

discourse on poetry and poetics should not be missed by readers and writers of poetry alike. Moreover, Housman's words lead into Burnett's own closing statement, which is well worth emphasis in our era of (all-too-often) slipshod engagements with literary texts: "What is required of us is that we never fail to pay particular attention."

The Pre-Raphaelites

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Many thoughtful articles, handbooks, editions and critical monographs devoted to one or another aspect of Pre-Raphaelitism have appeared in the last year.

In her learned and beautifully written overview of *Poetry and the Pre-Raphaelite Arts* (Chicago), Elizabeth Helsinger asks whether the literary and artistic ideals of Dante Gabriel Rossetti and William Morris really gave rise to significantly different aesthetic insights or innovative forms of social critique, and formulates her answer as follows:

I single out three of the most influential Pre-Raphaelite strategies for renewing poetry: acts of *attention*, explored as a mode of perception demanded by poetry and the arts, but potentially crucial to social and cultural health . . . ; an emphasis on textual and historical patterns created through *repetition*; and *translation*, not only across languages and cultures but also across media. (p. 2)

In response to critics who argue that Pre-Raphaelite art and poetry was "escapist," Helsinger suggests that Rossetti and Morris enjoyed heightened powers of eidetic "attention," a more clearly focused sense of liminal "possibility," and a shared talent for creation and circulation of works of art through networks of friendships and social relations, qualities she also finds in twentieth-century poets such as Ezra Pound, Charles Bernstein, and John Hollander.

In her second chapter, entitled "Acts of Attention," Helsinger applies her conjectural template to Morris' early poetry and Rossetti's well-known uses of liminal figures and marginal "standing points," and in "Lyric Color and *The Defence of Guenevere*," she explores Morris' uses of hue and color to represent his characters' agitated mental states. In "Chromatic States," she argues that Morris modulated this palette in his later poetry and decorative work "to suggest more ordered and gradual change" (p. 112), and finds these subtler shades and gradations in the Firm's wallpapers and tapestries as well as his design of the Green Dining Room for the South Kensington Museum. In "Repetition and Resemblance," Helsinger interprets Rossetti's early poem

“The Portrait” and gothic tale “St. Agnes of Intercession” as painterly evocations of pain and surprise, and in “Portraits and Poesie,” she argues that he sought to interpret the many images of “Pre-Raphaelite” women he sold in the 1860s and 70s as visual embodiments of his poetry.

In “Designing *The Earthly Paradise*,” Helsingering recalls the failure of Morris’ early hope to design a fully illustrated *The Earthly Paradise* in collaboration with Edward Burne-Jones—a failure made good in part by the Kelmscott Press edition in 1896—and argues that Morris saw narrative poetry as a way to repair “the sensory damage inflicted by modern conditions of life and labor” (p. xiii), and prove that “an ornamental art can effect what too close an engagement with modern life cannot accomplish—it can restore hope for the world’s future” (p. 217). In her final chapter, “Towards a Poem To Be Called ‘The House of Life,’” Helsingering interprets Rossetti’s many revisions and alterations as attempts to uphold Pre-Raphaelite ideals of attention, repetition and translation, to do justice to the “shock of otherness at the center of the dream of reciprocity and communion,” and to enable “embodied experience . . . to touch the other side of beyond” (p. 230).

Poets who are also artists and/or designers may ‘attend’ to their subjects in acutely eidetic and synaesthetic ways, but some of Helsingering’s visual and verbal patterns may be found in the work of other Pre-Raphaelites—Christina Rossetti, for example. Was she really less inclined to frame acts of “attention,” and seek modes of “translation” across arts, cultures, and time periods? The most arresting arguments in Helsingering’s volume may be found in her interpretations of Morris’ and Rossetti’s efforts to find a kind of contrapuntal harmony in visual and poetic experience, and her analyses of these attempts will influence students of Pre-Raphaelitism in years to come.

The penultimate volume of William Fredeman’s *Correspondence of Dante Gabriel Rossetti*, edited by Roger C. Lewis, Jane Cowan, Anthony Harrison, and Christopher Newall, gathers together in its 448 pages five newly discovered letters from earlier periods, as well as 184 letters Rossetti wrote from the beginning of 1875 through the end of 1877. During this three-year period, he corresponded with patrons such as Frederick Leyland and George Rae, spent time with friends such as Thomas Gordon Hake, Frederick Shields, and Theodore Watts Dunton, hosted Frances and Christina Rossetti as well as Jane, May and Jenny Morris, and worked steadily at *La Bella Mano*, *The Sea-Spell*, and *Astarte Syriaca*, along with other copies and original works.

Many of the volume’s letters are mundanely commercial, and others made unsolicited demands and reproaches which strained the resources of his family and friends. At one point, for example, he urged his brother William to rename one of the latter’s daughters Olive rather than Olivia (“I should have named her so. . . — it is much prettier” [December 15, 1875]), and at another he decried the “real taint” of Elizabeth Barrett Browning in one of his sister

Christina's poems ("what might be called a falsetto muscularity . . . [which is] . . . utterly foreign to your primary impulses" [December 3, 1875]).

In more moving passages, he recorded his emotional fragility ("I have been too long alone," to Thomas Watts Dunton in June, 1876), and recurrent fear of imminent death (he made careful preparations for posthumous disposition of papers and artworks in 1876). The generous and affectionate sensibility which had drawn his friends and relatives in youth and helped them bear with him in middle age also appeared in a letter to Richard Watson Dixon (a member of the original Brotherhood):

By what inexcusable accident I never read [your poems] before, I cannot now tell, but here is only one impression possible now on doing so: viz: that you are one of the most subtle as well as varied of our poets, and that the neglect of such works as yours on all hands is an incomprehensible accident. (May 26, 1875)

In another letter to his mother Frances after the death of his sister, Maria Rossetti, he writes movingly:

It is terrible indeed to think of that bright mind and those ardently acquired stores of knowledge now prisoned in so frail and perishing a frame. How sweet and true a life, & how pure a death, hopeful and confiding in every last instant!" (November 21, 1876).

In response to Frederick Shields, who had expressed concern that chloral had dimmed his friend's powers, Rossetti also replied proudly in 1877 that "within the last 5 years . . . [I have] produced . . . at least a dozen works . . . which are unquestionably the best I ever did" (October 21, 1877)—an assertion which suggests that his final confrontation with the "shaken shadow intolerable" might have been deferred, if W. J. Stillman had not introduced him to chloral as a "cure for insomnia" some years earlier.

In his scholarly edition of *The House of Life: A Sonnet Sequence by Dante Gabriel Rossetti, Variorum Edition with an Introduction and Notes* (Boydell and Brewer), Roger C. Lewis corrects errors in dating made by his distinguished predecessors (William Michael Rossetti, Paul Baum, and W. E. Fredeman), and offers a definitive account of the manuscript's physical provenance and complex palimpsest of revisions. Variants for each sonnet appear below the text, along with notes on its composition and references to relevant correspondence. Editorial remarks are spare but insightful, and the extensive apparatus invites students and teachers alike to puzzle out possible rationales for Rossetti's many modifications.

Eight impressively intricate appendices also sort out some of the sequence's many complexities—from "Dating and *Ordonnance*," through "Poems: Proof States," to "Unpublished and Excluded Sonnets." The latter, for

example, contains seven sonnets in manuscript which may have been intended for inclusion in *The House of Life*, as well as two “untitled love sonnets, written in Italian and sent to J[ane] M[orris] during the period of the ‘Kelmscott love sonnets,’” which might have been “too ‘fleshy’ for the sequence even if they had been translated” (p. 288).

Lewis tells his readers that his edition came into the world as a proposal for a Ph.D. dissertation at the University of Toronto in the late 1960s, and the fine structure of his “traditional” apparatus suggests comparisons with more recent electronic efforts to present the visual and material qualities of nineteenth-century texts. It is striking to “see” annotations, corrections, and reinsertions in images of annotated proofsheets in their original profusion, but it can be equally informative to have the images’ superpositions “clarified” in an erudite meta-narrative crammed with elegantly organized detail. Anyone who studies or teaches *The House of Life* will want to have this volume ready for quick reference and further inquiry.

In *A Rossetti Family Chronology* (Palgrave), Alison Chapman and Joanna Meacock have drawn on diaries, letters, and contemporary sources to examine the Rossetti family’s network of social and intellectual interrelations, and clarify correlations which may be slighted in longer narratives, or obscured in “strong” biographical interpretations. In the introduction to their handbook, Chapman and Meacock are also careful to tell readers what we do not know, listing disappearances of documents and other lacunae in their sources (D. G. Rossetti, for example, seems to have ripped out or mutilated sections of his brother’s “Pre-Raphaelite Diary,” presumably accounts of his life with Elizabeth Siddal).

The volume begins with Gabriele Rossetti’s birth on February 28, 1783 and concludes with William Michael Rossetti’s death on February 5, 1919, and endeavors to provide a summary of every month of every year of each family member’s life, with sources given for each dated entry. This chronological roster of the activities of Frances, William, Maria, Christina, and Dante broadens the usual critical/scholarly focus on the family’s two most prominent members, and Chapman and Meacock make it clear in their editorial preface that one of the aims of their work was to give William Michael Rossetti, Maria Rossetti, and other family members “their full place alongside their more canonical siblings” (p. xii).

They also acknowledge a certain variation in the principles of selection they apply to each of their subjects. Entries for Dante Rossetti, for example, give weight to “his creativity, critical reception, key friendships and relationships, travel, negotiations with publishers and patrons, and involvement with committees, companies and societies,” and those for Christina “her sense of her vocation, her literary activities, important friendships and influences, her relationship with her mother and sister, and the influence and interference of

her brothers in her career [as well as] her extensive contacts with and opinions about other women writers and artists, her finances, and as complete a range as possible of periodical publications and reviews of her work" (p. xi-xii).

The cumulative effect of this work is more moving and powerful than one might expect, for the very starkness and concision of its month-by-month chronicle heightens the drama of its protagonists' many efforts, ambitions, achievements, and disappointments. Scholars of Pre-Raphaelitism will want to have this volume at hand, for itself, and for ready access to the sources it cites.

In *Christina Rossetti's Faithful Imagination: The Devotional Poetry and Prose* (Palgrave), Dinah Roe offers a complement to prior studies of Christina Rossetti's religious commitment by Diane D'Amico, Mary Arseneau, Lynda Palazzo, and others. Roe focuses on Rossetti's use of biblical texts, which she considers "a curiously neglected source in the criticism of her work" (p. 1) and on Rossetti's practice of "the reading of religious texts, and the religious reading of texts" (p. 2). In these new angles of incidence, Roe finds sources of clarification of the literary qualities of Rossetti's devotional writings, her receptivity to dominant themes of Tractarianism, and the formal and thematic attributes of her poetry and prose.

Against the grain of much recent criticism, Roe also focuses on the extent to which Rossetti "work[ed] within," rather than subverted or undermined, "the boundaries of middle-class Victorian society" (p. 6). And so she did. Most critics twenty or thirty years ago took the historical rigidity of these boundaries for granted and sought evidence of the poet's distinctive voice, a distinctiveness now assumed in part on the basis of their work.

Roe studies aspects of Tractarian analogies and Biblical typology in Rossetti's prose and devotional poetry and identifies traces of these views in her redemptive view of death and Christian interpretation of Romantic medievalism and romantic love. A chapter on "Monna Innominata" notes the sequence's intricate responses to Dante and Petrarch's love poetry, and argues that it was "so successful because its network of allusions allows it to act simultaneously as tribute and critique of both the motivations of its speaker and the poets of the past" (p. 95).

In "'A Courteous Tilt in the Strong-Minded Woman Lists': Rossetti, St. Paul, and Women," Roe argues that Rossetti's rejection of women's suffrage derived from her belief that faith and acceptance of Paulinian roles offered women a form of access to "traditionally male traits and tasks" (p. 100); and in "Spiritual Autobiography in *Time Flies: A Reading Diary*," that Rossetti's preoccupation with "the use and abuse of time" (p. 131) led her to interpret autobiography as a "strategy to teach Christian lessons" (p. 143).

In "Imagining Faith: Earth and Heaven in *The Face of the Deep*," her last chapter, Roe construes Rossetti's dense eschatological work as a meditation

on the nature of time and eternity, and her expressions of self-doubt and uncertainty as paradoxical assertions of authority, designed to persuade the reader to “engage with the world in order to transcend it” (p. 196). Roe’s conclusion may best be elicited from her assertion in the volume’s introduction that “[Rossetti’s] claims for herself as an artist are by far the most radical, yet undervalued, aspect of her writing. That such claims are largely to be found in works of religious devotion makes their existence all the more intriguing” (p. 7).

In his carefully researched and elegantly written volume *William Morris in Oxford: The Campaigning Years, 1879-1895* (illuminati books, Grosmont), Tony Pinkney refutes conventional views that Morris’ relations with his university were marked by youthful receptivity and pious memory. True, Morris’ beloved Kelmscott Manor was just upriver and he venerated the architectural palimpsest of Oxford’s historical past, but he also confronted the Oxonian establishment more than once, as an opponent of architectural “restoration,” and as an avowed socialist and defender of the Socialist Democratic Federation.

Pinkney’s research into the nine lectures Morris offered at the university from 1879 to his death in 1896 corrects a number of misconceptions. It was not Ruskin, for example, but the little-remembered A. H. Hawkins who chaired the meeting at which Morris read “Art under Plutocracy” and invited his audience to join the Social Democratic Federation (p. 57), and several younger Oxonians—Frederick York Powell, Michael Sadler, and G. D. Cole, for example—did work in later life which reflected the influence of Morris’ aesthetic and socialist ideals.

Andrea Elizabeth Donovan’s *William Morris and the Society for the Protection of Ancient Buildings* (Routledge), the first extended study of Morris’ preservationist activities since Thackeray Turner’s history of the SPAB in 1899, surveys Morris’ founding role in “Anti-Scrape”’s opposition to nineteenth-century European historic “restoration,” and his early involvement in the Society’s extension of its activities to France, Italy, Germany, Egypt, and India as well as the U.K.

As Morris’ successors strove to adapt the SPAB’s methods to other cultures and contexts, they changed Europeans’ and others’ views of the “protection” of “ancient monuments,” trained successive generations of architects in preservationist principles, and influenced the evolution of such British organizations as SAVE, the Landmark Trust, the Bath Preservation Trust, the Ancient Monuments Society, the National Trust and English Heritage, the Churches Conservation Trust and the Architectural Heritage Fund.

In “How We Write and How We Might Write,” his opening essay for *Writing on the Image: Reading William Morris* (Toronto), the volume’s editor David Latham comments on the complex cross-disciplinary nature of Morris scholarship, and construes Morris’ “self-referential [*Earthly Paradise*] tale”

“The Writing on the Image” as a parable of “the disintegration of image and text, of structural design and the written word, . . . the consequences when we forsake the effort to ascend to our potential as creative artists” (p. 12). Interpreting the tale as an ascent “from the personal realm of the individual narrator to the communal realm of the community of readers” (p. 13), he also argues that this realm anticipated “the socialist principles Morris would preach fifteen years later from Hyde Park corner to the assembly halls of the Socialist League and the Women’s Union” (p. 13).

In “(Dis)continuities: *Arthur’s Tomb*, *Modern Painters*, and Morris’ Early Wallpaper Designs,” D.M.R. Bentley comments on a “serpentine line of force” between the lovers in D. G. Rossetti’s drawing of “Arthur’s Tomb” and Morris’ companion poem “King Arthur’s Tomb,” argues that Morris’ early wallpaper designs paralleled the *Defence* in their suggestion that “no easy distinctions can be made among wild, domesticated, and human nature, house, garden, and beyond” (p. 24), and concludes that Morris’ works of the 1850s and 60s were “strangely double’ . . . immensely appealing and semiabstract artefacts of a ‘proper nineteenth-century character,’ and repositories of a ‘long-past age’ of turbulent feelings and high hopes” (p. 27).

In “William Morris, Shaper of Tales: Creating a Hero’s Story in ‘Sir Peter Harpdon’s End,’” Janet Wright Friesen interprets Morris’ poem about a solitary victim of the Hundred Year’s War as a dramatic tribute, in which his lover Lady Alice likens his stoic heroism to that of Hector in *The Iliad*—a commemoration which “needs no defence[*for*] it is a ‘cunning’ tale that . . . perpetuates Sir Peter’s heroic reputation among future generations” (p. 40).

In “Medea and Circe as ‘Wise’ Women in the Poetry of William Morris and Augusta Webster,” I observed that Morris modified *The Life and Death of Jason*’s sources to make the sorceress Circe a sad-eyed prophet of Medea’s fate, and Medea a woman “thwarted in the exercise of substantial powers and abilities, and driven to madness by the injustices she suffer[s] at Jason’s hand” (p. 43), and suggested that Morris’ unusual sympathy with a pair of flawed but prescient female sages “prefigured a subgenre of feminist revisionist poetic portraiture that lived on . . . after his death” in Augusta Webster’s dramatic poems “Circe” and “Medea in Athens.”

Jane Thomas, in “Morris and the Muse: Gender and Aestheticism in William Morris’s ‘Pygmalion and the Image,’” notes parallels between the condescending aspects of the Pygmalion myth and Pre-Raphaelite aesthetic theory, argues that in Morris’ tale “Venus . . . displaced the image’s semiotic stammering with the language of duty and self resignation” (p. 69), and concludes that “Pygmalion and the Image,” like *News from Nowhere*, combined “aesthetics, feminism, socialism, and masculine idealism . . . [in] texts suffused with insecurity, uncertainty, and nostalgia” (p. 71).

In “The Reception of William Morris’s *Beowulf*,” Chris Jones argues

that Morris' uses of archaic roots blended the resonances and associations of earlier and later forms, and that his renderings reflected a keen interest in linguistic traces of past thoughts and manners. His translation's accentual verse was more often than not "stately, dignified, and entirely appropriate to the original poem" (p. 205), and therefore his "use of the etymological roots of old words to coin new words [was] desirable poetic practice" (p. 202). Jones admits the current preference for simplicity and semantic accuracy fulfilled in Seamus Heaney's acclaimed translation, but argues that "for all its failings, Morris's *Beowulf* is truer to the original than Heaney's *Beowulf*," and asks, "how will the reception of Heaney's *Beowulf* compare with that of Morris' a century from now?" (p. 208).

Charles LaPorte, in "Morris' Compromises: On Victorian Editorial Theory and the Kelmscott *Chaucer*," notes that Morris reproduced the text of W. W. Skeat's compilation without his notes on the uncertainties of his manuscript sources, and framed Chaucer's "Retraccioun"—an apparently sincere statement of repentance for his secular works—with an image which represented Morris' view that divine love was quite compatible with "poesis." Noting also that Morris anticipated modern editorial practice in reproducing original spellings and "accidentals" but "normalized" other attributes of his medieval original, LaPorte wryly observes that "had Morris and Burne-Jones in the 1890s conspired to produce an enormous shelf-full of interchangeable Chaucer fragments. . . our notions of Chaucer's canonicity and authorship would [not] have descended to us from the Victorian era in quite the fashion that they did" (p. 218).

In "The River at the Heart of Morris's Ecological Thought," David Faldet argues, in effect, that a river runs through Morris' work. In support of this assertion, Faldet adduces Morris' fierce opposition to nineteenth-century pollution of the Thames, remarks on Morris' uses of the "meander" and names such as "Wandle" and "Cray" (tributaries of the Thames) in his designs, recalls the centrality of *News from Nowhere's* journey "upriver" (p. 79), and argues that "the meandering upper river . . . provides an image of what Morris hoped from communism," in which people may find a generative source of new life (p. 84).

Karen Herbert, in "*News from Nowhere* as Autoethnography: A Future History of 'Home Colonization,'" invokes Said's "cultural cartography" (p. 86) and E. H. Gombrich's notion of "framed enclosures" to construe Guest as a repatriated (post)colonial traveler, interpret Morris' utopia as a "history of the internal colonisation of England, followed by the struggles which bring . . . communism" (p. 87), and concludes that *Nowhere* "answers Said's appeal to political and cultural critics: . . . One must not only hope but also do" (p. 104).

In "Socialist Fellowship and the Woman Question," Ruth Kinna offers a

carefully “qualified defence” of Morris’ essentialist assumptions about women’s roles, assimilates *Nowhere’s* *de facto* divisions of labor to an incomplete ideal of “fellowship,” and asks whether Morris’ relatively gentle stereotypes were “any worse than . . . [twenty-first-century] models that have left ‘working’ women largely responsible for the care of children, while emphasizing the importance of sex as the primary means of empowerment?” (p. 196).

Todd O. Williams, in “Teaching Morris’s Dream Poems Through Three Registers” (*JWMS*, Summer 2007), describes his attempts to enlist his students’ imaginative impulses as they read “The Blue Closet,” “The Wind,” “Golden Wings,” and other dreamlike poems from “The Defence of Guenevere,” and concludes that “Morris’s dream poems allow for a classroom approach that focuses less on settled meanings, and more on forms of emotion and imagination” which enlarge the scope and range of each poem’s interpretations.

In “Taking Our Eyes Out of Our Pockets: Teaching William Morris’s Ideal Book,” Susan Jaret McKinstry describes her efforts to acquaint students with Morris’ “aesthetic, visionary, and material goals as a writer, designer, and producer” in his attempts to create “the ideal book.” After introducing students to books from the Kelmscott Press, McKinstry asked those in one course to prepare a collaborative exhibition of Pre-Raphaelite books, and those in another to design a library exhibit of texts which illustrated Morris’ concept of the ideal book (for example, one student explored ways to create an “ideal website” which would remain faithful to Morrisian ideals. In “taking their eyes out of their pockets,” she concludes, her students were “able to create work that might make Morris himself proud” (p. 97).

Elizabeth Carolyn Miller, in “Collections and Collectivity: William Morris in the Rare Book Room,” construes tensions between Morris’ beliefs in socialist equality and fascination with fine books as a “problem of reconciling the rare with the shared” (p. 74), and observes that Morris wanted the “luxuries” of rare and beautiful books to be shared cultural resources available to all. Like McKinstry, Miller believes Rare Book rooms should be communal teaching spaces, not scholarly retreats (“lest we conserve Morris’s legacy for nobody but a scanner” [p. 84]), and argues that such teaching should “put . . . into practice Morris’s effort to redefine culture in terms of commonality and to show that ‘the best’ and ‘the many’ need not be mutually exclusive” (p. 77).

In “Dante Rossetti’s ‘The Burden of Nineveh’: Further Excavations” (*JPRS*, Spring) Andrew Stauffer adduces newly available material in the Rossetti Archive—fragments from pre-1856 drafts of “The Burden of Nineveh,” an 1858 version of the poem in *The Crayon* in 1858, and an 1869 fragment written as Rossetti prepared his *Poems* for the press—to argue that prior interpretations of Rossetti’s intentions and revisions have often been based on incomplete or misleading manuscript evidence. Sorting out the chronological sequence of the poem’s revisions, deletions, and reinsertions, Stauffer observes that

Rossetti's "transformation of this poem about monuments and memory occurred just as he began to reimagine his entire career as a poet and to prepare . . . the 1870 *Poems*—a monument [which] depend[ed] on a 'dead disbowelled mystery . . .' (15-17): the notebook exhumed from Siddal's grave" (p. 55).

Simon Humphries, in "The Uncertainty of *Goblin Market*," (*VP*, Winter) adduces the ambiguous nature of *Goblin Market*'s mysterious "fruits" and "fiery antidote" to suggest that Christina Rossetti's "religious ground is itself much less sure than is generally supposed" (p. 391), and argues that "the intellectual clarity of Rossetti's writing is seen precisely in its giving form to theological uncertainty" (p. 410).

In "Christina Rossetti: Illness and Ideology" (*VP*, Winter), Anthony Harrison, the editor of her *Letters*, adduces evidence that Rossetti suffered from lifelong depression as well as ill-health to argue that "Rossetti's unrelenting attacks upon the indulgence of sexual desire . . . are directly related to . . . her understanding of the experience of illness . . . in her own life" (p. 417). In his view these experiences "served . . . to reinforce religiously based doctrines of suppression, self-control, and confession" (p. 426), and helped her identify with "the rebellious and passionate impulses" of the inmates at Highgate Penitentiary whom she sought to aid.

Richard Frith, in "'Honorable and Noble Aventures': Courtly and Chivalric Idealism in Morris's Froissartian Poems" (*JWMS*, Winter), argues that Morris saw no contradiction between the chivalric and Arthurian heroic ideals of his other *Defence of Guenevere* poems, and the "eschewal of sentimental romance, and . . . refusal to glorify the Middle Ages" (p. 13) for which its Froissartian poems have often been praised, and concludes that "to read these grittily realistic poems in this way is to understand them to be less different than they may initially appear from Morris's other work, or from that of his fellow Pre-Raphaelites during the late 1850s" (p. 27).

In "'That Venturesome Woman': The Italian Travels of Jane Morris" (*JPRS*, Fall), Wendy Parkins observes that Jane Morris led a vigorous and intellectually curious life during her stays in Italy between 1877 and 1890, and argues that "the absence of family stress and possible conflicts" was what "she found so appealing" there (p. 81). Jane learned Italian, for example, engaged in amateur theatricals, commented actively on the art she encountered, befriended the Cobdens, Marie Stillman and others, and "displayed a passion for nature and . . . delight when she [was] able to escape outdoors" (p. 78).

I have been unable to review many worthwhile articles this year, in part because the year's editions and monographs have displaced the space allotted to them. Partial compensation for my deficiency may be found in the range, interdisciplinary aspirations, and historical context-sensitivity of the books and articles I *have* been able to review, which reach out toward horizons which lie—in David Latham's *Writing on the Image* (p. 10)—"beyond our own reach."