and Image-Based Electronic Editing" and "The Rossetti Hypermedia Archive: An Introduction" (both in *JPRS*, New Series 6, Spring), the second article reprinted from Richard J. Finneran's *The Literary Text in the Digital Age* [Ann Arbor: Univ. of Michigan Press, 1996], provide a print-introduction to the methodology and organization of his computer-generated hypertext. McGann argues that "freeing us from the limits of paper-based editing, electronic textuality makes the marriage of facsimile and critical editing a practical goal," and that such techniques avoid the need for "copy text," "basic text," or "reading text," to make every "textual document . . . [equally] readable; the student makes the choice, not the editor or the Archive's compiler."

Any prospective user of McGann's text-base (always "he" in the articles reviewed) will surely appreciate the manifold opportunities it offers, and Dante Gabriel Rossetti—whose work is currently given less attention than it deserves—has been especially well-served by its presentation of his poetic and artistic lifework as a virtual palimpsest. Dante Gabriel's brother William Michael, the family's faithful editor and publicist, might also have been intrigued by the possibilities for further study such projects afford.

In "The Silent Priest: Rossetti's 'A Last Confession' Revisited" (JPRS 6, Spring 1997), Christopher Nassaar argues that the speaker of Rossetti's dramatic poem, an Italian revolutionary who confesses to the murder of his adopted child, is a "victim of patriotism and sexual love." Nassaar focuses on the priest to whom the murderer confesses, somewhat to the detriment of the poem's admittedly ambivalent sympathy with the Italian cause, and gives little attention to the frisson of titillation Rossetti's monologist shares with other Victorian poems of sexual violence such as "Porphyria's Lover."

In "Consuming Artifacts: Dante Gabriel Rossetti's Aesthetic Economy" (VP 35, no. 1), John Barclay considers the commodification of Rossetti's work, discussed elsewhere by David Riede, Jerome McGann, and others, and observes that "Rossetti's . . . accounting of the costs of his own aestheticizing operations elevates that complicity to the level of critique." He interprets "Hand and Soul," for example, and Rossetti's poems on paintings and statuary, as commentaries on the "distance between artist and audience," and on the "sense of loss, distance, or discontent that exposes the cost of the kind of consumption both he and his society were manufacturing." The images of absence and irretrievable loss Rossetti evoked in "An Allegorical Dance of Women," "For a Venetian Pastoral by Giorgione," the sonnet on St. Catherine and many sonnets of "The House of Life" obviously drew from deeper and more personal sources than the Victorian marketplace. At its best, however, Barclay's approach blends conventional Marxist observations about artistic alienation with reader-response analyses of its ruinous psychological costs, and makes observations that can readily be transferred to the work of later-century figures such as Ernest Dowson or Oscar Wilde.

Two of this year's articles consider lesser-known Pre-Raphaelite poets. In "Elizabeth Siddal's Poetry: A Problem and Some Suggestions" (VP 35, no. 4), for example, Constance Hassett offers the first sustained critical analysis of Siddal's poems. Hassett carefully reviews Siddal's interest in the ballad-tradition of Scott's *Minstrelsy*, and argues that she sought in her poems and watercolors to enlarge this tradition to embrace the experiences of illegitimate pregnancy and maternal death, and express her "reluctant disbelief in heterosexual love . . . as a literally baffling ideal." Hassett's study

makes a persuasive case for Siddal's contributions to a flexible Pre-Raphaelite canon.

In "From Romance to Duty: Thomas Woolner and My Beautiful Lady" (WMSJ 12, no. 3), Peter Faulkner examines Woolner's meditative twelve-part poetic memorial. Heavily indebted to Tennyson's *Maud* and *In Memoriam* for aspects of the poem's plot and varied rhythms, and to the writings of Carlyle for its work ethic, Woolner developed his early contribution to *The Germ* into a meditative account of the "beautiful lady" and her early death, the thoughtful speaker's maturation, and his mildly egalitarian reflections on public service and social responsibility. As Faulkner remarks, "Woolner . . . made his way, as a number of his contemporaries also did, from the romantic mode of PreRaphaelitism to an ideological position dear to Victorian hearts which reconciled idealism and society in the name of Duty"; he also observes that "Morris might have seemed to be following a similar path [but] had proper and serious reservations about Carlyle, and his conception of Duty was to lead him away from the applause of society into the suspected world of early Socialism." In different ways, Hassett's and Faulkner's articles remind us that attempts to realize Pre-Raphaelite aspirations were not confined to the group's most conspicuously successful adherents.

Carolyn Hares-Stryker's *Anthology of Pre-Raphaelite Writings* (New York Univ. Press) bears witness to the attractions of those early ideals. Hares-Stryker arranges her selections in clear chronological sequence, includes a cross-section of contemporary letters, diaries, and critical reactions, does justice to the movement's women, and supplements its poetry and prose with an attractive palette of colored illustrations. Her *Anthology* is a worthy successor to earlier collections, such as Cecil Lang's *The Pre-Raphaelites and Their Circle* (1968) and Jerome Buckley's *The Pre-Raphaelites* (1968).

Peter Stansky's *William Morris and Bloomsbury* (Cecil Woolf), Elizabeth Wilhide's *William Morris: Decor and Design* (Pavilion) and other works memorialize Morris' visual artistry and social endeavors, but only three studies of his poetry seem to have appeared in 1997. In "The Serialization of *The Pilgrims of Hope*" (WMSJ 12, no. 2, Spring 1997), Nicholas Salmon carefully and accurately interrelates Morris' socialist poem with the political activities he was engaged in when he composed it. An excellent historian of Morris' socialism, Salmon finds that Morris' complex plot "sidestep[ped] the implications of [the] conflict between personal happiness and communal aspirations," and failed to resolve "the conflict which exists . . . between Morris' old romantic view of the aesthetic value of poetry and his desire to portray the sordidness of nineteenth-century society." It is true that Morris never tried to revise this work for republication, but he confronted in it some of the conflicts implicit in his professed socialist-

feminism, and sketched a revolutionary couple's attempt to live honorably through them. *Pilgrims'* dissolves of realism and visionary reverie also reflected clear polarities in Morris' socialist ideals and personal temperament, but he did not try to evade them, and similar polarities confront all idealists who live in conditions that are hostile to their ideals.

In "The 'Pomona' Lyric and Female Power," (VP 35, no. 1), Norman Talbot finds implicit complexities in the "Pomona" and "Flora" lyrics Morris wrote for his eponymous Merton Abbey tapestries. Talbot interprets these poems as a subtle critique of the myths of male heroism which preoccupied Morris when he was young ("Ah, where's the river's hidden Gold! / And where the windy grave of Troy?"), and observes that Morris' more diverse representations of women in the later poems and prose romances "anticipate[d] major concerns of feminist theology" and ecofeminist thought. He returns to "Pomona" in his conclusion, and finds in her vatic remarks ("Yet come I as I came of old") "the voice of a goddess that mortal males can hear variously, but should try to respond to with delight—mixed with an awe that is wholly salutary."

In "The Importance of Morris's *Beowulf*," the Anglo-Saxon scholar Robert Boenig offers high praise for Morris' translation. He observes, for example, that Morris actually used relatively few archaisms, and chose those few for their relevance and capacity to enhance the original's dramatic qualities. Even more pointedly, he compares passages from Morris' text with their counterparts in two better-known modern translations, to the latter's detriment, and concludes that "I find myself wishing [as he prepares to teach an introductory and a more advanced course] that Morris's translation were out in paperback so my students in the first course could read a lively, those in the second, an accurate, *Beowulf*." Boenig's view complements Gary Aho's appraisals of the Morris-Magnússon translations from the Old Norse, and his concrete examples give evidence that Morris and his collaborator A. J. Wyatt brought high literary gifts to their ancient source.

The year, in summary, brought one substantial edition, a fine anthology, several insightful articles, and two thoughtful appreciations of "minor" Pre-Raphaelites. It also provided us with a multimedia homage to the nineteenth-century's most melancholic dual-media artist. The beryl-stone of the future predicts that the next year will bring several more thoughtful and informative articles, as well as a new edition of Christina Rossetti's prose.

Swinburne

MARGOT K. LOUIS

Last year I discussed at length Ricky Rooksby's fine biography, *A. C. Swinburne: A Poet's Life* (Scolar Press, 1997). Since then we have seen little further study of Swinburne's life, but there have been several essays and articles on the best-known poetry, and some interesting work on the poet's relationship with other authors (most significantly in Kathy Psomiades' important book, *Beauty's Body: Femininity and Representation in British Aestheticism*, discussed later in this review); there is also a significant new teaching text. Everyman has put out a selection of Swinburne's poetry—*Algernon Charles Swinburne*, selected and edited by Catherine Maxwell—which replaces the 1940 selection edited by Richard Church. The difference between them highlights the financially straitened circumstances of today: Church was allowed 377 pages, within which he could reprint *Atalanta* and *Erechtheus* in full, along with a great deal of Swinburne's prose and lyrical verse; Maxwell has had to do her work in 110 pages (including notes on the poems). Not surprisingly, the selection has had to leave out a great deal.

This is an anthology of very definite character, giving us a Swinburne almost without blasphemy or rage, and quite without politics or humor: "Dolores," "Before a Crucifix," "Dirae," and the parodies do not appear. On the other hand, Maxwell has shown us a thoughtful poet of subtlety and quiet charm, too often ignored in favor of the noisier and more flamboyant Swinburne. The philosophical Swinburne is allowed to surface only in "Hertha" and "Genesis," but the poems exploring androgyny and lesbianism are well represented: "Hermaphroditus," "Fragoletta," "Anactoria," "Sapphics," and "On the Cliffs" all appear, as do celebrations of heterosexual passion, from "Les Noyades" to the beautiful encounter of Tristram and Iseult in an excerpt from "The Queen's Pleasance." Unusually, this anthology begins with an item from Swinburne's juvenilia, his splendid "The Nightingale"; a generous selection from the 1866 *Poems and Ballads* is followed by much less generous selections from eight other volumes. The later work is represented fairly well, although the omission of "A Nympholept" or indeed any text from *Astrophel* is surprising. The apparatus is impressive, including a brief but well-informed introduction, a very useful chronology of Swinburne's life side by side with a chronology of his times (including significant events in literature and history), and annotation. Maxwell's notes are helpful and stand at approximately the same level as L. M. Findlay's in his Carcanet selection of Swinburne. At a very moderate price (\$3.50 U.S.) the new Everyman bids fair to become the