

Housman's verse and musical settings composed by many song writers for that verse, in "Flowers to Fair: A Shropshire Lad's Legacy of Song" (pp. 106-133). Another essay on Housman's poetic tone, John Bayley's "Lewis Carroll in Shropshire" (pp. 154-166), presents convincing evidence for Housman's comic verse differing from many others' because of its ordinarieness, which brings together a romantic world and a skeptical spectator of that world. Such combinations have passed on to the verse of Philip Larkin.

Reworking another tradition is central to Carol Efrati's "A. E. Housman's Use of Biblical Narrative" (Holden and Birch, pp. 188-209). Efrati, a significant Housman scholar, indicates how AEH inevitably identified with those who were victims of divine justice, and who, in so doing, eschewed not just Christianity but Judaism as well. Efrati's contributes to studies of Housman and the Bible by showing how AEH based five poems on entire biblical narratives rather than merely taking an occasional phrase and giving it a new twist. Using Housman's manuscripts, as well as published versions and pertinent secondary materials, Efrati reveals an enviable command of poetics, which informs her sensitive readings of such warhorses as "Easter Hymn" or "The Carpenter's Son." Ray Bloomfield, in "Housman's Bible" (*HSJ* 24: 82-87), also indicates the breadth, depth, and irony in AEH's awareness of scripture. Efrati's "Housman's 'Border Ballad,'" (*HSJ* 23 [1997]: 63-66) gives new insight into a second well-known theme. She treats "Farewell to barn and stack and tree" (*A Shropshire Lad* VII) as an art ballad, mainly because of its sophistication (though seeming simplicity) in the tone and in narrative technique, and thus surpasses many previous treatments of AEH and the ballad. A different bonding is evaluated in Takeshi Obata's "The Spirit of *Haiku* and A. E. Housman" (pp. 210-219), in which the Englishman's qualities, chiefly those of brevity, lyrical emotion, and humor, are shown to have affinities with those in Japanese *haiku* and *senryu*. Last come two essays of a different nature, but nevertheless interesting to Housman devotees. G. P. Goold's "Housman's Manilius" (pp. 134-153) sets forth biographical reasons for the classics scholar turning to a second-rate writer's lengthy Latin poem on astronomy: the professor wanted a lasting monument to his academic abilities. P. G. Naiditch's "The First Edition of *A Shropshire Lad* in Bookshop and Auction Room" (pp. 167-187) defines just what constitutes a first edition (which definition includes significant bibliographical information on Housman's famous book), followed by accounts of collectors' interests and publishing history (of numerous printings of Housman's book plus those of changing literary fashions and AEH's own standing as a creative writer), to conclude that the poet has remained popular. Even in the face of critical hostility, Housman's work numbers many enthusiasts.

W. W. Jacobs resurfaces again, this time in an edition, *The Monkey's*

Paw: A Facsimile and Transcript of the Original Manuscript, ed. John Jascoll (Hazlewood Press, 1998), with four essays in addition to his own. Collector David Karpeles made available the holograph manuscript of "The Monkey's Paw," accompanied by insights into his own penchant for collecting Jacobs items. Not only is Jacobs' renowned story of the supernatural contextualized in terms of his being a poet in prose, but other aspects of his career appear in sharper focus. Chris Lamerton's overview of Jacobs' life and career begins the collection.

Jacobs on stage and screen, as set forth by Anthony James, reminds us that although he is remembered chiefly for his books, his contributions to magazines and to other types of popular culture should not be overlooked. John Cloy's study of the horror fiction foregrounds Jacobs' significance in what is often presumed an aberrance from his greater (comic) writing feats. Jacobs' deft uses of architectural settings for his horror stories, however, places him among others who mingled the arts during the 1890s, and who modified earlier Gothic tradition in so doing. John Jascoll has long promoted the causes of W. W. Jacobs, and this volume does him, his contributors, and the memory of Jacobs great credit.

The Pre-Raphaelites

FLORENCE S. BOOS

This year's published work on literary Pre-Raphaelitism included a book, two anthologies, a critical collection, a book-chapter, and several articles.

In *The Pre-Raphaelites: Writings and Sources* (Routledge/Thoemmes Press), Inga Bryden provides a well-edited overview in four volumes and more than a thousand pages of an impressive variety of Pre-Raphaelite texts. In her introduction Bryden reviews previous attempts to "define" Pre-Raphaelitism, considers something of its recurrent characteristics, and sketches aspects of its cultural contexts.

She ranges widely in the first volume, devoted to poetry, with selections from the work of Calder Campbell, Arthur O'Shaughnessy, Sebastian Evans, Owen Meredith (Edward Bulwer Lytton), and Ernest Dowson, as well as recondite examples of the work of more familiar Pre-Raphaelites. Casting her net beyond writers who made an appearance in the *Germ* or befriended members of the original circle, Bryden finds rationales for inclusion of "mainstream" figures such as Arnold, explores various bypaths in the forest of Victorian medievalism, and finds traces and lines of filiation in late-century authors such as Ernest Dowson and Frederick Myers.

Her inclusions often reverse expected priorities: thirteen selections

by Philip Bourke Marston, ten by John Lucas Tupper, nine by Dante Rossetti, five by Christina Rossetti, and four by William Morris. Some of these juxtapositions and cross-references are thought-provoking, but some border on terminological expansionism, especially when Bryden's degrees of separation embrace the *fin de siècle*, though her annexational zeal introduces some interesting illustrations, among them George Du Maurier's extravagantly lush drawings for his 1898 "A Legend of Camelot."

Bryden's first volume thus provides a kind of music-minus-one (or two, or three) of Pre-Raphaelite poetry. For more "canonical" works, students will need to return to older anthologies—e. g., Cecil Lang's *The Pre-Raphaelites and Their Circle*—and supplement them with more recent selected editions of Christina Rossetti's verse.

Primary sources from letters, diaries, journals, and biographies appear in volume two. These range from William Michael Rossetti's memories of his sister-in-law, through Christina Rossetti's *Maud* (treated as autobiography), Georgina Burne-Jones's *Memorials*, and Anna Mary Howitt's reminiscences in *An Art-Student in Munich*, to Arthur Hugh Clough's *Amours de Voyage* and the spiritualist Frederic W. H. Myers' *Fragments of Inner Life*, supplemented by a selection of Myers' love poems. The mixture of genres lightens somewhat the volume's documentary tone.

In volume three, Bryden presents a partial palette of Pre-Raphaelite views of art and aesthetics, ranging from early essays on painting by David Scott, David Masson, William Dyce, Francis Turner Palgrave, and of course John Ruskin, to late-century essays on the decorative arts by Selwyn Image and Walter Crane. Drawings and illustrations—some interesting and/or unexpected, such as Elizabeth Siddal's "Design for a Capital" and May Morris's "Design for Appliqué"—then find a place in the volume's final section. Bryden's variable principles for selection should perhaps have embraced Monckton Milnes's biography of Keats, Pugin's *True Principles of Christian Architecture*, the writings of medievalist and vernacular architects such as G. B. Street and Philip Webb, and above all, William Morris' own essays on the decorative arts, the volume's conspicuous omission.

In the fourth volume, the collection's shortest, Bryden's idiosyncratic selection of Pre-Raphaelite "social commentaries" allots three pages to the fiery and influential Ruskin, and three brief but elegantly sarcastic selections from *Justice*, to Morris ("Why Not," "The Dull Level of Life," and "Individualism at the Royal Academy"). Among her more informative as well as unusual choices are Val Prinsep's remarks on British rule in India in *Imperial India*, and William Allingham's social and environmental commentary in his *Rambles*, especially "Ramble the Twenty-First, In London" (1870). The result does not document Pre-Raphaelite engagement with contemporary social and cultural debates in all its forms, but it does offer a sam-

pling of texts many readers will find nowhere else.

In short, Inga Bryden has made a valuable if heterodox attempt to trace new interrelations between aspects of Pre-Raphaelitism and wider Victorian literary and cultural preoccupations. She has the courage of her convictions, and I hope her work will appear in less expensive paperback form.

In *Selected Prose of Christina Rossetti* (St. Martin's Press), David A. Kent and P. G. Stanwood assemble a 404-page anthology of Rossetti's prose, with a brief introductory overview and useful headnotes for each section. Their novel undertaking in an otherwise crowded field includes an Alice-like children's story from *Speaking Likenesses* (1874), with fine original illustrations by Arthur Hughes, and a sampling of Rossetti's critical analyses. In one of the latter, for example, an article on Francesco Petrarca for the *Imperial Dictionary of Universal Biography*, she examines Laura's historicity and putative identity (Rossetti claims she may have been her ancestor), and probes briefly into the interrelation between Petrarch's passion for Laura and other events of his life. In "Dante: The Poet Illustrated Out of His Poem," she regrets that Dante nurtured an obsessive interest in the dead wife of another man, but showed no poetic interest in his own wife, the mother of their seven children. Interesting lighter passages appeared in *Time Flies: A Reading Diary* (1885), characterized by Kent and Stanwood as "the most accessible of Christina's volumes of devotional prose."

Attention to everyday life and a kind of morally tinged realism appeared in *Commonplace, and Other Short Stories* (1870) and her brief didactic memoirs in *True in the Main: Two Sketches* (1882). Gabriel, rather predictably, lectured Christina that "I think your proper business is to write poetry, and not Commonplaces," and described *Commonplace* dismissively to Swinburne as "rather in the Miss Austen vein I judge, and quite worthy of its title." Rossetti's later fiction does evoke Austen at times, as well as Elizabeth Gaskell, Diana Craik, the Eliot of *Silas Marner*, and other mildly reformist middle-class women writers of the time.

Kathryn Burlinson's *Christina Rossetti* (Northcote House) is a brief but helpful and cogently organized critical handbook (97 pages, part of a series of "Writers and Their Work"). In "Mind," the book's first section, Burlinson examines Rossetti's poetic riddles, dreams, nightmares, and evocations of erotic revenants, and remarks that she "indulge[d] in flirtatious play with readers, provoking and teasing us into efforts of understanding and then leaving us floating in uncertainty." Remarks on hermeneutic impenetrability are sometimes a bit formulaic, but Burlinson's close attention to the language of "My Dream," "After Death," "A Nightmare," and other poems provides lively readings of Rossetti's complex language and interactions with her readers.

In the book's second section, entitled "Body," Burlinson discusses the social and social-sexual views implicit in Rossetti's poetry, in which "Victorian capitalism, materialism, consumerism, and commodity culture are reviled, social inequality is depicted as sinful, the poor and oppressed are vociferously defended, and those who cannot speak publicly are spoken for." In one intriguing remark, Burlinson observes that Laura's narration of her ("fallen") past in *Goblin Market's* final scene "resists the discursive regulations imposed at Highgate [Reformatory, where the Rossetti sisters volunteered their services], for the women were not allowed to speak of their past experiences . . . let alone become storytellers."

In "Spirit," the book's third and final section, Burlinson reviews Rossetti's devotional writings in prose as well as verse, and remarks that she "refuse[d] the authority of any human man to claim moral superiority over or to denigrate any woman . . . [and] also . . . refuse[d] to argue the case further in the socio-political context of material existence." Burlinson's concision, organization, and attention to rhetorical and stylistic nuances make her overview a readable as well as valuable introduction to Rossetti's work.

In *The Culture of Christina Rossetti: Female Poetics and Victorian Contexts* (Ohio), Mary Arseneau, Antony H. Harrison, and Lorraine Janzen Kooistra have edited twelve essays in the "new," celebratory tradition of Rossetti scholarship. In the volume's introduction, Mary Arseneau assesses recent criticism, argues that Rossetti's concern with science, philosophy, and other forms of scholarship have been undervalued, and calls for more glosses, editions, and revision-studies, especially of Rossetti's devotional verse and children's poetry.

The rest of the volume is organized in three sections. In "Speaking Unlikenesses: The Double Text in Christina Rossetti's 'After Death' and 'Remember,'" the first of four essays in the first section, entitled "Intertexts and Influences," Margaret Reynolds argues that "the hidden Rossetti" is "perverse, caustic and complex," explores latent hostility toward father and/or lover-figures in the title poems, and concludes that Rossetti "will always slip away . . . and the poor critic will be left juggling the remnants of surface and subtext, attempting to 'coagulate an island of meaning upon a sea of negativity.'" In "May My Great Love Avail Me': Christina Rossetti and Dante," Mary Arseneau explicates all four Rossetti siblings' attitudes toward their father's allegorical reading of Dante, and reproduces pencil drawings by Christina on the margins of her sister Maria's commentary. Arseneau argues that Christina's "illustrations and annotations . . . attest to her emphasis on the literal in her reading of Dante," and finds in her "desire to forge her own critical position in a field haunted by family members" a parallel to *Monna Innominata*, which "contests both the gender dynamic of Dante and the secularized values of her brother."

In "'Monna Innominata' and *Sonnets from the Portuguese*: Sonnet Traditions and Spiritual Trajectories," Marjorie Stone frames Rossetti's sequence as a kind of dialectical negation of Elizabeth Barrett Browning's work. In "Tasting the 'Fruit Forbidden': Gender, Intertextuality and Christina Rossetti's *Goblin Market*," Catherine Maxwell identifies Barrett Browning, Milton, Keats, and Coleridge as potential precursors of *Goblin Market*, praises the poem's putative advocacy of "stealing and appropriation as a positive strategy for the woman poet," and concludes that "Lizzie . . . steals the goblins' potency—'Goblin pulp and goblin dew' (470)—which . . . becomes hers . . . [in] a symbolic act of insemination."

In "The Political Economy of Fruit: *Goblin Market*," the first article in the book's second section, entitled "Contexts and Critique," Richard Menke reviews contemporary weather patterns and horticultural practices, Victorian debates about "forcing," and the domestic and foreign provenance of the particular fruits mentioned in the poem. Commodity-fetishism reappears in the goblins' offer of "goods that promise instant gratification but seem to exist only on the market, fruits without roots, pure commodities," and Menke concludes that the poem reflexively offers "a brilliant and ambivalent exposure of itself as goblin fruit and commodity." In "Visualizing the Fantastic Subject: *Goblin Market* and the Gaze," Lorraine Janzen Kooistra develops further her lively social-historical account of the poem's illustrations, in editions from 1862 to 1984. Only one illustration—Florence Harrison's 1910 drawing of the two sisters gazing at one another—images forth a "feminist vision," and Kooistra concludes ruefully but accurately that "a century and more of *Goblin Market* illustrations indicate . . . that the visual language for representing images of women that are both powerful and positive is extremely limited." Her collocation and interpretation provide fascinating glimpses into a major poem's complex afterlife.

In "Frogs and Fat Toads: Christina Rossetti and the Significance of the Nonhuman," Kathryn Burlinson discusses some of Rossetti's many references to insects, reptiles, rodents, and other creatures that hop, crawl and scurry over the earth. Citing Rossetti's "impassioned protests against the exploitation of animals along with her humanitarian ethical stance [which] locate her . . . as a dissident Victorian," Burlinson finds antecedents of ecofeminist ideals and egalitarian and conservationist elements in Rossetti's vigorous support of the Anti-Vivisection movement, and poetic portrayals of the natural world. In "Astronomy of the Invisible: Contexts for Christina Rossetti's Heavenly Parables," Linda E. Marshall examines Rossetti's sidereal imagery, and cites her allusions to contemporary lore about stars, light, solar physics, and the nature of galaxies as evidence of Rossetti's scientific erudition. In "Speaking Likenesses: Hearing the Lesson," Julia Briggs examines Rossetti's tripartite tale in which a poor orphan girl and

toy-shop worker delivers dolls to blasé, middle-class children who snub her, reviews cognate tales by Charles Kingsley, George MacDonald, and Maria Charlesworth, and argues that Rossetti rejected the hermetic qualities of Lewis Carroll's upper-middle class fantasy-world.

In "Father's Place, Mother's Space: Identity, Italy and the Maternal in Christina Rossetti's Poetry," the first essay in the volume's third section, "Female Poetics," Alison Chapman contrasts Rossetti's deep love of her mother and association of Italy with maternal presence, with a countervailing sense that Italy was also a place of exiled longing and displaced desire. Chapman argues that "the sense of exile from a maternal homeland is deleted" in the sequence "Il Rossegiar dell'Oriente" and other poems, and "replaced with the intimation of Paradise as a replenishing utopian space," and suggests that Rossetti evoked in this sequence a utopian homeland most accessible in a "mother tongue." In "Rossetti's Cold Women: Irony and Liminal Fantasy in the Death Lyrics," Susan Conley finds resemblances between acerbic elements of Rossetti's death poems and the disillusion Elizabeth Siddal expressed in "Dead Love," and concludes that Rossetti's "fantasy of power" provided a "cool, bitter" commentary on Victorian sexual and textual politics." In "Dying to Be a Poetess: The Conundrum of Christina Rossetti," the volume's last essay, Margaret Linley interprets *Maud's* heroine's inner conflicts against the background of nineteenth-century critical debates about the nature of the "poetess," argues that *Maud* isolated the "gender politics at work in classifications of the woman writer," and asserts that Rossetti's release of a "critically aggressive eroticized autonomy only partially recuperable to cultural norms" reconstituted the "category of the poetess" and inspired an "appetite for the ideal poetess toward the end of the century."

The editors' organization of *The Culture of Christina Rossetti* is clear and informative, and several of the volume's essays offer the grace of readable, lucid academic prose, as well as welcome surveys of unfamiliar ground.

Dante Rossetti's poetry inspired two articles and part of a monograph on Pre-Raphaelitism. In "Pre-Raphaelite Suicides," Ernest Fontana draws on examples from Matthew Arnold, D. G. Rossetti, Coventry Patmore, James Thomson, and Christina Rossetti to argue that suicidal characters in other Victorian dramatic monologues assert "the centrality and presence of the speaker's self," but "the subjectivity and will of [their Pre-Raphaelite counterparts] are, in text or image, erased rather than foregrounded." Consideration of women and Spasmodics might broaden and ramify the range of Fontana's examples, as would attention to certain aspects of contemporary social and biographical reality. James Thomson, for example, one of the poets Fontana considers "Pre-Raphaelite," died of illness and alcoholic depression in grinding poverty in 1882.

In "Dante Gabriel Rossetti's Virtual Bodies" (VP 36:379-398), Martin A. Danahay finds it telling that Jerome McGann's "Rossetti Archive" has appeared on the internet "alongside [i. e., linked by others with] a profusion of sites purveying pornographic images." He also alleges that Robert Buchanan's attacks on Rossetti's "fleshliness" "captur[ed] the first signs of the commodification of women's bodies in the burgeoning consumer society of Victorian England," and remarks of "Jenny"'s final scene, in which the speaker places coins in Jenny's hair, that "Rossetti implicates the narrator in the commodification of female sexuality and enacts his own ambivalence about representing male sexuality through images of the female body." Partial support for this conclusion may in fact emerge from remarks such as Rossetti's to Jane Morris, when a 700-guinea contract for "The Day-Dream" arrived: "Luck generally comes through the drawing of your dear face" (Bryson, *DGR and JM*, p. 122).

Similar lines of argument appear in J. B. Bullen's *The Pre-Raphaelite Body: Fear and Desire in Painting, Poetry, and Criticism*, a book about "critical response to the avant-garde," which takes as its premise that "in each of its stages the debate about Pre-Raphaelitism was staged around the representation of the human body." Bullen places his comments on male Pre-Raphaelite eroticism in the setting of Victorian attitudes toward religion, health, and sexuality, and focuses chiefly on the visual art of Dante G. Rossetti. Consideration of women Pre-Raphaelite poets is confined to a one-page discussion of "In An Artist's Studio," and Bullen considers only five poems at length, two by Dante Rossetti and three by William Morris. Most of the articles and monographs which discuss sexual issues raised by Morris' early work are absent from Bullen's notes and bibliography, as are half a dozen book-length studies of Rossetti's poetry that have appeared in the last forty years.

In "The Ugliness of Early Pre-Raphaelitism," *The Pre-Raphaelite Body's* first section, Bullen reviews Victorian views of archaism, medievalism, Catholicism, and Tractarianism as cultural antecedents for contemporary critics' vitriolic hostility to early Pre-Raphaelite paintings such as Millais' "Christ in the House of His Parents" (1850). In "Rossetti, the Sexualized Woman, and the Late 1850s," Bullen cites remarks by "experts" in the 1850s on prostitution (e. g., those of James Miller, Professor of Surgery, who commented about British cities that "[t]he stones seem alive with lust, and the very atmosphere is tainted") as background for Rossetti's "Jenny" and "Found," observes that "almost all the sections [of "Jenny"] are punctuated with marks of uncertainty . . . [and] pity gives way to loathing, sadness to anger, and accusation to self-recrimination," and concludes that guilt-laden fantasies merge with "other examples of libidinal force which form the matrix of fantasy central to the significance of the poem."

In subsequent passages, Bullen considers sexualized portrayals of women's bodies in several Rossetti paintings and Morris' "Defence of Guenevere," "King Arthur's Tomb," and "The Haystack in the Floods." In the latter, for example, "sexual desire is focused on the body-parts of the female, [but] the political drama and treachery . . . focus on the head of the male," in the literal sense that when Jehane stalwartly refuses sex to the tyrant Godmar, the latter decapitates her lover Robert, and "the strong, 'wilful' body of the female [thus] precipitates a tragic dénouement upon the head of the male." Bullen's overall conclusion is that "literary texts with their greater propensity for conceptualization, tend [more than paintings] towards censure," a view which disregards reformist sexual-political stirrings in some of the texts he cites (symbolic opposition to rage and tyranny among them).

In "Rossetti and Male Desire," Bullen focuses on the theme of "female narcissism" in several Rossetti paintings and "A Last Confession," a long dramatic monologue in which an Italian revolutionary adopts a little girl, covets her sexually when she reaches puberty, kills her in a fit of rage, and is killed in his turn by an Austrian soldier who may be her lover. As Bullen sees the plot: "The narrator who has been castrated by the Medusa-lover in her betrayal of him to the enemy, also dies through the infliction of stab wounds. . . . What is striking about the nexus of fear and anxiety in this text is that it is generated precisely at the point of emergence of female narcissism." In the book's last section, Bullen presses his psychosexual overlay of Victorian art to argue that Victorian anxieties about "onanism," homoeroticism, and not-so-rugged masculinity aroused contemporary critical hostility to "feminized" representations of men's bodies and emotions in the paintings of Edward Burne-Jones.

Among the year's writings on William Morris is a book which focuses welcome attention on his contributions to a contemporary tradition of poetry of working-class protest. In *Lyric and Labour in the Romantic Tradition*, Anne Janowitz traces a radical and communitarian lyric strain in English poetry from the 1790s to the 1890s, extending from Wordsworth, Shelley, and George Dyer, through Alan Davenport, Thomas Cooper, and Ernest Jones, and ultimately to Morris and W. J. Linton. Morris' political poetry has often been undervalued, and Janowitz's open-minded search for resemblances and common endeavors offers alternate contexts for some of Morris' most distinctive and socially unconventional work. In *Lyric and Labour's* sixth's chapter, Janowitz also finds parallels between Morris and Ernest Jones, another prosperous and educated writer and political activist with working-class and revolutionary sympathies, who wrote *Songs for the People* and *Chartist Poems*. Influenced by romantic antecedents, as was Morris, Jones also wrote revolutionary songs, essays, and romances, and his epic poem

The New World anticipated Morris' internationalism and communitarian social vision in interesting ways.

In *Lyric and Labour's* final chapter, Janowitz turns explicitly to Morris and W. J. Linton, a revolutionary republican poet-engraver who published "in the radical print tradition" in Britain from 1840 through the 1870s, as exemplars of radical and socialist literary endeavor. Janowitz assimilates Linton's "Hymns for the Unenfranchised" (1839) to Morris' own "Chants for Socialists" (1885), and argues that Linton's poetry emerged from his belief that individual autonomy must be transcended in "a sense of the social as affiliative," whereas Morris asserted "the power of the transpersonal as the foundation of both politics and art." She also rejects critical dismissals of Morris' political poetry, especially *The Pilgrims of Hope*, which expressed "an alternate understanding of love relations within a larger network of social relations," and sees Morris as a cogent critic of "the weak romanticism of that late Victorian poetic which concentrated almost entirely on the inward, isolated self." Morris, by contrast, "force[d] the explicitation of the relationship between the communitarian version of identity as choice, and the solitary depth of modern inwardness." Janowitz's synoptic sympathies with the Morrisian romantic communitarian tradition also extend forward in time, to W. H. Auden's Anglo-Communist poetry, poetic support of "the mining community during the Great Strike of 1984-85," and the "revitalisation of oral poetics through British Afro-Caribbean, Asian, and Irish culture."

Three articles on Morris which appeared in 1998 focused on his writings and literary associations, and five provided new background information. In "The Unmanageable Playgoer: Morris and the Victorian Theatre" (*JWMS*, Spring), Nicholas Salmon examines Morris' reactions to contemporary British theater, most of which, on many accounts (including his own), he found melodramatic and trivial. By contrast, Morris defended Ibsen actively in *Commonweal*, wrote and acted in dramatic skits for the Socialist League, and befriended the playwrights William Archer and Henry Arthur Jones. Pauline Dewan's structural analysis of "Circular Designs in Morris's *The Story of the Glittering Plain*" charts the romance's many cyclical journeys, from the Isle of Ransom and the Glittering Plain, to Cleveland by the Sea, and finds in these recurring gyres "a way of life that measures time in terms of the cycles of the natural world," and a "philosophy of wholeness and completeness" which suggests that we may, sometimes, go home again. In "*News from Nowhere* and 'Garden Cities': Morris's Utopia and 19th-Century Town Design" (*JPRS*, Fall), I contrasted as well as compared the social order sketched in *News from Nowhere* with utopian models advocated by late nineteenth-century anarchist and socialist planners and Ebenezer Howard, who hoped that the "garden cities" he advocated in *To-morrow: A*

Peaceful Path to Real Reform (1898) would provide unhurried sociality and freedom of movement in blends of rural and semiurban environments.

In "William Morris: An Annotated Bibliography 1994-95" (*JWMS*, Spring), David and Sheila Latham update their project to provide an annotated compendium of scholarship and criticism on significant aspects of Morris' work. In "A Friendship from Heaven: Burne-Jones and William Morris" (*JWMS*, Fall), Nicholas Salmon examines the complex personal and political strains which emerged in the 1880s between Morris and his deepest college friend Ned Jones, now Edward Burne-Jones, "an artist beginning to make his mark in the highest social circles." In "Burne-Jones, Morris, and God" (*JWMS*, Fall), Christine Poulson examines cognate divergences in the two friends' evolving attitudes toward religion, from childhood Evangelicalism and early adult Anglo-Catholicism, in Morris' case, through Christian Socialism and vigorous advocacy of an agnostic "religion of Socialism." Poulson's most novel assertion—based on comments the ultramontane Burne-Jones made in later life—is that Morris briefly considered conversion to Roman Catholicism as a student at Oxford. In "Rupes Topseia: A New Suggestion" (*JWMS*, Spring), Jan Marsh clarifies the nature of the jokes encoded in Rossetti's parodic drawing of "Rupes Topseia" ("the Topsisian precipice"). On the evidence Marsh has unearthed, Warrington Taylor appealed to Rossetti to warn Morris and others that their expenditures would soon plunge the Firm into bankruptcy (Taylor throws up his arms in the drawing as Morris descends to Hell), and Rossetti's caricature in this case was "not so much a savage attack on Morris as gentle mockery of Taylor's fears and accusations." In "Murry, Marx and Morris" (*JWMS*, Spring), Peter Faulkner argues that John Middleton Murry, not Robin Page Arnot, was the principal progenitor, in *Adelphi* articles in the early 1930s, of twentieth-century British marxists' rehabilitation of Morris as an honored forebear, and supplements this reconstruction with an account of Murry's more eccentric later views, in which he tried to construe Morris as an ecumenical Christian prophet.

Next year's canvass will include a new biography of Dante G. Rossetti and companion- edition of his poems by Jan Marsh, as well as other novelities, revivals, and reinterpretations. I look forward to them all.

Swinburne

MARGOT K. LOUIS

On the whole this has been a lean year for Swinburne studies. There have been a handful of articles (to which I here add two essays I missed in previous years), and a couple of chapters in books; and a mediocre biography has been reprinted, only two years after the publication of a good one. The most impressive of the articles is Jennifer A. Wagner-Lawlor's "Yet many of these are askew': On Imitation, Originality, and Parody in Swinburne's *Heptalogia*" (*VLC* 26 [1998]: 237-257), which provides the first serious and detailed study of Swinburne's parodies which has ever appeared in English. Wagner-Lawlor presents *The Heptalogia* as "a work self-consciously reflective upon matters of authentic authorship, the authenticity of poetical representation, and 'authentic originality' in the face of a literature that cannot help but be dependent upon past models and literary memory—that is, upon literary tradition" (p. 252). While Wagner-Lawlor gives relatively short shrift to Swinburne's hilarious take-off of *The Angel in the House*, she deals very fully with "John Jones" (a sardonic and loving parody of Browning) and "Last Words of a Seventh-Rate Poet" (a far from loving mockery of "Owen Meredith"). With subtle analyses of each poem in the volume, the critic shows how "Swinburne has used parody . . . to highlight his own view of imitation as a creative act" (p. 253). Future studies of such poems as "Ave atque Vale" or "On the Cliffs" (lyrics in which imitation becomes seriously celebratory and creative) should take this thoughtful essay into consideration.

Elsewhere in this issue I have reviewed Yopie Prins's *Victorian Sappho* (Princeton Univ. Press, 1999) at length, so I will not discuss here her chapter on Swinburne's Sappho poems. Prins's approach might usefully be compared with that in John Vincent's essay, "Flogging is Fundamental: Applications of Birch in Swinburne's *Lesbia Brandon*" (in Eve Sedgwick's *Novel Gazing: Queer Readings in Fiction*, 1997). Like Prins, Vincent perceives *The Whippingham Papers* as a central locus for Swinburne's aesthetic, but as applied to *Lesbia Brandon* this approach seems more plausible than it does as applied to Swinburne's major poetry. The opening two sections of Vincent's piece are not always clear, but the essay acquires precision—and feverish energy—from the fourth section on, as Vincent demonstrates in detail how Swinburne constructs pleasure and pain, how the landscaping in his unfinished novel is informed by the language of his flagellant works, and how the