

*Worldwide Pre-Raphaelitism*, edited by Thomas J. Tobin (SUNY Press), focuses on Pre-Raphaelite influences and associations outside of Great Britain. In his introduction, Tobin traces some of the movement's artistic, political, historical, and cosmopolitan antecedents, and follows its subsequent freshets, currents, and eddies into France, Spain, Italy, Germany, Hungary, Japan, Russia, and anglophone Canada as well as the United States. Tobin compares definitions of "Pre-Raphaelitism" which held sway at various points in the nineteenth and twentieth centuries, and suggests that W. E. Fredeman's influential *Pre-Raphaelitism: A Bibliocritical Study* (1965) both reinvigorated and narrowed the field of Pre-Raphaelite studies to focus on the movement's more parochially "English" qualities.

In "Rossetti's 'A Last Confession' and Italian Nationalism," Christopher Keirstead suggests that "it must have seemed positively odd [for Rossetti] not to take up the 'Italian Question' in [his] work" (p. 75), and interprets Rossetti's poem about an Italian revolutionary's murder of an adopted daughter who has become a sexually independent adult as an allegory of Rossetti's personal reactions to the degeneration of Italian nationalism into the *Realpolitik* of a conventional "nation-state" of the sort Mazzini and Gabriele Rossetti had scorned. This reading comports with Rossetti's ambiguous description of the

poem as the story of a “savage penalty exacted for a lost ideal” (p. 77), and suggests a reason why its pathological protagonist seemed to enjoy a measure of the author’s sympathy.

In “‘Count us but clay for them to fashion’: Pre-Raphaelite Refashionings in Canada,” David Latham examines three Canadian authors—J. E. H. MacDonald, Francis Sherman, and Phillips Thompson—whose respect for more reformist aspects of Pre-Raphaelite ideals led them to infuse socialist and anti-colonial principles into Victorian verse and prose-forms. J. E. H. MacDonald, one of the founders of the Group of Seven movement painters, published his volume of anti-Boer-War poetry, *A Word to Us All* (1900), with Kelmscott-Press-like typeface, borders and design. In *The Politics of Labour* (1887), Phillips Thompson argued for a revolutionary rejection of ideologies dear to the North American ruling classes, among them the “American dream.” In *Matins* (1896), finally, Francis Sherman transposed motifs from Morris’s *Defence of Guenevere* into a Canadian setting, satirized those blind to the beauties of that setting, and mocked the barrenness of art-forms arbitrarily imposed on the ‘new’ Canadian environment: “Sherman . . . may have understood better than Kipling the delusions and the duties that challenge ‘new singers’ in their attempt to mould the country in their hands” (p. 264).

In “William Morris’s Later Writings and the Socialist Modernism of Lewis Grassic Gibbon,” I observe a number of parallels in linguistic and political aims between Morris’ prose romances and the Scottish modernist classic, Lewis Grassic Gibbon’s *A Scots Quair*, whose author, Leslie Mitchell, admired the ideals of the Pre-Raphaelites as well as Morris’ egalitarian socialism. Both writers, for example, cherished a regulative ideal of hope and solidarity, created characters whose lives were rooted in kinship and seasonal cycles, and employed slightly archaic poetic cadences to suggest a timeless “fellowship” of historical continuity. The sermon at the memorial to the war dead which concludes *Sunset Song* resonates with the cadences and ideals of the priest’s sermon at the crossroads in *A Dream of John Ball*, and Chris Guthrie in *A Scots Quair* and Ellen of *News from Nowhere* both anticipate the desires and inner consciousness of a future society. Commonplace assertions that Morris’ work had little effect on the experimental language and ideals of his modernist successors seem therefore to have had at least one prominent exception.