

other may have had his strict British moral conscience stirred to like inclinations because of the badgering of the other man. Stetz goes on to show how the New Woman fiction of the 1890s would resonate in that of later writers, even though the New Woman herself, in fact and fiction, would fade by the end of the nineteenth century. D'Arcy's failures to secure publishers are attributed to the passing of the New Woman fad; Dixon and Egerton were subsequently to repudiate any New Woman status they may have enjoyed in the early 1890s. The ambiguities and ambivalences in gendered roles, however, would continue to inform fiction by twentieth-century writers like Rebecca West, Josephine Leslie, and Anita Brookner, and Stetz guides readers through these later fictions exceptionally well. Hers is an eminently readable book, and although not all readers may agree with her conclusions, they would have difficulty were they to hint that her arguments are not well considered.

## The Pre-Raphaelites

FLORENCE S. BOOS

I will begin this year's review with three brief general studies of Pre-Raphaelitism.

David Riede's overview of "The Pre-Raphaelite School," in the Blackwell *Companion to Victorian Poetry* edited by Richard Cronin, Alison Chapman, and Antony H. Harrison, allots most of his sixteen pages to discussion of early works, such as Dante Gabriel Rossetti's Art Catholic poems, Christina Rossetti's verses for *The Germ*, Morris' "The Defence of Guenevere," and finally Swinburne's "Laus Veneris," in which Riede finds a common programmatic effort to indite "poetry about poetry [or] poetic 'mystery' in aesthetic beauty" (p. 311). He also considers Swinburne "arguably the greatest poet among the Pre-Raphaelites" (p. 317), and interprets the longer-term reactions to Robert Buchanan's attack in *The Fleshly School of Poetry* as an unequivocal "victory for aestheticism and . . . the most important legacy of Pre-Raphaelitism, a widespread acceptance of artistic freedom as a counter-cultural challenge to cultural orthodoxy" (p. 319).

In *Pre-Raphaelitism in the Nineteenth-Century Press: A Bibliography* (English Literary Studies, University of Victoria), Thomas Tobin cites hundreds of hitherto undiscovered works, assesses some of the movement's many preoccupations with art, class, and religion, and clarifies the eddies and cross-currents of contemporary responses to its putatively "radical" features. In an unusual cross-cultural study of "The Pre-Raphaelite Craze in Nineteenth-Century Japanese Periodicals" (*JPRS*), Tobin also surveys

ways in which late-nineteenth-century Japanese critics in journals such as *Bungakukai*, *Shigarami Zoshi*, *Myojo*, and *Waseda Bungaku* coopted Pre-Raphaelite medievalism in service to nativist and reactionary aims.

An event of particular Rossettian interest this year was the publication of the first two volumes of the late William Fredeman's *The Correspondence of Dante Gabriel Rossetti* (D. S. Brewer, 2000). Of the nearly 5800 letters projected for the finished work in nine volumes, approximately 2000 will never before have appeared in print, and their beautifully designed first installment, collectively titled *The Formative Years*, covers 1835-54 and 1855-62 respectively. The first entry in volume one is seven-year-old Gabriel's precocious communication that "I have been reading Shakespeare's Richard the 3rd for my amusement, and like it exceedingly. I, Maria, and William know several scenes by heart" (July 9, 1835). The last letters in volume two respond to the death of Elizabeth Siddal and describe Rossetti's subsequent move to his final home at 16 Cheyne Walk.

In his introduction, Fredeman reminisces about the contributions of Rossetti's collateral descendants Helen Angeli, Imogen Dennis, and others to his edition. He also likens his own public persona to that of Mack the Knife, and Pre-Raphaelite scholars may hear echoes of A. S. Byatt's "Mortimer Cropper" in Fredeman's comments about the editorial practices of Rossetti's confidant and caretaker Hall Caine:

The manuscripts of [the letters in Caine's possession] were inaccessible until 1975, when, following the probate of the will of Caine's last surviving son, Sir Derwent Hall Caine, . . . I assisted in negotiating their release from a bank on the Isle of Man and their transfer to the Manx Museum in Douglas. Only at this point was it possible to recreate Caine's editorial bungling. From a total of 130 letters written between 1879 and 1882, Caine printed 77 excerpts from 58 letters, most of them conflations, sometimes from as many as six or seven different texts. (p. xix)

Fredeman's early volumes also document very strikingly the depths of Rossetti's ties with the male colleagues and companions of his youth. In an eulogy of his late friend Walter Deverell, he wrote that "I have none left whom I love better, and I doubt whether any who loves me so well" (February 3, 1854), and to Thomas Woolner, temporarily absent in Australia, he wrote that "every night, in lying down, I have thought of you and of our friends who are with you, and . . . the thought of you has been brought to me constantly from all sides, in all manner of sudden ways" (January 1, 1853). A reciprocal sense of Rossetti's force of personality emerges indirectly from a letter William Holman Hunt wrote to Deverell in 1852, in

which Hunt remarked that “I do not know what I should do away from Rossetti. It is true that I have not seen him . . . [for] a long time, but I know him to be in the same land somewhere, and that at any time he can be found out and spoken with when necessary, and this is enough” (1:208).

Rossetti’s more appealing traits of character were also evident in his youthful efforts to help friends, vaunt the merits of the commercially ill-favored, and raise money for deceased colleagues’ families. His letters to family members were more dutiful, and there was a certain ambivalence in his remarks about his valetudinarian wife: “I feel every time she works that she has real genius . . . in conception & colour, & if she can only add a little more of the precision in carrying out which it so much needs health & strength to attain, she will I am sure paint such pictures as no woman has painted yet. But it is no use hoping for too much” (letter to Allingham, November 29, 1860). A slight shade of disconcerted rivalry might be heard in his remarks about his friend Topsy: “Morris’s facility at poetizing puts one in a rage. He has been writing at all for little more than a year I believe, and has already poetry enough for a big book. . . . In all illumination & work of that kind he is quite unrivalled by anything modern that I know—Ruskin says better than anything ancient” (December 18, 1856).

In an extensive editorial apparatus Fredeman also provides a month-by-month chronology of Rossetti’s activities at the beginning of each calendar year, and extensive illustrations offer such whimsical surprises as a sketch of “Christina Rossetti in a Tantrum” (1862), in which Rossetti’s sister ostensibly demolishes household furnishings in response to an obtuse review in the *Times*. A Cropperian touch appears in the index’s contemptuous characterization of Jane Burden Morris as “wife of Wm Morris and serial adultress,” but the great range of resources Fredeman and Brewer have made available in this work would surely have gratified Rossetti himself, as well as his devoted brother (and scrupulous first editor) William Michael Rossetti.

In *Dante Gabriel Rossetti: The Poet as Craftsman* (Peter Lang), Robert Keane bases a systematic and thorough study of Rossetti’s many revisions on all known extant drafts and manuscripts, and arranges the results of his research by date, genre, and personal evolution (“Songs of the Art Catholic”; “Ballads of the 1850s”; “Poems 1870: the Making of a Volume”; “The Building of the *House of Life*”; and “Poems of the 1870s”). Among other things, Keane’s detailed comparisons clarify underlying purposes of Rossetti’s revisions—secularization of religious language on the one hand, and “spiritualization” of sexual allusions on the other—and show that Rossetti drew more extensively on historical sources for his ballads than other poems. He also consulted extensively with his friends, taking substantive suggestions from Ford Madox Brown, William Allingham,

Algernon Swinburne, William Rossetti, and others.

Keane's diachronic comparisons further establish that Rossetti gradually assembled small mosaics of disparate images into more coherent results. The well-known opening lines of the "Introductory Sonnet," for example, ("A sonnet is a moment's monument . . ."), began as "A medal struck to all eternity / For one dead deathless hour / or stamped with the snake's coil, it be / the imperial image of Eternity." Keane makes little apparent use of recent critical commentary and draws few summary conclusions, but his careful observations and collocations provide an informative framework which every student of the developmental complexities of Rossetti's work should consult.

Three new journal articles on Rossetti's poetry appeared this year. In "Aspecta Medusa: The Many Faces of Medusa in the Painting and Poetry of Dante Rossetti" (*JPRS New Series* 11, Spring 2002), Laurence Roussillon comments on a poem originally drafted to accompany a rejected portrait of the Medusa, and argues that Rossetti developed the classical tale of Perseus, Medea, and Andromeda into an intricate allegory of sexual repression. Drawing connections between Rossetti's sexual anxieties and fascination with androgyny, Roussillon also interprets the indirect suicide which concludes "Rose Mary" as a violent form of release from male dominance and control.

In "Rossetti's Belated and Disturbed Walk Poems" (*VN* 102, Fall), Ernest Fontana interprets an early series of bucolic "walk poems" (including "The Woodspurge" and "The Honeysuckle") as vain searches for epiphanic Wordsworthian consolation, and compares these works with later "walk poems" in *The House of Life*, in which a speaker "disturbs . . . and decenters what is . . . for him, a no longer viable poetic inheritance" (p. 32). Fontana does not comment on potential parallels between the winding uphill journeys of Rossetti's speaker in *The House of Life* and Dante's helical ascent in the *Commedia*, but his readings focus effectively on Rossetti's recurrent fascination with "the devious coverts of dismay" (sonnet 79).

In "Another Cause for the 'Fleshly School' Controversy: Buchanan Versus Ellis" (*JPRS New Series* 11, Spring), Andrew Stauffer reports his discovery that D. G. Rossetti's publisher, F. S. Ellis, sued Robert Buchanan for unpaid debt shortly before Buchanan published his notorious assault on Rossetti's verse. We have all condemned Buchanan's vindictive prudery, but the circumstances suggest that Buchanan was lashing out at Ellis as much as his author, and it is sobering to read that Buchanan lost the ability to support himself and his family, suffered a breakdown, and was reduced to pathetic disguises to avoid Ellis' writ at ill-paid public readings of his work.

Two monographs devoted to the work of Christina Rossetti have appeared this year. In the introduction and opening chapter of her comprehensive *Christina Rossetti and Illustration: A Publishing History* (Ohio University Press), beautifully illustrated with a wide range of color plates, Lorraine Kooistra calls for a more accurate and historically informed understanding of “[the] many books published under the name ‘Christina G. Rossetti.’” In subsequent chapters, she explores the roles that Holman Hunt, Arthur Hughes, Dante Rossetti, William Morris, and others played in the creation of illustrations for Rossetti’s lyrics and essays, as well as the designs and botanical illustrations of Rossetti’s devotional writings. She also discusses the aims of Henry Osprovat, Arthur Rackham, Jessie King, Martin Ware and others’ illustrations in adaptations of Rossetti’s works for the schoolroom, and comments aptly and incisively in her conclusion on parodic and esoteric uses of Rossetti’s poems in twentieth-century paintings, political cartoons, and stage performances of every imaginable sort.

In *Christina Rossetti’s Feminist Theology* (Palgrave), Lynda Palazzo argues that Rossetti’s devotional writings manifested “not only a valid and consistent theological orientation, but one that is startlingly modern” (p. ix), and that her work as a whole anticipated a “reevaluation of women’s theology by today’s feminist theologians.” In her view, for example, early writings such as “Repining” (1847), “A Testimony” (1849), and the novella *Maude* disavowed the more rigid teachings of her mentors at Christ Church to critique “the extremism of a [Tractarian] religious position that denies the beauty of the natural world or of human effort to reproduce it” (p. 11).

Palazzo also finds analogies between Rossetti’s attempts to apprehend numinous forces in everyday activities and similar efforts by J. Ellice Hopkins and Florence Nightingale, but does not consider similar aspirations expressed for generations by Quakers and other dissenters. She does, however, effectively establish that Rossetti extended her religiously informed sense of justice to the rights of animals, in a declaration that “no day will ever come when even the smallest, weakest, most grotesque, *wronged* creature will not in some fashion rise up in the Judgement with us to condemn us, and so frighten us effectively once for all” (*Time Flies*, p. 129).

A radically different view of Rossetti’s religious tenets appears in Cynthia Scheinberg’s *Women’s Poetry and Religion in Victorian England: Jewish Identity and Christian Culture* (Cambridge). Scheinberg interprets them as instances of the “essentially Christian theological enterprise” (p. 3) as well as “anti-Judaic and anti-Semitic assumptions [of] so much of Christian Victorian poetic discourse” (p. 5), and cites in evidence two little-noticed Rossetti poems, “By the Waters of Babylon B. C. 570,” and “Christian and Jew: A Dialogue.” Exiled Jews were devoid of hope or faith in the former

poem, and “the Jew” of the latter lacks “the sensory ability to perceive the joys of Christian redemption” (p. 122).

Scheinberg also construes *Goblin Market* as an allegory of contemporary Jews’ “literal material economy” and “spiritual corruption,” in which the words “Come buy” echo a phrase in Isaiah 55.1, and “Judaism, aligned with the goblin market, is figured as a corrupt, diseased religious system, an economy of moral allegory that seems especially dangerous for women” (pp. 133, 129). In evidence for her view that the goblins themselves carried “distinct anti-Semitic characteristics often attributed to Jews in Rossetti’s own historical moment,” Scheinberg also cites Robert Southey’s disparagement of “Hebrew lads who infest you in the streets with oranges and red slippers, or tempt schoolboys to dip in a bag for gingerbread nuts.” These spirited and arresting arguments offer a much-needed counterpoint to christocentric readings of Rossetti’s verse, but they tend also to elide plausible and straightforward readings of Rossetti’s goblins as emblems of avarice and gluttony *tout court*.

In “Poetry and Illustration” (*A Companion to Victorian Poetry* [Blackwell], pp. 392-418), Lorraine Kooistra traces the historical evolution of illustrated books of verse in the nineteenth century, from “annuals” of the sort that furthered the careers of Elizabeth Barrett Browning and others, to “gift books” such as the 1856 Moxon Tennyson, in which Dante Gabriel Rossetti and Holman Hunt found creative fields of endeavor. A kind of dialectical sublation of these developments finally appeared in fin-de-siècle volumes in which artists “took control . . . in a way that sometimes left both publishers and authors puzzling over the results,” and Kooistra wryly observes that many of these works’ “feminine” and “effeminate” associations may have given rise to reactive calls for “stark” and “manly” modernist books, in which “the word, once again, assumed its proper mastery of the page.” Kooistra’s beautifully illustrated essay offers an ideal theoretical introduction to a surprisingly complex historical topic.

In “The Lyrical ‘We’: Self-Representation in Christina Rossetti’s ‘Later Life’” (*JPRS*, Fall), Julie Melnyk argues that Rossetti’s appeals to an “enlarged community” (p. 54) enabled her to bypass “masculine” aspects of the Romantic “self” and confront fears of isolation and death, both in her sonnet sequence “Later Life” (1881) and in her last volume of *Verses* (1893), in which “all sing . . . while each one sings” (“So Great a Cloud of Witnesses,” l. 59).

In “Maiden-Songs: The Role of the Female Child in Christina Rossetti’s *Speaking Likenesses*” (*JPRS*, Fall), Claire Senior interprets three Carrollian subplots of Rossetti’s allegory for children—Flora’s contentious birthday party, Edith’s failed attempt to light a fire with stolen matches, and Maggie’s dangerous journey to deliver a gift—as representations of

maturation and the “innate potential for adult sexuality” (p. 63), as well as “the importance of motherhood and . . . timeless Christian values of faith, hope, and charity.” Acknowledging an obvious question, she also remarks that “we might wonder if Flora, Edith, and Maggie pay too high a price for feminine forbearance, but . . . Rossetti implies . . . there is, for these young representatives of the Victorian era, no other path” (p. 85).

In “Burying the Medusa: Romantic Bloodlines in Christina Rossetti’s Gothic Epistle,” one of five essays on Christina Rossetti in *Tradition and the Poetics of Self in Nineteenth-Century Women’s Poetry*, edited by Barbara Garlick (Rodopi, Amsterdam), Susan Conley interprets “The Convent Threshold” as a mixture of heroic epistle, dramatic monologue, and Gothic romance, in which “a suffering, bleeding Beatrice . . . claims her authority over the man and her right to guide him via her . . . imitation of Christ’s martyrs” (p. 105), and Rossetti herself overcame her ostensible “thrall to Romantic ideology and its textual practice” (p. 111).

In “A Woman of Women for ‘A Sonnet of Sonnets’: Exploring Female Subjectivity in Christina Rossetti’s ‘Monna Innominata,’” Sharon Bickle argues that Rossetti marked “a disjunction between the voice of the poet/translator and the Lady who speaks” (p. 122), and finds in her sonnet sequence a progression in which the voices of “poet” and “Lady” gradually converge. Somewhat less probably, she finds an empowering “clarion call” in the sequence’s bleak last line (“Silence of love that cannot sing again”): the Lady “may not be able to sing again, but across the intervening years there is one who can hear and give form to her song—Rossetti” (p. 130).

In “‘Thus only in a dream’: Appetite in Christina Rossetti’s Poetry,” C. Barfoot contrasts the frustration of Rossetti’s 1857 poem “The Heart Knoweth Its Own Bitterness” (“You scratch my surface with your pin; . . . Nay pierce, nay probe, nay dig within”) with a blander counterpart of the same work in *Verses* (1893), and argues that the younger Rossetti was “a poet of the palpably physical . . . [who] in her most characteristic poems . . . gives tangible force and flesh to the soul and the soul’s appetite in a pure and substantial lyrical form” (p. 154). Barfoot’s comparisons with erotic celebrations of the numinous in the writings of John Donne and San Juan de la Cruz may suggest a new mode of critical recuperation of Rossetti’s work.

In “Defacing the Self: Christina Rossetti’s *The Face of the Deep* as Absolution,” Barbara Garlick argues that Rossetti’s devotional works rejected “centuries of dogma . . . in favour of a more personal reading of the Scriptures” (p. 156), and interprets “the face masked or shrouded” (p. 168) as an extended metaphor for the *facies* of one’s life—“as if all along one had walked in a world of invisible photographic cameras charged with instantaneous plates” (*Face*, p. 473). As a corollary, Garlick suggests that “face-

to-face confrontation with the self . . . which mimics that of the beatific vision, [became] the prerequisite for [Rossetti's] own spiritual redemption" (p. 175).

In "Christina Rossetti in Secrecy: Revising the Poetics of Sensibility," Tomoko Takiguchi explores Tractarian aesthetics, contrasts the poetry of Rossetti with the work of two early nineteenth-century women "poets of sensibility," Felicia Hemans and Letitia Landon, and avers that "women in Rossetti's poetry are likely to arouse respect as well as pity, for self-respect is valued there" (p. 183). In her examination of "The Iniquity of the Fathers Upon the Children," she also argues that an illegitimate daughter's vow "Never to drug the cup / But drink it by myself" was "innovatively radical in the poetry of the period," and concludes that "Rossetti initially subscribes to the 'myth of power from powerlessness' in sensibility, only to reject or revise it" (p. 191).

This year's studies of Morris include a volume devoted entirely to illustrations of his work, as well as two book chapters, five articles, and two new editions.

In *The Illustrated Editions of the Works of William Morris: A Descriptive Bibliography*, beautifully printed by Oak Knoll Press in conjunction with the British Library, Robert M. Coupe devotes a separate chapter to each of Morris' major works, and reproduces many arresting illustrations by Edward Burne-Jones, as well as a wide range of lesser-known drawings by Florence Harrison, Maxwell Armfield, Barry Burman, and others. His surveys of "adapted" and bowdlerized paraphrases of editions of *Sigurd the Volsung* and *Earthly Paradise* tales for children also raise the grim possibility that early encounters with such primers may have influenced some modernists' tendencies to mock the "idle singer of an empty day." The broad canvass of Coupe's research offers a wellspring of information about generations of artists' efforts to illustrate the work of one of their *métier's* great designers.

In "William Morris before Kelmscott: Poetry and Design in the 1860s," a chapter in *The Victorian Illustrated Book*, edited by Richard Maxwell (Virginia), Elizabeth Helsinger uses the insight that "recurrent pattern and rhythmic repetition within an overall architectural structure were central to Morris's efforts to invent new art forms and practices" (p. 209) to argue that "the Big Book" [of an illustrated *Earthly Paradise*] envisioned by Morris and Burne-Jones would probably have contained a much greater proportion of image to text than other illustrated books of the period," and from this in turn that "*The Earthly Paradise* demanded a certain ceremonial—and probably social—ritual of reading. It was a book for reading aloud" (p. 219). Helsinger's focus on such patterns of ornamental self-similarity provides useful interpretations of parts of *The Earthly Paradise*, but may not



account for deeper and more individuated struggles in the cycle's later tales.

In "Beyond Reading: Kelmscott and the Modern," Jeffrey Skoblow argues that the Kelmscott realizations of the *Story of the Glittering Plain* and Chaucer's tales embodied a "dreaming mode" (p. 256), which "bring[s] . . . into the public sphere of textuality the privacy of thoughts that often lie too deep for words," and speak "the language of a kind of silence that we had never . . . imagine[d] we needed" (p. 257). His celebratory meditations do not adduce new information about the press's practices, but honor achievements that have continued to delight and even awe viewers and readers for five generations.

In "*News from Nowhere*, Utopia and Bakhtin's Idyllic Chronotope" (*Textual Practice* 16, no. 3), Marcus Waithe refracts Morris' utopia through the lenses of Bakhtin's categories to conclude that Morris' pastoral *News* was essentially "idyllic"—a vulnerable, counterfactual realm undefined by spatial limits and "not linked in any intrinsic way with other places" (p. 463). He also expresses admiration for the "quality of incompleteness" (p. 466) in Morris' acceptance of an evanescent past and indeterminate future. I would decline to accept Waithe's rather puzzling assertion that *Nowhere* offers "a literary rendering of 'commonsense' *laissez-faire* economics" (p. 471), but agree with the cogent observation that "Morris' interest in the power of community is always in tension with his concern for what it means to be a *guest*, for what it means not to belong" (p. 469).

In "Morris and Old French" (*JWMS* 15, no. 1, Winter), Peter Faulkner surveys Morris' little-known translations in the 1890s of a medieval poem and four prose tales (one of which had served as his source for "The Man Born to be King"), and suggests that these exercises helped him experiment with certain aspects of his later efforts in the then-unfashionable genre of prose romance, especially their somewhat more forceful female characters and "freedom of possibilities . . . in which the restrictive remit of realism does not run" (p. 49). Faulkner also observes that Morris quickly dispensed with his sources' appeals to "the miraculous and the religious," and consistently gave the tales' underlying motifs "a humanist dimension quite distinct from the medieval mode" (p. 48).

In "William Morris and Oscar Wilde" (*JWMS* 14, no. 4, Summer), Peter Faulkner cites respectful references to Morris in Wilde's lectures, as well as a seven-stanza tribute to him in "The Garden of Eros," and observes that the somewhat inchoate politics of Wilde's early poetry included a Morrisian reference to buildings "renovated / By more destructful hands" (in "Humanitat"). He also finds reflections in Wilde's *Soul of Man Under Socialism* of Morris' distaste for authoritarian forms of socialism, as well as his hopes that refined forms of machinery would replace servile labor with craftwork, and his belief that one should leaven utopian ideals with concrete

political activism. For Wilde more than Morris, Faulkner remarks, “the play was surely to be performed on his, the writer’s, terms” (p. 38), but the British left may have been “too earnest—too Engelsian, maybe—to admit the value of the social critique that may be provided by the wit of the dandy” (p. 37).

In “William Morris: The Final Socialist Years” (*JWMS* 14, no. 4, Summer), Nicholas Salmon examines the effects of Morris’ diminished health from 1890 to 1896, and affirms that Morris did not change his mind in any essential way about the need for a “Social Revolution.” Salmon’s careful examinations of Morris’ knowledge of Marxism, and his contributions to *Socialism: Its Growth and Outcome* provide needed correctives to E. P. Thompson’s received views on such matters, though I believe that Morris was more sympathetic than Salmon acknowledges to the radical-democratic mutualist views of anarchists such as Peter Kropotkin and Charlotte Wilson (a point I made some years ago in an edition of Morris’ *Socialist Diary*).

Salmon also highlights very justly Morris’ importance as an activist, as opposed to theorists such as Marx and Engels: “Between 1883 and 1890 he was probably the most active propagandist in the whole country. In a seven year period he addressed over 1,000 meetings and was heard in person by as many as 250,000 people. His articles and editorials reached thousands more” (p. 16). As he sees it, however, Morris’ heroic anti-parliamentarianism might be held responsible for a subsequent course of events in which “the revolutionary wing of the socialist movement [failed to] establish a decisive influence over the Labour party,” as well as a kind of perpetual majoritarian tyranny, in which “as long as the majority of a society are happy there will never be change whatever injustices exist” (p. 23). This seems to me a bit harsh, for Morris was hardly responsible for political dilemmas of cooptation, subornation, “iron laws of oligarchy,” and the insular complacency of wealthy capitalist democracies.

In “J. W. Mackail as Literary Critic” (*JWMS* 14, no. 4, Summer), Tony Pinkney explores the critical acuity of Morris’ first biographer, a thoughtful student of Morris’ literary practice, who was also an Oxford Professor of Poetry and author (between 1909 and 1938) of several critical studies of classical and English verse. In one of the passages Pinkney singles out for quotation and examination, Mackail expresses one of the central tenets of a sensibility that was receptive to Morris’ aims and aesthetic ideals: “If the technical art of poetry consists in making patterns out of language, the substantial and vital function of poetry will be . . . to make patterns out of life. . . . [P]attern . . . is . . . composition which has in it what is technically called a ‘repeat.’ The artistic power of the pattern-designer is shown in the way he deals with the problem of [t]his repeat” (p. 53). In

drawing our attention to such remarks, Pinckney's essay also offers a useful reminder that not all modernist critics rejected the aesthetic of their Victorian forebears.

Two fine new editions of *News from Nowhere* appeared in print this year. David Leopold's Oxford Classics edition provides a chronology, a bibliography, the fullest glosses to date of the work's many concrete allusions, and an overview of Morris' political activities as well as *Nowhere's* utopian antecedents and contemporary alternatives. Leopold cites Morris' prescient warnings (in a review of Edward Bellamy's American urban-industrial model, *Looking Backward*) against conflation of visionary conjecture with "conclusive statements of facts and rules of action," and gives appropriate weight to the sense of direction and forms of consolation Morris believed utopian hopes could provide.

Stephen Arata's edition for Broadview also provides a chronology and full bibliography, and supplements these with well-chosen selections from other utopian and social-critical writings by Morris himself, as well as Thomas More, Robert Owen, Karl Marx, Eleanor Marx, Mona Caird, Florence Dixie, and Peter Kropotkin. In his introduction, Arata also critiques the stereotypical quality of *Nowhere's* characters and gender roles, and praises the redemptive qualities of Morris' insight that "true art does not originate in alienation from the social world but is instead the sign and expression of integration" (p. 30).

Such embarrassments of Morrisian riches invite reveries about another sort of "book that never was." This ideal aesthetic object might combine (say) Leopold's notes with Arata's contextual readings, and color photographs of places mentioned in Morris' text—Kelmescott House, Hammersmith Bridge, Piccadilly, the British Library, Epping Forest, assorted designs and the "Old House" at Kelmescott itself. One might even wish to make this eidetic realization of Morris' "world and everything in it" web-accessible, in keeping with the demotic aspects of Morris' ideals.

When I began to write these annual reviews fifteen years ago, I wondered whether Pre-Raphaelite studies might be in decline. Since then, critical interest in D. G. Rossetti has revived, Morris' manifold accomplishments have continued to divert new audiences, new editions of the letters as well as poetic and prose works of Morris and Christina Rossetti have appeared, and the recuperative studies of the latter have become a small cottage industry. *Goblin Market* may now be the single most popular work in undergraduate surveys of Victorian poetry.

My efforts to navigate the eddies, undertows, and undulations of critical fashion have also convinced me that successive cohorts of scholars have an unfortunate tendency to ignore the sensibilities and accomplishments of their predecessors, and make very similar points in superficially

disparate critical idiolects (or perhaps they are sociolects?). But I still hope that genuinely new overviews and assessments of Pre-Raphaelite sensibilities will emerge from closer attention to the works of “minor” and lesser-known writers of the period, as well the accomplishments of their “major” counterparts.

## Swinburne

MARGOT K. LOUIS

This has been an extremely thin year for Swinburne studies. Last year I discussed Heather Seagroatt’s “Swinburne Separates the Men from the Girls: Sensationalism in *Poems and Ballads*” (*VLC* 30 [2002]: 41-59), Malcolm Hardman’s “Faithful to the Greek?: Swinburnian Patterning (Hopkinsian Dapple)” (*YES* 32 [2002]: 19-35), and Robert Sawyer’s “Looking for Mr. Goodbard: Swinburne, Resentment Criticism, and the Invention of Harold Bloom,” in *Harold Bloom’s Shakespeare*, so I will say no more of these works. Only a handful of other articles on or partly on the poet have since appeared, along with a poem and a novel. The primary foci for this year are aestheticism, sex, and science.

Jonathan Smith in his excellent article “Une Fleur du Mal? Swinburne’s ‘The Sundew’ and Darwin’s *Insectivorous Plants*” (*VP* 41 [2003]: 131-150) discusses “a cultural fascination with the sundew that extended from the 1860s well into the 1880s” (p. 131). This flower, described sensationally in 1884 as “atrociously and deliberately wicked,” full of “murderous propensities” (Grant Allen, quoted in Smith, p. 131), entraps flies and therefore provided a useful metaphor “for Swinburne’s subversive exploration of sexuality and gender, and especially of the erotics of sado-masochism” (Smith, p. 133). Smith provides a detailed and perceptive reading of the poem and shows how by 1880 this lyric “was being swept into discussions of the ethical, philosophical, and cultural implications of Darwin’s work” (p. 141); we are reminded that “for the Victorians, science and poetry resided on a two-way cultural street” (p. 147). It is interesting that the internal evidence of the poem, as Smith convincingly argues, indicates that the poet was “familiar with the controversy [in the 1860s] over whether the plant was truly insectivorous” (p. 132); could it be relevant that the husband of Swinburne’s friend Lady Trevelyan was noted for his geological and botanical researches?

Lene Ostermark-Johansen has this year published three articles on late Victorian prose, all to a greater or lesser extent involving Swinburne. “Swinburne’s Serpentine Delights: The Aesthetic Critic and the Old Master Drawings in Florence” (*Nineteenth-Century Contexts* 24 [2002]: 49-72) ana-