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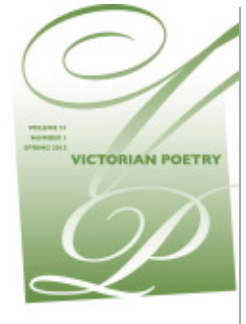
## The Pre-Raphaelites

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# The Pre-Raphaelites

FLORENCE S. BOOS

The year brought the first extended biography of Dante Gabriel Rossetti since 1949 and the first reprint of Rossetti's collected poems since 1911, as well as books and articles on Christina Rossetti and William Morris and a collection of studies of the enduring aesthetic influence of Pre-Raphaelitism in Canada.

Arnold, Robert Browning, Elizabeth Barrett Browning, Hardy, Hopkins, Meredith, Swinburne, Tennyson, and Christina Rossetti have all benefited from biographies in recent decades, and Ronnalie Howard, Joan Rees, David Riede, James Richardson, David Sonstroem, and I (among others) have published critical studies of D. G. Rossetti's work, but no new assessment of his life as well as his double oeuvre of *pictura et poesis* has appeared since Oswald Doughty's *A Victorian Romantic: Dante Gabriel Rossetti* (1949). Doughty focused rather narrowly on Rossetti's unhappy marriage and construed several of his imaginative works as straightforward biographical projections, and serious students of Rossetti have tended to rely on his edition with John Wahl of Rossetti's letters, William E. Fredeman's account of his *années de crise* in *Prelude to the Last Decade* (1971), and William Michael Rossetti's volumes of family reminiscences and annotated editions of his brother's works (1886, 1904, and 1911).

It is not hyperbolic, therefore, to suggest that Jan Marsh's *Dante Gabriel Rossetti: Painter and Poet* may offer the best biographical and critical overview of its subject since the days of William Michael Rossetti, for her careful study draws on new sources of information to provide a nuanced assessment of DGR's private life and the literary and artistic sources and implications of his work.

The feminist sensibility and background knowledge of the Pre-Raphaelite art world Marsh developed in *Jane and May Morris* (1986), *The Legend of Lizzie Siddal* (1989), *Women Artists and the Pre-Raphaelite Movement* (1989), *Christina Rossetti: A Writer's Life* (1994), and *Pre-Raphaelitism and Women Artists* (1997) also guide her critical views. She retraces the etiology and aftereffects of the "Fleshly School"-controversy, for example, finds biographical allusions to Rossetti's relations with Lizzie Siddal and Fanny Cornforth in his lyrics, and discerns traces of Rossetti's relationship with Jane Morris in *The House of Life's* rhetoric of celebration and disguise. But she also examines the textual evolution of "The Bride's Prelude," "Sister Helen," and the 1870 *Poems*, identifies new influences and contexts for "The Woodspurge," "Dante at Verona," "The

Card-Dealer,” “The Song of the Bower,” and “Nuptial Sleep,” and fully documents Rossetti’s central role in Alexander Gilchrist’s edition of *The Poetical Works of Blake* (which Gilchrist’s wife Anne completed after his death).

Marsh also gives voice to some of the women who knew Rossetti (Barbara Leigh Smith, for example), analyzes his rather ambivalent reactions to contemporary racism and slavery as well as his father’s revolutionary politics, and points repeated contrasts between the worlds of Rossetti’s sisters and the Victorian male artists and literary figures with whom he associated. Some of the “intertextual” influences Marsh searches out were mutual: Rossetti’s “The Woodspurge,” for example, echoed specific passages from *Modern Painters*, and Ruskin later elaborated his “Rossettian” views of medieval art in the work’s third volume. Rossetti strongly influenced the young William Morris, of course, but he also wrote “The Staff and Scrip” for *The Oxford and Cambridge Magazine* in something very like Morris’ early style, and began to paint “Cassandra” about the time Morris composed “Scenes from the Fall of Troy.” Inevitably, some of Rossetti’s reactions were indifferent or hostile: his rejection, for example, of several sonnets by Gerard Manley Hopkins for an anthology Hall Caine edited in 1880, missed “the true mettle of poems like ‘Spring,’ ‘The Windhover’ and ‘God’s Grandeur,’ and perhaps the chance of lengthening their author’s life through a smidgen of recognition” (p. 512).

Among Rossetti’s later poems, Marsh values “Rose Mary” and “The White Ship,” and her book’s last lines are those of “Soothsay” (“Gaze onward without claim to hope, / Nor, gazing backward, court regret”), but she considers “Jenny” and “The Blessed Damozel” Rossetti’s “most original and successful poems,” and correctly observes in her conclusion that “Rossetti’s undoubted influence on writers as varied as Swinburne, Hopkins and Yeats—to say nothing of lesser lights in the late-Victorian poetic firmament—was denied and then erased by the critical dominance of Modernism in the twentieth century” (p. 530).

A certain distance also appears in some of her other remarks. Of Rossetti’s complaints when Lizzie reproached him for a string of broken promises, she observes that “if Rossetti were as desperately unhappy when they quarrelled as he claimed, the remedy lay in his hands” (p. 175). When William quietly ignored his brother’s anxious request that he suppress his “Democratic Sonnets” (Dante feared the loss of William’s salary as a civil servant), Marsh dryly remarks that “a worm had turned.” She also glosses Dante’s complaint that Maria Rossetti’s work as an Anglican deaconess might deprive him of his sister’s company with the observation that Maria could have “pointed out [to Gabriel] how seldom [he] had made any effort to be with her” (p. 479). Rossetti, to his credit, made generous offers

of financial aid to destitute artists and their families in his better moments, exerted himself on Christina's behalf with publishers, and showed surprising equanimity during the dissolution of Morris, Marshall, Faulkner and Company. Like other well-known figures, he was heedless, egotistic, selectively philistine, and insecure, as well as multiply gifted, high-minded, generous, and bold.

Marsh's tentative conclusions about Rossetti's sex life may surprise some readers. She thinks he was celibate until his thirties, for example; believes that "it was probably Gabriel who held out against sex [with Lizzie Siddal] for fear of being trapped into marriage" (p. 134); and characterizes him as a courteous and faithful husband in the brief period before Lizzie's suicide (which followed a stillbirth): "whatever else [Rossetti] may be blamed for, when married he was loyal and loving" [p. 218]. According to Marsh, Rossetti had gone out with Swinburne to visit the Working Men's College the night Lizzie died, not a prostitute, and he ignored later expressions of interest from the beautiful, talented, and wealthy Victorian artist Marie Spartali. Marsh also suspends judgment, more or less, about Jane Morris' denial to Georgiana Burne-Jones of an affair at Kelmscott Manor, adduces Hall Caine's reports that Rossetti had "long been impotent" (p. 331), and concludes rather ambiguously that "numerous hints" suggest that "the relationship between Jane and Gabriel, this season at Kelmscott, was not merely platonic but also physical—if perhaps not expressly copulative (to use one of Swinburne's terms)" (p. 419).

Marsh's Rossetti, in short, was a more restrained and even inhibited figure than many others have assumed and some might prefer. One need not accept all her conjectures and interpretations to agree that they are compatible with what is known of Rossetti's class and family background, his rather stodgy political views, and the furtive rebellion, wistful isolation, and "Victorian" conflicts between sensual experience and "the soul" that emerged in his lyrics and "The House of Life."

Marsh has also edited *Dante Gabriel Rossetti: Collected Writings* as a companion volume to the biography, and her selection offers a useful and inexpensive alternative to the edition of the *Works* William Michael Rossetti published in 1911, which has long been out of print. She provides a brief overview of DGR's poetry in her sixteen-page introduction, mercifully departs from WMR's practice to present his poems in straightforward chronological order, and supplements her selections from the poetry with his introduction to *Early Italian Poets* (1861), his response to Robert Buchanan's notorious "Stealthy School of Poetry" (1871), and "Hand and Soul" (1850), his best-known prose tale.

A chapter, a book, and several articles devoted to Christina Rossetti appeared for review this year. In *Victorian Poets and the Politics of Cul-*

ture: *Discourse and Ideology* (Virginia, 1998), Antony Harrison's "main concern [was] to investigate the ideological investments and strategies of Victorian poems as these confronted, challenged, extended, opposed, rejected, or embraced relevant social discourses current when they were produced and disseminated" (p. 16). He considers Christina Rossetti's "feminist High-Anglicanism" one of these "relevant discourses," and argues in the book's final chapter that Rossetti's "self-representations [were] radically and insistently antimaterialist, and . . . culminate[d] in advocacy of a hermetic female community as an alternate sociality to that which dominate[d] 'the world' she so vehemently renounce[d]" (p. 134). He also considers the Ritualist Movement and "liberating effects of Anglican sisterhoods upon Victorian women" elements of this "radical" critique; interprets the Rossetti sisters' work at Highgate Penitentiary as rejections of marriage as a prescriptive ideal for Victorian women and challenges to male authority; and cites Rossetti's "intertextual" employment of motifs of Blake, Coleridge, Wordsworth, and Keats in his conclusion in support of his view that she was "the preeminent poet of the Tractarian movement in England" (p. 164).

Diane D'Amico's fundamental premise in *Christina Rossetti: Faith, Gender and Time* (Louisiana State) is that twentieth-century critics have alienated Rossetti's lifework from its essentially Anglican foundations ("In a sense, we have not yet allowed Rossetti to be a woman poet of faith"). In her first chapter, she contrasts Rossetti's heroines with Felicia Hemans' "feminine voice of woe," reads *Maude* as an account of the title character's growth in religious understanding, and argues that Rossetti sought to "define for herself a place where she, a woman poet, can speak as preacher and prophet of the vanity of this world and the need to prepare for the next by waiting and watching for the Second Coming" (p. 41). In the second, she comments on Victorian opposition to conventual celibacy as a violation of contemporary ideals of married life, and characterizes the convent in Rossetti's poems as "a place to see more clearly the spiritual life to come" (p. 52).

In her third chapter, a study of Rossetti's three "Christian fairy-tale poems," D'Amico finds reflections of the eucharist in *Goblin Market*, and acknowledges that Rossetti "might have experienced moments when she viewed woman as the hopeless and powerless victim," but finds it significant that she "chose to frame the poem of the passive princess ['The Prince's Progress'] with poems that depict woman not as waiting for love but as giving love" (p. 93). In the fourth, she argues that Rossetti's work at Highgate Penitentiary may have convinced her that "not only could each fallen woman become a saint, but [that] each individual should also aspire to be like the penitent and loving Mary Magdalene" (p. 117).

In the fifth chapter, entitled “Rossetti’s Eve and the Woman Question,” she remarks that Rossetti viewed Eve “as the mother of all humanity [more] than as the wife of Adam” (p. 120), and argues that her opposition to suffrage and other public roles for women was consistent with her belief in the need to enlarge the role of “helpmeet” to embrace social service and spiritual aid to humankind. In her final chapter, she discerns a shift in the tone of Rossetti’s final sonnet sequence in “Later Life,” and argues that she had become in effect “the spiritual poet and religious teacher the Victorians so admired . . . the poet who, in an age of religious doubt, kept singing that God is Love” (p. 149).

In “From Improvisatrice to Beatrice: Gabriele Rossetti’s Influence on His Daughter, Christina” (*JPRS* 8, Spring), one of the year’s several articles on Rossetti, Petra Bianchi claims that Christina Rossetti admired her father’s work despite her rejection of his improvisatory ideal, and she cites her use of motifs from his religious poems and other evidence in support of her view that Rossetti “held the figure of her father before her. Whether she perceived herself to be rejecting or embracing this figure, he persistently loomed large in whatever enterprise she undertook” (p. 32).

In “The Effects of Context: Christina Rossetti, ‘Maude Clare,’ and *Once a Week* in 1859” (*JPRS* 8, Spring), Andrew Maunder argues that the forgiving Nell, not Maude Clare, the title-figure (whom Jan Marsh once called “a wronged woman of heroic demeanour” [*CR*, p. 200]), was Rossetti’s intended heroine in a poem which first appeared in the domestically oriented journal *Once a Week*. The mixed contextual evidence Maunder cites underscores the problematic aspects of one of Rossetti’s more ambiguous poems.

In “A Note on ‘Goblin Market’: A Literary Source in Caroline Bowles Southey’s ‘Young Grey Head’” (*JPRS* 8, Fall), Margaret Morlier examines a contemporary narrative poem in which Lizzy tries in vain to save her trapped sister Jenny from drowning, and embraces her body until her family finally finds the two together. Lizzy and Jenny’s names reappear in *Goblin Market*, of course, in light disguise, as do Lizzy/Lizzie’s fever and premature grey hair, the sisters’ embrace, and the poem’s overriding focus on sisterly love. Morlier interprets Bowles Southey’s poetry and *Goblin Market* as part of an extended tradition of “sentimental narratives that contrast rural life with the corruption of the commercial world” (p. 51)—a tradition which includes Wordsworth’s “Michael”—for example, and observes that Rossetti’s hitherto unnoticed revisions of Bowles’s poem may also be “part of her complex relationship with the emergent tradition of women’s poetry” (p. 52).

In “The Jael Who Led the Hosts to Victory: Christina Rossetti and Pre-Raphaelite Book-Making” (*JPRS* 8, Spring), Lorraine Janzen Kooistra

adduces DGR's and Arthur Hughes's designs for the illustrations and covers of *Goblin Market and Other Poems* (1862), *The Prince's Progress and Other Poems* (1866), *Sing-Song* (1872), and *Speaking Likenesses* (1874) in support of her argument that "the publications of the 'sister' to the Brotherhood" most successfully put into practice the ideals of the PRB's "illustrated books that never were." She also finds a similar collaborative spirit in other fin-de-siècle illustrations for Christina's poems, and concludes that "the Pre-Raphaelite ideal of combining words with pictures, and authors with artists, in a cooperative dynamic interchange may be found in its most exemplary form" (p. 62) in the works of Laurence Housman, Charles Ricketts, Lucien Pissaro, and others.

In "The Dialogue of Image and Text in Christina Rossetti's *Sing-Song*" (*VP* 37, no. 4), Kooistra interprets Arthur Hughes's 122 illustrations for Rossetti's third volume of poetry as part of a Blakean tradition of verses "illuminated, extended, and completed by the pictures which accompanied them" (p. 466), and finds an implicit "attack on the disparities of Victorian class- and gender-relations" in the work's *Gesamtkunstwerk* of illustrated lyrics. Kooistra reproduces five of Rossetti's own preliminary sketches and fourteen of Hughes's sophisticated and charming illustrations as evidence for her interpretation, and argues with conviction that such successful efforts at synaesthetic interaction merit more extended critical scrutiny.

An anthology, several articles, a book, and a collection of essays on William Morris appeared in 1999. In *William Morris and the Aesthetic Constitution of Politics* (Lexington), Bradley Macdonald argues in an opening chapter that "the first battle in Morris scholarship revolved around the tension between Morris the artist and Morris the socialist, and the second . . . around the character of Morris' socialism, [but] the next [will be] pitched on the terrain of . . . the interconnections between his unabashed devotion to beauty and his revolutionary socialism" (p. xviii). He devotes the next two chapters of his work to the class politics of "industrial art" in the 1851 exhibition and internal strains of Ruskin's ideals of creative work, then traces in the fourth chapter counterparts of Morris' early ideal of "beauty" as a critique of bourgeois morality in the writings of Ernest Jones and other working-class writers and reformers. In his fifth chapter, a study of "Morris's Lectures on Art," Macdonald finds that Morris gradually came to "tie . . . the aims of art to the conditions of the working class, past and present," and developed in the process a "mediating, highly politicized, concept of 'pleasurable labour'" (p. 113) that complemented his evolving ideals of "practical" socialism. In the sixth chapter on "Utopian Practicalities and the Beauty of Life," Macdonald also argues that Morris' uniquely "constructivist" views of human struggles for equal-

ity and happiness integrated his anarchocommunist ideals into contemporary socialist contexts, even as it kept alive a “purist” response to immediate political goals.

In his conclusion, Macdonald compares Morris’ views with those of Marx, the “situationists,” Habermas and other twentieth-century Western Marxists, and argues that he made three distinct contributions to this tradition: “the articulation of a “*materialist aestheticist* position; [a] discussion of *pleasure* and *desire* as . . . a political ideal and . . . crowning condition of a future socialist life-world; and [the first extended theoretical development] of an *eco-socialist position*” (p. 152, last italics mine) which might mediate between “anthropocentric” and “ecocentric” variants of subsequent ecological theory. Macdonald’s rigorously argued comparative study of Morris’ aesthetic, literary, and historical ideals is a welcome tribute to his evenhanded concern for “human liberation . . . and the intrinsic worth of nature” (p. 156).

Peter Faulkner and Peter Preston edited the eighteen articles of *William Morris: Centenary Essays* (Exeter) from contributions to a conference they and others organized in 1996 to mark the centenary of Morris’ death.

In “An Aesthetic Ecocommunist: Morris the Red and Morris the Green,” I offered a personal view of Morris’ influence on subsequent ecological thought, an influence that was greatly enhanced by the unpretentious style he developed in his essays and lectures for popular audiences. This melodic and conversational “rhetoric of fellowship” also reflected the values he considered characteristic of genuine “popular art”—friendship, honest, egalitarian engagement, and human kinship—and I argued that its cadences also inflected the tenor of his later imaginative writings in deep and enduring ways.

In “Shadow of Turning in *The Earthly Paradise*,” William Blissett observes that “every story is shadowed, as if by leaves or clouds, and the lightest is, on balance, heavy-hearted,” and remarks that “Morris is not a poet of metamorphosis, of transformation or epiphany,” but of “turning[s]”—marks and traces of temporal passage and loss—which he finds dispersed throughout the *Earthly Paradise*. Blissett’s essay, in which he also suggests that as “high modernism passes into literary history, the time may be right again for Morris,” is an evocative introduction to some of the most meditative aspects of Morris’ complex historical epic.

In “*Sigurd the Volsung*: Heroic Poetry in an Unheroic Age,” Simon Dentith finds it paradoxical “that William Morris should be . . . one of the most admirable critics of British imperialism, and also the poet most committed to the values of epic,” and finds a resolution of the paradox in his conclusion that Morris created the language and structure of this middle-



work to throw the distance and “otherness of epic” into stark relief, critique “the ugliness and moral compromise of . . . the metropolitan centres of Empire,” and manifest his “refusal to compromise the force of the poem by any recognition of or concession to the world of modernity.”

In “The Troy Connection: Myth and History in *Sigurd the Volsung*,” Amanda Hodgson recalls that Heinrich Schliemann’s *Troy and Its Remains* appeared only a year before *Sigurd*, and finds a creative response to Victorian debates about the historical authenticity of Troy and the Nibelungen cycle in Morris’ redaction of the Nibelung-legend, for “the formal structure of [his] poem is both linear and cyclical [like] the tale of Troy, and [like] the *Volsunga Saga* . . . could be read by contemporary critics as history or as (solar) myth.”

In “Beatrice and Ellen: Ideal Guides from Hell to Paradise,” Adriana Corrado observes that women provide “ideal guides” in both the *Divina Commedia* and *News from Nowhere* for quasi-autobiographical protagonists, who conclude in both cases with exhortations to testify to the visions they have beheld, and she draws on this correspondence to suggest that Morris sought to transform Dante’s theological “Paradise for the chosen few” into a secular “Paradise of social justice, beauty and equality for the man of the modern utopia.”

In “William Morris and the Bear: Theme, Magic and Totem in the Romances,” Norman Talbot traces the evolution of Morris’ use of “magic” names and emblems, from Icelandic and Germanic “traditions of totemic possession” to the subtler “animal motifs [of] his last Romances [which] have evolved from the shag-haired *berserksgangr* or *ulfhedinn* . . . to something like heraldic blazons.” He examines Morris’ uses of bear-emblems in *The Well at the World’s End* in particular, and suggests that “wild vegetative mystery . . . and love of freedom and community rouse and direct the ancestral animal totem power” in Morris’ later romances.

In “*News from Nowhere* and *The Spoils of Poynton*: Interiors and Exteriors,” Norman Kelvin contrasts attitudes toward art and morality in Morris’ utopian romance and Henry James’s 1897 novel, and elicits from his study of these two works the conclusion that “Morris and James express[ed] different but equally important interpretations of aestheticism,” even though the “act of relating through aesthetic appreciation to the otherness of art [was] perhaps the beginning of all other relationships for both Morris and James.”

In “‘The Beautiful Book That Was’: William Morris and the Gift of *A Book of Verse*,” Rosie Miles praises the shared workmanship and complementary imagery of separation and loss in Morris’ quasi-medieval manuscript, and draws from its original creation as a personal gift for Georgiana Burne-Jones a quiet rebuke of vendors who hawk photographic, laser-cop-

ied, mass-reproduced “Morrisian” designs as substitutes for “the original of [the] beautiful book[s] that [were].”

In “William Morris and Victorian Manliness,” Jan Marsh studies Morris’ personal inflections of notions such as “honor,” independence, stoic restraint, and economic responsibility, and comments on the latent tensions between his life’s “conventional masculine trajectory” and the more complex aspects of his dissident political views and efforts to “see things bigly and kindly.” Along the way, she also interprets Richard’s renunciation in *Pilgrims of Hope* as a poetic counterpart of Morris’s own forbearance toward his wife’s affair(s), and finds in that forbearance a conscious determination to try to act “as a New Man, even to the extent of allowing his wife freedom within marriage.”

In “Beyond the Law of the Father: The ‘New Woman’ in *News from Nowhere*,” Ady Mineo examines the evident discrepancy between the everyday praxis of the social world of *News* (1891) and Morris’ earlier remark, in “How Shall We Live Then?” (1889), that men and women should share “marketing, cleaning, cooking, baking and so on.” She also finds in Morris’ text oblique anticipations of late twentieth-century feminist insights into the social construction of “dichotom[ies] between masculine and feminine as metaphysical.”

In “*Lady Griselda’s Dream*: May Morris’s Forgotten Play,” Janis Londraville considers May Morris’ “New-Woman”-scenario (in *Longman’s Magazine* for 1898) of an all-too-Chaucerian heroine, who learns that her long-awaited artist-lover’s attachment has been a delusive figment of her imagination. May Morris’ close friendship with the young Bernard Shaw during this period is well known, and Londraville suggests that her disillusioned drama may have encoded a response to this relationship and Shaw’s better-known fin-de-siècle portrayals of art and romance.

It has not always been easy to find a copy of A. L. Morton’s *The Political Writings of William Morris*, the only compact edition of Morris’ essays in print for many years, and *William Morris on Art and Socialism*, a readily accessible Dover paperback edited with an introduction and chronology by Norman Kelvin, therefore fills a genuine need. Morton’s collection provides better coverage of Morris’ political writings, but Kelvin’s more eclectic overview of Morris’ aesthetic and political thought from 1877 to 1896 includes essays many prospective readers may not have seen, such as “The Prospects of Architecture in Civilization” (1881) and “Of the Origins of Ornamental Art” (1886). Kelvin’s selection and Morton’s venerable edition complement each other well.

In “The First Modern ‘Secondary World’ Fantasy: Morris’s Craftsmanship in *The Story of the Glittering Plain*” (*JWMS*), Norman Talbot argues vigorously that “Morris was the greatest and crucial inventor of sec-

ondary-world fantasy,” and finds fantastic elements in his *Story of the Glittering Plain* “more natural and less deceptive than any story masquerading as history could be,” for such “secondary world[s] correspond . . . to the structure of our imagination, not the surface of our life.”

In an intriguing study of “Cycling in Nowhere” (*JWMS*), Tony Pinckney—an avid cyclist, on the evidence of this essay—observes that bicycles (relatively newfangled in 1891), are nowhere in evidence in *News from Nowhere*’s green world. He also comments on cycling’s later association with green and/or socialist politics in organizations such as the Clarion Cycling Clubs, and concludes with a flourish that “the Green-Left cyclist of today is [more] likely to share the prophetic vision of José Antonio Viera-Gallo, Assistant Secretary of Justice in the government of President Allende of Chile—‘Socialism can only come riding on a bicycle.’”

In “William Morris and Emma Lazarus” (*JWMS*), Frank Sharp discusses Morris’ friendship with the Zionist reformer and poet Emma Lazarus (“Give me your tired, your poor, / Your huddled masses yearning to breathe free”), who visited Morris at Merton Abbey, and who described the occasion in “A Day in Surrey with William Morris” (1886). In “William Morris’s Kelmscott Connections” (*JWMS*), Sharp draws on information from census records to document the Morris family’s active assistance of their servants and other residents of Kelmscott, and Morris’ concern for the hardships of Oxfordshire rural laborers as a group. He also describes Morris’ friendships with middle-class Kelmscott-area residents such as Oswald Birchall, William Fulford Adams, and the American painter Edwin Abbey, and his activities on behalf of the local Society for the Protection of Ancient Buildings.

In “Ethel Mannin and William Morris” (*JWMS*), Peter Faulkner traces the spiritual lineage from Morris to Ethel Mannin, a left-wing journalist and novelist who drafted a moving tribute to Morris in *Bread and Roses: A Utopian Survey and Blueprint* (1944). In “‘The Down-Trodden Radical’: William Morris’s Pre-Socialist Ideology” (*JWMS*), Nicholas Salmon retraces the trajectory of Morris’ lifelong personal search for socialist ideals, and cogently observes that “key concepts such as alienation, dialectical historical change and even the class war were crucial to [Morris’] thought *before* he became acquainted with the work of the scientific socialists.”

In *Scarlet Hunters: Pre-Raphaelitism in Canada* (Archives of Art and Design, 1998), David Latham has gathered together eleven essays on the pervasive influence of the Arts and Crafts movement and Pre-Raphaelite poetry in turn-of-the-century Canada.

One of the volume’s essays is “‘A Moment Where the Path Grew Sunlighted’: Francis Sherman and the Voice of Canadian Pre-

Raphaelitism," in which Karen Herbert examines the work of a little-known Canadian poet who drafted "In Memorabilia Mortis" as an elegiac sonnet-sequence dedicated to Morris in 1896. Citing a number of stylistic and thematic parallels between Morris' and Sherman's work, Herbert argues that the latter's efforts to "write' a mythology . . . onto and into the Canadian landscape" bore witness to authentically "Morrisean" "integration of inherited form and Canadian vision."

In "William Morris and the Poets of the Confederation," D.M.R. Bentley finds traces of *News from Nowhere* in Archibald Lampman's "Lamp of Pallas" (1899), and of Morris' medievalism in the work of New Brunswick poets Charles Roberts and Bliss Carman. Bentley also characterizes "In Memorabilia Mortis" as "one of the finest elegies [ever] written in Canada," and concludes that "the influence of Morris was liberating and creative" for the Confederation poets.

I believe it. At the Oxford centenary conference and another conference in Toronto devoted to Morris last June, people came from Japan, the Netherlands, Portugal, Italy, Australia, New Zealand, and India to express kindred interests in the dissident romantic roots of their own national literary and artistic traditions. If such comparative interests continue to grow, the multifaceted legacy of Victorian Pre-Raphaelitism and its major figures will grow and flourish with them.