dough. There is a hint here, in dark mode, of the Eucharistic imagery found in many of Hopkins's poems. Rigorous cultural contextualization enables Costantini to claim, in an outstanding insight, that "Carrion comfort" goes well beyond the usual religious interpretations ascribed to it (and the poem only becomes explicitly religious in the last line), channeling fears about what she calls "reverse colonization," with figures stereotypically marked as cannibalistic, or feral, preying on the speaker, or with the latter even in danger of himself becoming one of those figures.

From this perspective, there is no need to unpick the usual Hopkinsian double bind: Hopkins the Victorian or Hopkins the Modernist? He is both: culturally and socially he is Victorian, poetically (largely) a Modernist. If Hopkins really is "counter" and "original," research on him surely needs the same qualities in the researcher. With riveting readings of "I wake and feel" and "Carrion comfort" combined closely with a historical, social, and cultural approach and relevant theoretical references (Kristeva, Ricoeur), Costantini's article fulfills such criteria and is among the finest pieces of Hopkins research of recent years. Her piece paves the way, we hope, for other scholars prepared to seek out the unusual or implicit in Hopkins's work and proves that they shall find it. And it is inevitably a tribute to Hopkins that his poetry should continue to generate such passionate, diverse, and contradictory readings as these. (The author will respond to Amanda Paxton's *Willful Submission* [2017] in next year's Year's Work).

The Pre-Raphaelites

FLORENCE S. BOOS

This year's review will cover 2017 publications for Dante G. Rossetti, Philip Marston, and William Morris. In what follows I will consider one relevant book and many articles that offer an array of insights and contextual approaches to their writings.

First, Wendy Graham's *Critics, Coteries, and Pre-Raphaelite Celebrity* (New York: Columbia Univ. Press), as its title indicates, places Rossetti and the Pre-Raphaelites in the context of late century and modernist celebrity culture. She observes that the Pre-Raphaelites embodied features common to later, similar aesthetic avant-gardes, including a reliance on coterie propaganda to promote the careers of supposedly isolated artists. An important side feature of her approach is its emphasis on the importance of homoerotic and homosocial bonds in furthering or undermining these coteries; as she remarks, the Pre-Raphaelites

"were foundational for Victorians trying to forge an artistic and personal identity within an imagined community of brother-lovers" (p. xxiii). Though in general Graham admires her subjects, hers is also a tale of decay: "My aim is to capture the PRB's revolutionary provocations before the PRB became the victims of their own success" (p. vii); to this end, her account features Dante Rossetti, Simeon Solomon, and Algernon Swinburne rather than the less controversial members of the Pre-Raphaelite circle.

Since Graham's purview is reception and celebrity rather than literary content, she details the competing factions that responded to Pre-Raphaelite art and the lives and idiosyncrasies of its featured personages. In her chapter "Dante Gabriel Rossetti: Aesthetic Celebrity," for example, Graham narrates John Ruskin's triangulated attraction to Rossetti and Lizzie Siddal, defends Rossetti against the charge of deterioration in the quality of his later painting, and considers the ambiguously gendered politics of his projections of women. She notes that his acolytes and admirers, among these Swinburne and Hall Caine, admired a peculiar magnetism they discerned in Rossetti's personality, perceived as uniquely sympathetic or "feminine." Puzzlingly, though Graham considers at length the modernist Evelyn Waugh's and the midcentury biographer Oswald Doughty's views on Rossetti's 1872 mental breakdown and later decline, her bibliography and discussion omit mention of the extensive new materials provided in William Fredeman's *Prelude to the Last Decade* (Manchester, U.K.: John Rylands Library, 1971) and the ten-volume edition of Rossetti's letters (Cambridge, U.K.: D. S. Brewer, 2002–2015), which provide extensive commentary on these topics. In the end, she derives a conclusion as dismissive as those she deprecates in prior critics: "Self-destructive, hypochondriacal, paranoid, veering wildly from feelings of impotence to omnipotence, the narcissist's 'ultimate defense against annihilation anxiety,' Rossetti withdrew into 'an insular studio space that is a world unto itself' and locked the door" (p. 174).

In a chapter titled "Anonymous Journalism: The Fleshly School Controversy," Graham places Robert Buchanan's notorious *Contemporary Review* attack on Swinburne's and Rossetti's poetry for alleged lasciviousness against the background of contemporary debates about anonymous versus signed reviews (Buchanan had signed himself "Thomas Maitland," thus violating both conventions). She details each stage of this vituperative episode, which had begun in an earlier exchange between Swinburne and Buchanan in which Swinburne had seemed to disparage David Gray, a deceased Scottish poet idolized by Buchanan. Successive critics weighed in on the issue of literary morality with ever-inflated acrimony, increasing the visibility and secondary celebrity of all participants and culminating in Buchanan's failed lawsuit against Peter Taylor,

owner of the *Examiner*. Graham's account of this sordid episode provides sadly prophetic reading, as we can see in the scandal-driven Victorian publishing marketplace the ancestor of the factionalized and vituperative media of our own day.

In detailing the homoerotic emotions of some members of the wider Rossetti circle, as well as their united disavowal of their former associate the gay artist Simeon Solomon, *Critics, Coteries, and Pre-Raphaelite Celebrity* provides a useful corrective to previous more female- and heterosexual-centered accounts of Rossetti's life and art, and the volume's finely reproduced illustrations of the drawings of Simeon Solomon and Max Beerbohm reinforce the author's points. Though its digressive manner and scattershot use of citations can at times confuse the reader, *Pre-Raphaelite Celebrity* should be read by every serious student of Rossetti for its wide canvass of the opinions of his acolytes, detractors, and early critics.

Three 2017 articles consider Rossetti's literary works. In "Technologies of Forgetting: Phonographs, Lyric Voice, and Rossetti's 'Woodspurge'" (*VP* 55, no. 2), Veronica Alfano outlines the ways in which Victorian views of memory both anticipated and reflected early sound recordings. She notes that Victorian lyric poetry, "which often features conspicuously anonymous and dislocated voices" (p. 127), replicates "the phonographic imagination" in its emphasis on the disconnection between utterance and speaker. She next identifies this tension between memory and forgetting in Rossetti's "The Woodspurge," a short lyric in which a traumatized speaker, estranged from his surroundings and readers, is unable to control or articulate his memories. Disagreeing with earlier commentators who have discerned symbolic meaning in the woodspurge's tripartite clusters, Alfano argues that the refrains and meter of Rossetti's poem witness the speaker's simultaneous struggle both to recover and avoid his past. The poem thus exemplifies a pattern she finds in nonnarrative Victorian poems in general: "Internal and external worlds remain stubbornly incongruent, and memory is inseparable from misconstrual and impercipience" (p. 146).

In "'I Speak to My Eyes': Dante Gabriel Rossetti's Translated Images of Dante Alighieri's *La Vita Nuova*" (*JPRS* 26 [Spring]), Laura Mayne considers the multiple dualities inherent in Rossetti's aesthetic of translation in relation to his poetry and painting more broadly. Noting the profound effect of Dante's spiritual autobiography on the young Rossetti, who began early on the translations published in 1861 as *The Early Italian Poets . . . Together with Dante's Vita Nuova*, Mayne observes that Rossetti's translations attempt to create a new and original form of beauty, a "new life," rather than to replicate an original. Mayne then traces the influence of the *Vita Nuova* in the details of Rossetti's major

art works, from his 1849 drawing "Dante Drawing an Angel on the First Anniversary of the Death of Beatrice" to his 1880 painting *Beata Beatrix*. She concludes that Rossetti's translations of *La Vita Nuova* into poetry and art both "transform and transgress" the original to create the poet/artist's "own *dolce stil novo*" (p. 20).

In "The 'Desecrated Mind' and Its Alternatives: Dante Rossetti and Political Economy" (*English Literary History* 84, no. 1), Richard Aldeman approaches "Jenny," Rossetti's poem about a "fallen" woman, from the perspective of eighteenth- and nineteenth-century economic dogma. He notes that the speaker's allusion to Jenny's "desecrated mind" reflects the views of Adam Smith, David Ricardo, and others on the debilitating effects of manual labor under capitalism, which generally "deteriorates the condition of the labourer" (Ricardo, p. 198) and renders the worker "as stupid and ignorant as it is possible for a human creature to become" (Smith, p. 197). Yet it is not clear that the poem's speaker, a "young man of the world," considers Jenny's labors as akin to other forms of manual drudgery; in fact, he explicitly contrasts her with the pale girl—presumably a servant or factory workers—"whose ill-clad grace and toil-worn look / Proclaim the strength that keeps her weak" (ll. 73–74).

Aldeman next contrasts Smith and Ricardo's laissez-faire approach to capitalism with John Stuart Mill's enlightened support for worker education and autonomy and John Ruskin's definition of wealth as the creation of "full-breathed, bright-eyed, and happy-hearted human creatures" (p. 206). Arrestingly, Aldeman suggests that "Rossetti's poem puts together the repeatedly and conventionally commercial patterns of thought of its speaker in order to cumulatively raise the possibility of their inappropriateness, and inaccuracy" (p. 213). Moreover, he finds that the poem's ending, in which the speaker acknowledges a common humanity with Jenny, casts both figures as "equals of a fundamentally identical shared existence," reflecting Ruskin's insight that rich and poor must meet together under the lights of the "golden sun and silver moon" (p. 215). This seems a bit euphuistic, for one may claim to share common humanity with a still-degraded and unequal being. For all the speaker's protestations of reformist intentions, moreover, the object of his musings is never permitted speech, a privilege that might enable her to refute claims of her mind's permanent "desecration."

Little has been written on the poetry of Philip Bourke Marston (1850–1887), and Jordan Kistler's expert study, "Expectations of Darkness: The 'Blind Poet' P. B. Marston" (*VP* 55, no. 2), provides welcome insight into the ways in which Marston attempted to avoid the stereotypes of disability current in his period. Countering assumptions that blindness would preclude the creation of

visual images, that a sightless poet would inevitably be depressive, and that a world of darkness would lack sensory stimuli, in Kistler's view Marston's fully sensuous poetry, with its emphasis on sound, taste, and touch, "subverts many of the clichés of lyric poetry that the Pre-Raphaelite movement inherited from the Romantics" (p. 231).

Though Marston's early poetry was praised for its perfection of form and abundance of imagery, after the fact of his blindness became more widely known, he was criticized for failing to dwell on his physical bereavement and for the alleged deception inherent in his use of visual images. Kistler argues that Marston countered tacitly condescending notions of the "blind seer" as a spontaneous Romantic genius by emphasizing the entire range of sensory experience and artful language. Implicitly attacking a tradition of love poetry as blazon, a catalogue of body parts, in such poems as "Summer's Return," "Sonnets to a Voice," and his "Garden Secrets" sequence, Marston joins women poets such as Christina Rossetti and Elizabeth Siddal in defining love as a deeper knowledge of another's presence, identified with the natural world. In these subtle representations of erotic experience, Marston shifts attention from the male gaze to the subjective experience of love in order "to document a truly 'fleshly' form of sexuality" (p. 247). Kistler's analysis not only calls attention to alternate sensory traditions within Victorian poetry but provides a model for further studies of unsighted authors.

Of twelve articles published in 2017 that discuss William Morris and his circle, two provide cogent new readings of the opening poems of *The Defence of Guenevere*. In "Wandering between Ten Worlds: Morris's Guenevere Poems and the Failure of Discourse" (*VP* 55, no. 4), David Cowles approaches Morris's two most famous poems through the language of discourse analysis, illustrating the ways in which both Guenevere and Lancelot experience the incommensurability of conventional rhetorics with their own emotional experiences. Cowles argues that an understanding of Guenevere's shifts from one discursive framework to another leads to a less judgmental approach to the oft-criticized queen; as he observes, "it is hard to see any one of Guenevere's 'defences' as anything but sincere" (p. 520). Instead, she acts as *bricoleur*, "cherry-picking concepts from several systems" (p. 521); in the end, however, because unable to conceive a genuine relativism, she is reduced to silence. Cowles applies a similar analysis to Lancelot's language shifts throughout "King Arthur's Tomb," as the frustrated knight employs religious concepts to argue against obedience to the strictures of religion and is in the end reduced to accepting a unitary and dogmatic system of values. Cowles notes that while writing these early poems, Morris "must have identified strongly with his versions of Guenevere and

Lancelot and their impossible attempts to exceed the conceptual limitations of the . . . interpretive systems available to them" (p. 532).

In "'Ceaselessly Losing Our Identity': Psychic Rupture in 'King Arthur's Tomb'" (*Arthuriana* 27, no. 1), Rebecca Bruch King offers another empathetic interpretation of the emotional shifts of Morris's queen. Citing Julia Kristeva's description of psychic response to loss as the retreat into a presymbolic, semiotic state, which in turn permits a later reconstitution of identity, King suggests that both Guenevere poems "formally enact an aesthetics of resistance through their lack of closure" (p. 31), an open-endedness that permits ambiguity and the rebuilding of identity after violence. In Lancelot's case, the reformulation of an identity formerly grounded in chivalric norms remains difficult, but Guenevere, whose life has been hitherto overdetermined by her status as Arthur's queen and Lancelot's lover, achieves a newly authentic sense of self within "a spiritual signifying order that . . . can never fully foreclose meaning if it is to remain viable" (p. 39). For King, Kristeva's insight that art seeks to expose rather than sublimate pain and monstrosity "brings some clarity to Morris's selections from and treatment of his medieval sources as they deal with passion, profound rejection, loss, and sometimes recuperation" (p. 39).

T. O. Williams's "Teaching Victorian Poetry with Twenty-First-Century Psychology" (in *Teaching Victorian Literature in the Twenty-First Century*, ed. Jen Cadwallader and Laurence Mazzeno [Cham, Switzerland: Palgrave Macmillan]), outlines his methods for teaching an introductory course in "literature and psychology," using as example poems by Christina Rossetti, Robert Browning, and William Morris ("The Defence of Guenevere"). To provide context, Williams assigns readings in cognitive psychology, and individual course sessions interpret each poem through an examination of metaphors, sensory effects (especially nonvisual ones), and possibilities for personal application. The sample assignments help guide students to identify with what they have learned.

Two further essays consider Morris's prose works. In "Sublime Discomforts and Transformative Milksophishness: William Morris in Iceland" (*JWMS* 22, no. 3), Wendolyn Weber counters the prevailing view that Morris's Icelandic *Diary* records a coherent and consistently uplifting experience. Citing the previous commentators Gary Aho and Marcus Waithe, she argues that what Morris viewed in retrospect as a transformative journey arose "at least as much in [his] experience of discomfort and dismay, the dissatisfactions of Iceland, as . . . in the pleasures and wonders of his travels" (p. 24). Weber details the unnerving landscapes, unheroic encounters, and instances of self-deprecation that Morris inserts into his account and argues for the benefits of such honesty in preparing Morris for the conflicts of his later life: "Perhaps Morris's

encounters with the jarring disjunctures of Iceland were ultimately far more valuable than a more smoothly-flowing and ideal-affirming experience would have been" (p. 36).

In "William Morris's Romantic Revolutionary Ideal: Nature, Labour and Gender in *News from Nowhere*" (*JWMS* 22, no. 2), John Bellamy Foster considers Morris's famous utopia as a "didactic" rather than "prophetic" text, thus avoiding criticisms of its accuracy or inaccuracy as a blueprint for an actual future. Foster suggests that Morris sought to provide a corrective to contemporary socialist excesses, either toward electoralism or libertarianism. Moreover, Morris is mostly concerned with "*the change beyond* the Great Change, . . . a century and a half further down the road, with the advent of pure communism" (p. 21). Foster remarks on the new society's widespread respect for science, now freed from commercialism, and the altered relationship between city and countryside prompted by a renewed love of the earth. The essay's final section notes Morris's somewhat uneven views on female equality but points out that the sole chapter added to the revised 1891 version is that in which a woman carver, Philippa, is assigned the role with which Morris most identifies, that of decorative artist; Forster suggests that Philippa's "gruffness and obstinacy is clearly a parody of Morris himself" (p. 30), and that pointedly in this scene a young man is preparing the meal for two women. Also, as Morris's most complete embodiment of the socialist future, the character of Ellen, sophisticated, well traveled, and physically vigorous and independent, embodies Morris's expanded idea of revolution as a reconstitution "of the human relation to the earth and the substantive equality of all individuals" (p. 32).

In addition, several 2017 articles offer new historical and contextual information on Morris's life. Of these, William Whitla's fifty-page "'I Learned Next to Nothing There': William Morris at Marlborough College" (*JPRS* 26 [Spring]) offers an enlightening and often riveting account of Morris's three years at Marlborough, from the age of thirteen to sixteen (1848–1851). Whitla carefully unpacks the details behind Morris's seemingly contradictory claims: on the one hand, that "I learned next to nothing there, for indeed next to nothing was taught"; and on the other, that from his own reading he "perhaps learned a good deal" (*The Collected Letters of William Morris,* ed. Norman Kelvin, Princeton UP, 1987, 227-28.). Marlborough was a new school at the time, and despite the high fees (fifty pounds for "nomination" and seventy guineas per year for attendance), it offered inadequate food, crowded and unsightly living quarters, poor sanitation, and no after-hours activities or supervision to curb the school's pervasive bullying. Students were essentially self-taught, as they memorized set classical texts between recitations in a noisy lecture hall

and faced frequent beatings for trivial errors. Canings were brutal, and two of Morris's admission cohort and seven fellow students died during his three-year stay; moreover, despite the school's pretensions and cost, Marlborough sent a lower proportion of its students to the universities than did several comparable schools. As Whitla remarks, "That Morris retained any admiration whatever for the classics after such an exposure to them is more to be wondered at than questioned" (p. 84). And though Morris claimed to have been an undistinguished student, Whitla documents his relative success at an extensive curriculum of the classics, French, and even mathematics.

It is arresting to read details of the student "rebellion" that led to Morris's withdrawal from the school in 1851; aggrieved students had smashed windows, fired rockets, detonated gunpowder bombs, and set fire to classrooms, desks, and supplies. Morris is not recorded as having participated in these violent acts, and Whitla suggests the likely effect of this alternately repressive and rebellious regime on the adolescent Morris: "For [him], fighting at school was not a path to glory . . . but was a mark of the violent exercise of power by a stronger boy over a weaker one, and the blind neglect of the institution that should have functioned *in loco parentis*. Morris would use such experiences to advantage in his work as a social activist in the 1880s and 90s" (p. 66). Recent critical interpretations of Morris's works have emphasized their dramatizations of violence, and the information uncovered in this article may suggest further sources for such themes.

In "'The Greatest Man I Ever Knew': William Morris and Henry Arthur Jones" (*JWMS* 22, no. 4), Peter Faulkner explores Morris's relationship to a contemporary dramatist for whom he designed set scenery. Jones believed that drama should reflect the debates of its day, and his 1889 play *Wealth*, attended by Morris and praised by H. H. Sparling in *Commonweal*, reflects a (gentle) foray into leveling ideas. In a 1906 lecture, Jones asserted that Morris "abides with us as a living witness to the essential unity of art" (p. 18), and though after the First World War Jones's political views became more reactionary, he expressed a lifelong veneration for Morris's memory.

A special issue of the 2017 *Journal of William Morris Studies* (22, no. 2) devoted to "Morris and Revolution" gathers several essays on Morris's socialist writings. Terry Eagleton's "William Morris and the Idea of Revolution" assesses *News from Nowhere* within the context of a revolutionary British literary tradition. Eagleton identifies two essential features of revolution, mass mobilization and the overthrow of a government or social class; a revolution may be gradual, however, and contrary to popular assumptions, it need not involve violence. He identifies the problem that preoccupied Morris and many others:

"People who are prepared to stake everything on a future which is uncertain and obscure are probably in a state of desperation, and desperate individuals do not make the most effective revolutionary subjects" (p. 13). Eagleton maintains that *News from Nowhere* largely circumvents this dilemma, however, by presenting a populace who have already forced reformist concessions from their rulers, and who have witnessed such general disorder and chaos that a new social order seems a reasonable alternative. He concludes that "[w]hat [Morris] brilliantly shows is how revolutions are complex, multilayered, internally conflictic processes, moving at different paces and rhythms at different times, varying wildly in intensity, . . . with set-backs and schisms on both sides" (pp. 15–16).

In "'The only word he was comfortable with': William Morris and the Return of Communism" (*JWMS* 22, no. 2), Tony Pinkney argues that the term "communism" more accurately describes Morris's political beliefs than the weaker and more frequently used descriptor "socialism," reminding us that Morris himself and several contemporaries such as Robert Blatchford and George Bernard Shaw referred to him as "communist." Pinkney analyzes the references to communism in *The Pilgrims of Hope* and in several Morris essays, such as "Why I am a Communist" (*Liberty Press*, 1894), as well as throughout *News from Nowhere*; chapter 15, for example, is entitled "On the Lack of Incentive to Labour in a Communist Society." Noting that the term "communism" has been degraded by its later association with brutal purges, and "socialism" denatured into an unmeaning neoliberalism, he suggests that a "third term" is desperately needed along lines advocated by Slavoj Žižek and other recent European theorists of an alternate twenty-first-century communism.

John Stirling's "Morris on Tyne: A Sunday Lecture" (*JWMS* 22, no. 2) examines the social context of a single Morris speech, in this case his delivery of "Art and Labour," composed in 1884 during a period when he was first developing his Marxist ideas. Stirling explores the unemployment and general distress in Newcastle during Morris's visit, his efforts to improve his style of delivery—which by the accounts of witnesses was often overly formal for his audiences—and his attempts to shape his lecture to a mixed middle-class and working-class audience. Fortunately on this occasion his speech to an audience of three thousand was enthusiastically received, as the *Newcastle Daily Chronicle* reported that Morris's "powerful pleading fell on the ears of his large and deeply interested audience" (p. 57).

Two essays consider Morris's influence on a later generation of modernists. In "H.D.'s Tapestry: Embroidery, William Morris and *The Sword Went Out to Sea* (*Modernist Cultures* 12, no. 2), Elizabeth Anderson recounts the poet and

novelist Hilda Doolittle's imaginative relationship with "William Morris," whom she sees as a mentor, "the godfather I never had" (p. 228), an inspiration for her own tapestry designs, and an influence on her two posthumously published books, *The White Rose and the Red* and *The Sword Went Out to Sea* (the latter the title of a *Defence of Guenevere* poem on love ruptured by war). Morris appears in both works as an embodied "character" as well as a spectral presence through his craftwork, textiles, and writings. Anderson makes a good case for thematic parallels between Morris's later prose quest romances, which H.D. admired and read during this period, and the latter's use in her novels of motifs of searching and weaving to set forth a pacifist and antiwar vision. Anderson finds that Morris's example as mediated through the metaphor and practice of tapestry weaving enabled H.D. to hold "together oppositional modes: connection *and* rupture, mourning *and* healing practice, material *and* spirit, stitching *and* writing" (p. 244).

In "Marxist Utopianism and Modern Irish Drama, 1884–1904: William Morris, W. B. Yeats, and G. B. Shaw" (in *Utopian Horizons: Ideology, Politics, Literature*, ed. Zsolt Czigányik, [Budapest: Central European Univ. Press]), Eglantina Remport traces the personal and political ties between Morris and two writers on Irish topics. The young Yeats had met Morris during the latter's 1886 Dublin tour; both Yeats and Shaw attended Morris's lectures at the Hammersmith Coach House; and both later claimed to have been influenced by his views and personality. These claims are born out in Remport's analysis of Marxist (or at least anticapitalist) elements in Yeats's early dramas, *The Land of Heart's Desire* and *The Countess Cathleen*, as well as Shaw's now-obscure play *John Bull's Other Island* (1904). The latter considers Ireland's urgent economic problems, offering satiric portrayals of the Liberal Party, an attack on bourgeois/capitalist ideals of "efficiency," and a "dreaming" priest who appeals to an ideal country "in which work is play and play is life: three in one and one in three" (p. 139). Moreover, though Remport does not make this connection, the themes of *John Bull's Other Island* suggest a reworking of the ideals espoused by the peasant priest in Morris's *A Dream of John Ball*.

Further Pre-Raphaelite *Nachscheine* include Meghan Freeman's "'Objects of Most Intense and Intimate Feeling: Arts and Crafts, Aesthetics, and the British Origins of the Newcomb Pottery Enterprise" (*Useful and Beautiful* 2017, no. 1), which explores the adaptation of Ruskinian/Morrisean ideals to a successful design enterprise that employed women artists in the post–Civil War South (1895–1940). My "The Pre-Raphaelites and the Colbeck Collection" (*Useful and Beautiful* 2017, no. 2) identifies objects of interest in the major collections at the University of British Columbia; these include William

Michael Rossetti's "séance diary," Thomas Wise forgeries of editions of Morris's works, and several manuscript poems by the Rossettis, including a hitherto unnoticed 146-line 1847 poetic draft by the adolescent Dante Rossetti, "Mater Pulcrae Delectionis."

Finally, David and Sheila Latham's biannual "William Morris: An Annotated Bibliography 2014–2015" (*JWMS* 22, no. 3) provides a comprehensive review of available materials on each aspect of the latter's work. Of the bibliography's 168 entries, the topics of "decorative arts" and "literature" draw the most interest, followed by still-substantial sections on "book design" and "politics." Both the literary and political entries confirm that although many aspects of Morris's poetry, translations, and romances continue to attract attention, *News from Nowhere* and *A Dream of John Ball* remain his most popular works. As might be expected, several entries track the many reviews of recent exhibitions, *Anarchy and Beauty: William Morris and His Legacy* (National Gallery) and *Love Is Enough: William Morris and Andy Warhol* (Modern Art Oxford). In addition, Morris's socialist works are still being newly translated into other languages, in particular, Italian, Spanish, Hebrew, and Romanian, with a study of his art appearing in Turkish. It also seems propitious that for this two-year period alone the Lathams identify seven dissertations from British and American universities, most focused on ecological and socialist aspects of Morris's writings. An additional and increasingly important feature of this biannual bibliography is its coverage of online sources.

In summary, these twenty-odd publications provide new approaches to familiar works by Pre-Raphaelite authors and expand our knowledge of their lives, cultural milieus, and influence. Next year we anticipate several important books to review, including studies of Pre-Raphaelitism and Orientalism, Morris's Icelandic translations, his socialist writings, and a welcome new Morris biography.

Swinburne

ADAM MAZEL

This essay overviews the principal Swinburne scholarship between 2016 and 2018. Generally, these studies continue the long-standing focus on Swinburne's early poetry—mainly *Poems and Ballads* (1866) and "Anactoria," as well as *Songs before Sunrise* (1871) and *Atalanta in Calydon* (1865)—a focus further encouraged by *Poems and Ballads* turning 150 in 2016, which was commemorated by a special issue of the *Journal of Pre-Raphaelite Studies* edited by Laura McCormick