

## ROBERT AND ELIZABETH BARRETT BROWNING: AN ANNOTATED BIBLIOGRAPHY FOR 1998

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The following abbreviations appear in this year's bibliography:

<i>BSN</i>	<i>Browning Society Notes</i>
<i>DAI</i>	<i>Dissertation Abstracts International</i>
<i>N&amp;Q</i>	<i>Notes and Queries</i>
<i>NCL</i>	<i>Nineteenth Century Literature</i>
<i>RES</i>	<i>Review of English Studies</i>
<i>VLC</i>	<i>Victorian Literature and Culture</i>
<i>VP</i>	<i>Victorian Poetry</i>
<i>VS</i>	<i>Victorian Studies</i>

An asterisk\* indicates that we have not seen the item. Cross references with citation numbers between 51 and 70 followed by a colon (e.g., C68:) refer to William S. Peterson's *Robert and Elizabeth Barrett Browning: An Annotated Bibliography, 1951–1970* (New York: Browning Institute, 1974); higher numbers refer to *Robert Browning: A Bibliography 1830–1950*, compiled by L. N. Broughton, C. S. Northup, and Robert Pearsall (Ithaca: Cornell UP, 1953).

Readers are encouraged to send offprints to Sandra Donaldson, Department of English, Box 7209, University of North Dakota, Grand Forks ND 58202. I especially need articles that have appeared in less familiar journals.

### *A. Primary Works*

A98: 1. Berkey, John C., Allan C. Dooley, and Susan E. Dooley, eds. Vol. 6 of *The Complete Works of Robert Browning*. [See A96: 2.] ¶Rev. by Stefan Hawlin, *RES* 49 (May 1998): 244–45; Adam Roberts, *N&Q* 45.1 (March 1998): 132–33.

A98: 2. Crowl, Susan, and Roma A. King, Jr., eds. *The Complete Works of Robert Browning with Variant Readings and Annotations, Volume 16*. Waco TX: Baylor U, and Athens: Ohio UP, 1998. Xxv + 254 pp.

A98: 3. Hawlin, Stefan, and T. A. J. Burnett, eds. *The Ring and the Book, I–IV*. Vol. 7 of *The Poetical Works of Robert Browning*. Oxford English Texts Series. New York: Oxford UP, 1998. 398 pp. ¶Rev. by *Contemporary Review* 273 (Dec. 1998): 333.

A98: 4. Jack, Ian, and Robert Inglesfield, eds. *Men and Women*. Vol. 5 of *The Poetical Works of Robert Browning*. [See A95: 3.] ¶Rev. by Francis O’Gorman, *RES* 49 (Feb. 1998): 103–05; Matthew Reynolds, *Essays in Criticism* 47.1 (Jan. 1997): 70–78.

A98: 5. Kelley, Philip, and Scott Lewis, eds. *The Brownings’ Correspondence, Volume 14: September 1846–December 1847*. Winfield KS: Wedgestone P, 1998. 434 pp. ¶Rev. by Stefan Hawlin, *BSN* 25 (1998): 90–95; *NCL* 53.2 (Sept. 1998): 265; William Trevor, *Spectator* 280 (11 April 1998): 41–42; Alethea Hayter, *TLS* 3 July 1998: 10.

A98: 6. Roberts, Adam, ed. *Robert Browning*. [See A97: 6.] ¶Rev. by John Haydn Baker, *N&Q* 45.2 (June 1998): 259–60; Clyde de L. Ryals, *VS* 41.3 (Spring 1998): 543–44; *BSN* 23 (Dec. 1998): 3; *NCL* 52.3 (Dec. 1997): 408.

A98: 7. Stauffer, Andrew M. “Robert Browning and ‘The King is Cold’: A New Poem.” *VLC* 26.2 (1998): 465–73. ¶Introduces and reprints poem from the *National Anti-Slavery Standard* of February 1858, suggesting its attribution to RB.

#### B. Reference and Bibliographical Works and Exhibitions

B98: 1. Cohen, Edward H., ed. “Victorian Bibliography for 1997.” *VS* 41.4 (Summer 1998): 780–82.

B98: 2. Donaldson, Sandra M. “Robert and Elizabeth Barrett Browning: An Annotated Bibliography for 1993.” *VLC* 24 (1996) [1998]: 433–49.

B98: 3. Donaldson, Sandra M. “Robert and Elizabeth Barrett Browning: An Annotated Bibliography for 1995.” *VLC* 26.2 (1998): 509–22.

B98: 4. Gibson, Mary Ellis. “Guide to the Year’s Work in Victorian Poetry: Robert Browning.” *VP* 36.3 (Fall 1998): 331–39.

B98: 5. Mermin, Dorothy. “Guide to the Year’s Work in Victorian Poetry: Elizabeth Barrett Browning.” *VP* 36.3 (Fall 1998): 324–30.

B98: 6. Shroyer, Richard J., and Thomas J. Collins, comps. *A Concordance to the Poems and Plays of Robert Browning*. New York: AMS, 1996. 4175 pp.

B98: 7. Thomas, Charles Flint. Appendix A. *Art and Architecture in the Poetry of Robert Browning*. [See B97: 7.] ¶Rev. by *NCL* 51.4 (March 1997): 566.

C. Biography, Criticism, and Miscellaneous

C98: 1. Anderson, Amanda. *Tainted Souls and Painted Faces*. [See C93: 1.] ¶Rev. by Martin J. Wiener, *Journal of Modern History* 70.3 (Sept. 1998): 619–38.

C98: 2. Armstrong, Isobel. “Browning’s ‘Caliban’ and Primitive Language.” Woolford, *Contexts*, 76–85. ¶Places RB’s “Caliban Upon Setebos” in the context of new disciplines that explored the “origins of consciousness and language,” in which some saw the “savage” as having an “incomplete separation of his own physiological experience from the world.” RB’s poem tests the political argument “that the slave is incapable of reason and therefore without entitlement to recognition as a fully human being.” His Caliban, who “does argue and verbalise,” is “partly a visceral imagining of a fantasy of ‘primitive’ consciousness, partly a rigorous unwinding of the contradictions of Victorian theories of race and language.”

C98: 3. Bailey, Suzanne. “Somatic Wisdom: Refiguring Bodies in *The Ring and the Book*.” *VS* 41.4 (Summer 1998): 567–91. ¶Reads RB’s poem in terms of the Higher Criticism, with its “nostalgia for a living body which . . . exists outside discourse, but may be recuperated through language.” The dead about whom the poem is written exist only as a textual trace until they are “imaginatively consumed and restored to life through the activity of a reader / witness.” Although truth “may be known only ‘obliquely,’” the poem presents a second mode of knowing “felt on the level of the body,” a “site of understanding which exceeds language.”

C98: 4. Baker, John Haydn. “Did Wordsworth Drink Browning’s Health?” *N&Q* 45.2 (June 1998): 214–15. ¶Suggests that Wordsworth’s acknowledgement of RB at Thomas Noon Talfourd’s home was less formal and more private than described by Orr and Griffin and Minchin in their biographies.

C98: 5. Bidney, Martin. *Patterns of Epiphany: From Wordsworth to Tolstoy, Pater, and Barrett Browning*. [See C97: 5.] ¶Rev. by S. F. Klepetar, *Choice* 35.5 (Jan. 1998): 816; Jill Martyn, *English Literature in Transition* 41.3 (1998): 379; Leonée Ormond, *George Eliot George Henry Lewis Studies* 34/35 (1998): 96–98; *NCL* 52.4 (March 1998): 545.

C98: 6. Bouse, Susan K. “Reevaluating Redundancy: The Revision of Domestic Ideology in Nineteenth-century Redundant-woman Narratives.” *DAI* 59.6 (Dec. 1998): 2032A. U of California, Irvine, 1998. ¶Includes EBB’s *Aurora Leigh*.

C98: 7. Brandreth, Mary Elizabeth. “Recollections of Elizabeth Barrett.” *BSN* 25 (Dec. 1998): 49–53. ¶Reprints a memoir from a privately printed volume dating from about 1888 by Mary Elizabeth Shepherd (later Brandreth). She describes meeting EBB and her family in 1828 and their association over the years.

C98: 8. Bright, Michael. *Robert Browning’s Rondures Brave*. [See C96: 6.] ¶Rev. by Walter Kendrick, *Modern Language Review* 93.3 (July 1998): 799–800.

C98: 9. Brophy, Sarah. "Elizabeth Barrett Browning's 'The Runaway Slave at Pilgrim's Point' and the Politics of Interpretation." *VP* 36.3 (Fall 1998): 273–88. ¶Argues that in "The Runaway Slave," EBB does not write a radically "double poem" as Armstrong asserts [see A96: 1], but "(re)places the slave's utterances within a 'conservative, androcentric' framework" as described by David [see C85: 15]. Only male authority figures can effect change, and "the slave's critique of racist and patriarchal oppression depends on its affective impact"; EBB must then idealize both the narrator's love for a fellow slave and the maternal bond. In "A Curse for a Nation," by obeying a male angel's command and putting her anti-slavery message in "a form of non-speech," weeping, the poet "must divest herself of agency in the process of communicating." In *Aurora Leigh*, Marian's voice is appropriated so that, like the female slave, the downtrodden then beatified woman is silenced and erased.

C98: 10. Burch, Barbara Josephine. "'Are you content': Interrogating the Past in Browning and Yeats." *DAI* 58.10 (April 1998): 3928A. U of Michigan, 1997.

C98: 11. Chaney, Eve Christine. "'The Aesthetic of Lived Life' from Wollstonecraft to Mill." *DAI* 59.6 (Dec. 1998): 2033–34A. U of Washington, 1998. ¶Includes EBB.

C98: 12. Chapman, Alison. "Mesmerism and Agency in the Courtship of Elizabeth Barrett and Robert Browning." *VLC* 26.2 (1998): 303–19. ¶Applies to EBB's *Sonnets* and the Brownings' courtship correspondence Kristeva's theory of the abject, the psychic crisis resulting from awareness of the "indistinguishable boundary between subject and (m) other," which is similar to that between patient and mesmerist, beloved and lover. The recognition is both threatening and reassuring. In EBB's use of the Petrarchan sonnet form, the octaves frequently "leak" into the sestet to destabilize boundaries, serving as at once an avowal and rejection, reflecting the progress of the courtship. While threatening psychic boundaries, "the abject literary mother engenders poetry"; EBB's *Sonnets* "offers a model of psychic and poetic agency as dynamic, intersubjective, and circular."

C98: 13. \*Dawson, Michelle. "The Victorian Monologue and the Science of the Mind." *Australasian Victorian Studies Journal* 2 (1996): 44–55.

C98: 14. De Angelis, Palmira. "Dialoghi con la seconda patria: il Risorgimento nella poesia di Robert ed Elizabeth Browning." *Il Veltro* 39 (1995): 103–18. ¶Sees a double audience for the poets' works: the English reader and the Italian reader, "who is appealed to in a fraternal manner." A contemporary Florentine review of "Casa Guidi Windows" repaid EBB for the "difficulties which she met with on its publication and by the cold response of the circle of London intellectuals." RB's "The Englishman in Italy" addresses "actual political arguments, implicitly suggesting the possibility and usefulness of a confrontation between the two nations." EBB denounced the contemporary image of Italy "as fragile, defeated and lost on account of her beauty," a negative image for renewing the feeling of a national identity.

C98: 15. Detmer, Anne Elizabeth. "Effacing Heroes: A Study of Browning and the Renaissance Dramatists." *DAI* 58.12 (June 1998): 4663–64A. Tufts U, 1998.

C98: 16. Dimarco, Danette. "Exposing Nude Art: Carol Ann Duffy's Response to Robert Browning." *Mosaic* 31.3 (Sept. 1998): 25–39. ¶Compares two dramatic monologues on the male artist and the female model, Duffy's "Standing Female Nude" and RB's "With Francis Furini." Both are about authority, RB's poem defending the gendered tradition and enlisting painting to demonstrate the poet's power, and Duffy's serving as a defense of the model, using the dramatic monologue format to enlist the participation of the reader/viewer.

C98: 17. \*DiMarco, Nick. "Shelley." *Rivista de Studi Vittorini* 1.1 (Jan. 1996): 121–38.

C98: 18. Downes, Jeremy M. *Recursive Desire: Rereading Epic Tradition*. [See C97: 21.] ¶Rev. by SJ, *TLS* 19 June 1998: 36.

C98: 19. Dunn, Peggy. "Authorizing a Self: Models of Self-construction and Expression in the Texts of Four British Romantic Women Writers." *DAI* 59.1 (July 1998): 181A. U of Tennessee, 1997. ¶Includes EBB.

C98: 20. \*Evangelista, Paola. "Caratterizzazione e valore." *Rivista de Studi Vittorini* 2.3 (Jan. 1997): 81–93.

C98: 21. Fairbank, Diane. "The Developing Mind: The Type of Eve in the Lives of Elizabeth Barrett Browning and 'Aurora Leigh'." *DAI* 59.4 (Oct. 1998): 1176A. New York U, 1998.

C98: 22. Ferry, Anne. *The Title to the Poem*. [See C97: 24.] ¶Rev. by Leonard R. N. Ashley, *Names* 45 (June 1997): 127–31; D. Garrison, *Choice* 34.3 (Nov. 1996): 449; *NCL* 51.3 (Dec. 1996): 421.

C98: 23. Fleeger, Tammie L. "The Muses Amongst Us: The Divine and the Daily as Female Tradition." *DAI* 59.4 (Oct. 1998): 1176A. Duquesne U, 1998. ¶Includes EBB.

C98: 24. Fontana, Ernest. "Sexual Tourism and Browning's 'The Englishman in Italy'." *VP* 36.3 (Fall 1998): 299–306. ¶Argues that the "erotic aura" of RB's "The Englishman" indicates that the speaker, a foreign visitor, "has bought the companionship of Fortù from her tolerant, picturesque, agrarian worker family." Reference to England's Corn Laws contrasts with the abundance of Italy, "which his surplus wealth, extracted from a Britain in crisis, allows him to appropriate and engorge." In "The Italian in England," the speaker's apparently equal and reverent view of the female embodiment of Italy is, however, an idealization, a "gender fantasy / construction" of "the quietly heroic woman of the people."

C98: 25. Fowler, James. "Browning's Postscript of Love." *Papers of the Arkansas Philological Association* 22 (1996): 1–8. ¶Describes the circumstances of RB's writing "One Word More," in which he "spoke in his own person of the private devotions that are transfigured into public artistry." For this poem, he fashioned a special line, an unrhymed trochaic pentameter.

C98: 26. Fowler, Rowena. "Robert Browning in the *Oxford English Dictionary*: A New Approach." *Studies in Philology* 95.3 (Summer 1998): 333–50. ¶Considers the illustrative quotations from RB's poems used in the *OED* as a reflecting his reception by Victorian readers (he knew he was being "read" this way) and a demonstration of his linguistic imagination. Its editors intended the quotations to be "a record of the linguistic usages, achievements, even shortcomings, of 'great writers'." RB quotations number 2958. Includes technical details of the searches in an appendix; basic searches are for word, text, etymology, definition, and quotation.

C98: 27. Franklin, Colin. "*Book Collecting as One of the Fine Arts*" and Other Essays. [See C97: 28.] ¶Rev. by Michèle V. Cloonan and Sidney E. Berger, *Libraries & Culture* 32.4 (Fall 1997): 493–96; *Book Collector* 45 (Autumn 1996): 385.

C98: 28. Funk, Robert Nicoll. "Gender and Power in Robert Browning's Poetry." *DAI* 58.11 (May 1998): 4279A. U of South Florida, 1997.

C98: 29. Gibson, Mary Ellis. *Epic Reinvented: Ezra Pound and the Victorians*. [See C96: 32.] ¶Rev. by Robin G. Schulze, *American Notes and Queries* 11.1 (Winter 1998): 58–62.

C98: 30. Gordan, Lucy. "Through Casa Guidi Windows." *Antiquarian Book Monthly* July 1998: 26–30. ¶Reprint of below.

C98: 31. Gordan, Lucy. "Through Casa Guidi Windows." *Biblio* April 1998: 16. ¶Retells the story of EBB's and RB's lives, focusing on their time in Florence and repeating the discredited suggestion that her father opposed their marriage because he was creole. Their home, now owned by Eton College and Britain's Landmark Trust, is open to guests.

C98: 32. Gray, Erik. "'Out of me, out of me!' Andreas, Ulysses, and Victorian Revisions of Egotistical Lyric." *VP* 36.4 (Winter 1998): 417–30. ¶Examines the intensity of RB's and Tennyson's use of the single lyric voice, especially the "grotesquely exaggerated egotism" of their dramatic monologues. Andrea del Sarto's "self ironizing allusions to Shakespearean comedy" are one way to address the problem of the conversational poem with a single speaker. The narrator's modesty is another. Tennyson's later personal lyrics manage to "avoid almost entirely the egotism that is usually so inherent a part of first-person poetry."

C98: 33. Gregory, Gill. "Poetic Authority: Robert Browning." *The Life and Work of Adelaide Procter: Poetry, Feminism and Fathers*. Aldershot: Ashgate, 1998. 119–47. ¶Examines Procter's responses to RB the love poet, some poems directly addressing a poem in *Men and Women*. She was both inspired by his example and challenged by his representations of women and love, especially with regard to silence and assertion. Whereas RB's poems often concern the couple, Procter's focus is on the single woman, often "the shadowy third party to a couple," like Marian in EBB's *Aurora Leigh*.

C98: 34. Hecimovich, Gregg. "'Just the thing for the time': Contextualizing Religion in Browning's 'The Bishop Orders His Tomb at St. Praxed's Church'." *VP* 36.3 (Fall 1998):

259–71. ¶Notes that RB refers in a letter to “the Oxford business” and the Cambridge Camden Society’s “embroilments,” suggesting comic engagement with the issue of apostolic succession; the Bishop’s desire is an “inverse transubstantiation and resurrection.” Christian and pagan traditions contrast “with fundamental Tractarian doctrines,” yet the Bishop “elicits our sympathy,” arguing “for spiritual meaning invested in physical experience.” RB explores faith, doubt, and his own “residual desire for a kind of sensualism in religion,” a “splendid contradiction.”

C98: 35. Helton, Caroline Grace. “Summary of Dissertation Recitals: Three Programs of Vocal Music.” *DAI* 59.2 (Aug. 1998): 366A. U of Michigan, 1998. ¶Performance included Amy Beach’s “Three Browning Songs, Op. 44.”

C98: 36. Hoeveler, Diane Long. “Silence, Sex, and Feminism: An Examination of ‘The Piano’s’ Unacknowledged Sources.” *Literature / Film Quarterly* 26.2 (1998): 109–16. ¶Suggests that the specific cruelty of the husband in Jane Campion’s “The Piano” is “blatantly indebted to an idea” found in RB’s *The Ring and the Book* (V.947–59).

C98: 37. Karlin, Daniel. “Did He Eat Ortolans? Browning, Food, and Italy.” Woolford, *Contexts*, 148–60. ¶Suggests that it is a misreading to say that RB celebrates cooking and eating the ortolan, a songbird, referred to in the prologue of *Ferishtah’s Fancies*, a late poem. He examines greed and cruelty in several poems about Italy, reflecting the “conflict between material and transcendent values,” which is “a conflict about poetry itself.” Although this reference has been seen as a metaphor for reading his poetry, it is the more homely foods that he praises, being himself someone whose “hatred of cruelty to animals” appears in other poems. Finding easy delights and satisfactions, then, is not his lesson here.

C98: 38. \*Korg, Jacob. “Browning and Italian Artists.” *Rivista de Studi Vittorini* 2.4 (July 1997): 25–37.

C98: 39. Langstaff, Eleanor M. “The Desacralization of Metaphor in Nineteenth Century English Poetry: The Use of War Metaphor in ‘Sordello’ and ‘Maud’.” *DAI* 59.6 (Dec. 1998): 2037A. City U of New York, 1998.

C98: 40. Larsen Hoeckley, Cheri. “Anomalous Ownership: Copyright, Coverture, and *Aurora Leigh*.” *VP* 36.2 (Summer 1998): 135–61. ¶Argues that *Aurora Leigh* is driven by “the property plot,” the uneasy relation of poets and Fleet Street, particularly female literary property. EBB separates *Aurora*’s discussion in Book V of writing as a profession from writing as a vocation by the sexually charged story of Lady Waldemar’s pursuit of Romney. The novel represents two legal discussions of EBB’s time: copyright protection (authorial property) and marital law reform (married women’s property). That the poem ends with an ideal vision suggests “the unfathomableness of a happily married woman’s literary property,” something “often unseeable in readers’ imaginations.”

C98: 41. Larsen-Hoeckley, Cheri Lin. “Literary Ladies in Anomalous Positions: Victorian Women Writers and the Married Women’s Property Act Movement.” *DAI* 59.3 (Sept. 1998): 832A. U of California at Berkeley, 1997. ¶Includes EBB.

C98: 42. Lewis, Linda M. *Elizabeth Barrett Browning's Spiritual Progress: Face to Face with God*. Columbia: U of Missouri P, 1998, Xii + 256 pp. ¶Argues that EBB confronts theological issues of her time and suggests that EBB's spirituality influenced "every aspect of her ideology." Little attention has been paid to EBB as a religious poet, yet it is not possible to analyze EBB's poetry adequately apart from the religious context. EBB's inherited Christian theology is evidenced in the major works, including "The Seraphim," "A Drama of Exile," *Casa Guidi Windows*, *Poems before Congress*, *Sonnets from the Portuguese*, and *Aurora Leigh*. Rev. by Donelle R. Ruwe, *Christianity and Literature* 48 (Autumn 1998): 119–21.

C98: 43. Lewis, Scott. "The Barretts and James Stratten of Paddington Chapel." *BSN* 25 (Dec. 1998): 45–48. ¶Describes the life of Stratten, pastor of a non-conformist congregation in Marylebone, and the various relations he and his family had with the Barrett family, especially EBB and Arabella.

C98: 44. Logan, Deborah Anna. "'Marry, stitch, die or do worse': Representations of Fallenness in Victorian Women's Writing." *DAI* 58.8 (Feb. 1998): 3144A. U of North Carolina at Chapel Hill, 1997. ¶Includes EBB.

C98: 45. Lootens, Tricia. *Lost Saints*. [See C96: 55.] ¶Rev. by Elaine Hadley, *Signs* 23.4 (Summer 1998): 1103–08; Catherine Vedder, *VS* 40.4 (Summer 1997): 657–58.

C98: 46. Louis, Margot K. "Enlarging the Heart: L.E.L.'s 'The Improvisatrice,' Hemans's 'Properzia Rossi,' and Barrett Browning's *Aurora Leigh*." *VLC* 26.1 (1998): 1–17. ¶Explores *Aurora Leigh's* engagement with the sentimental tradition, which EBB found to have an "essential value," one that "the masculine epic tradition lacks." As both job and vocation, poetry requires "wide social and religious vision." EBB's female predecessors, Felicia Hemans and Letitia Elizabeth Landon, left her a legacy "both narrow and enabling," a necessity for her as a young poet. She transforms the "private realm of sentiment" into "a world of political action," using the conventions and reforming energy of the novels of the 1840s. Women and men alike, finally, work "most effectively when they acknowledge their passional and emotional desires and needs." Romney's acceptance of *Aurora's* vision comes "after much debate, thought, and bitter experience." EBB insists that we "learn to take the entire structure of society personally." Finally, "To cling to the delusion that the heart can be nourished in a private nook . . . is to collude in social injustice."

C98: 47. MacMahon, Barbara. "Indirectness, Rhetoric, and Interpretive Use: Communicative Strategies in Browning's 'My Last Duchess'." *Language and Literature* 5 (1996): 209–23. ¶Examines RB's use of indirect voice in "My Last Duchess" as a communicative process similar to verbal irony. Using relevance theory, one can see authorial distance here as "an attention-holding strategy for encouraging the hearer to think things through . . . a manipulation of power / assertion of control on the part of the speaker," literature itself being an indirect communicative act. RB's use of indirectness, however, renders this distance somewhat ambivalent.



C98: 48. Manor, Gal. "The Allure of Supernatural Language: The Ineffable Name in Robert Browning's Poems." *BSN* 25 (Dec. 1998): 6–17. ¶Examines how RB uses the poet's agency to connect the divine with the human, by means of Jewish mysticism and Renaissance magic. RB's various uses of this power of language may be seen in "Abt Vogler" and "Mr. Sludge, 'The Medium'," especially as it reflects his "fantasy of perfect poetic language," which has the power to both create and mediate.

C98: 49. Maynard, John. *Browning Re-Viewed: Review Essays, 1980–1995*. New York: Lang, 1998. 247 pp. ¶Reprints his "Year's Work" review essays from *VP* [see A82: 1, 3, 5; B83: 4; B84: 6; B85: 5; B86: 5; B87: 6; B88: 4; B90: 4; B91: 2; and B93: 4], as well as "The Decade's Work" [see B89: 4]. Reviews are from *Analytical and Enumerative Bibliography*: of Kelley and Coley [see B83: 3]; from *Review*: of Korg [see C83: 38], of Ryals [see C83: 58], of Karlin [see C93: 24], of Pathak [see C92: 65], and of Ryals [see C93: 47]; from *Studies in Browning*: of Tucker [see C80: 81] and Turner [see C84: 64]; from *VS*: of Bristow [see C91: 8] and Hudson [see C93: 21].

C98: 50. Maynard, John. "Browning's Duds of Consciousness (or) No Gigadibs, No Bishop." Woolford, *Contexts*, 61–75. ¶Names the listeners in RB's dramatic monologues "duds of consciousness." These "poor creatures of shade" literally "have nothing to say" and mirror "these big men and women," the narrators. It takes the duds to make the monologues dramatic, however, as Derrida might observe. In "Bishop Blougram," the Bishop "only comes to exist thus in making himself for his silent audience." As themes, we can see "the relation of the great and the weak, the demanding and the giving, the exploiting and the exploited." And "as an issue of language," we see dramatized "the need for self-expression set against a demonstration of the danger of self-expansion: dual motives in his poetry that made it both an extension of Romantic sublime egotism and a satirical attack on it." Finally the monologues are "special kinds of persuasions keyed to special audiences."

C98: 51. McSweeney, Kerry. *Supreme Attachments: Studies in Victorian Love Poetry*. Aldershot: Ashgate, 1998. 22–39, 60–70. ¶Includes poems from *Men and Women* as well as *Aurora Leigh* in discussion of poetry of sexual love between men and women. RB's love poems can be categorized as an "invitation to love lyric," an "end of love poem," and the "expectation as virtual fulfilment lyric."

C98: 52. Monteiro, George. *The Presence of Camoës*. [See C97: 58.] ¶Rev. by Paulo de Medeiros, *Collegae Literature* 25.2 (Spring 1998): 210–12.

C98: 53. Mottram, Eric. "Browning and Law." Woolford, *Contexts*, 101–17. ¶Asserts that RB recognized that "law is an historical, historicized action, a range of questions and decisions concerning rule and order." Concepts in law regarded as fictions "are dramatized in texts and courts as in a continuous phenomenology of law." This multiplicity is "taken up into the voice-figurations of *The Ring and the Book* and many other poems" in RB's career, "poems of persons embattled in socio-historical process, under coercion from within and without." In *The Ring and the Book*, we see his conception of "law by points of view," rather than as an absolute.

C98: 54. Myerson, George. "Institutions, Vocations and the Hope of Truth: Landor's Newton and Browning's Paracelsus." Woolford, *Contexts*, 161–82. ¶Suggests a means for considering the development of new knowledge and "the discursive contexts for truth," using a hypothetical exchange between the RB of *Paracelsus* and the Landor of his "Imaginary Conversation" with Barrow and Newton. These pre-Victorian texts, both in the form of dialogue between a "scientific protagonist and other voices," can "reveal fundamental choices for the cultural theory of knowledge." They present "different philosophical psychologies for their scientists," RB using the creativity of resistance, and Landor the creativity of integration. Habermas posits an "alternative enlightenment [that] would be radically democratic, the outcome of true dialogue"; we see that idea worked out in RB's and Landor's explorations of difficult ideas in this readily available form, a basic mode of human communication.

C98: 55. O'Gorman, Francis. "Browning's Manuscript Revisions to Michael Field's *Long Ago* (1889)." *BSN* 25 (Dec. 1998): 38–44. ¶Cites specific emendations RB suggested to the first volume of verse by Katherine Bradley and Edith Cooper, who used the pen name "Michael Field." The collaboration of the three indicates "his new willingness to comment in detail upon others' poetry" and reveals elements of his critical judgment at the close of his career.

C98: 56. Ormond, Leonée. "Browning and the Moderns." Woolford, *Contexts*, 199–212. ¶Examines RB's friendships with Rossetti and Leighton, painters "a generation younger than himself" who drew inspiration from his work and in turn inspired him. RB's poems on paintings and painters reveal an intertextuality of the arts. Too, Rossetti's poem "Jenny," for which he also drew a picture, echoes RB's dramatic monologues. Rossetti admired RB's *Pauline*, which at that time was not recognized as his work, and he introduced RB and his work to other painters and poets. Leighton, too, was an admirer, and after EBB's death, RB turned to classical themes and took up sculpture, working in Leighton's studio.

C98: 57. Payne, Linda R. "The Poet as 'Light of Souls': Elizabeth Barrett Browning's *Aurora*." *BSN* 25 (Dec. 1998): 26–37. ¶Sees patterns of light and sight imagery as unifying *Aurora Leigh*, "a pattern which illuminates Aurora's poetic vocation"; it provides a key to "the book's central mystery of true sight or vision." These metaphors include images of "characters' sensuous reactions to sources of light" and the contrast of sight and blindness to indicate genuine insight.

C98: 58. Persoon, James. "'A Sign-Seeker' and 'Cleon': Hardy's Argument with Browning." *Victorian Newsletter* 94 (Fall 1998): 32–35. ¶Relates the speaker of Hardy's "A Sign-Seeker" to RB's Cleon, both desiring "a revelation to prove that death is not final." Hardy both admired and criticized RB's poems, and the two poets may be seen as linked by "imagination and ordinariness." As seers they ask similar questions, but RB attempts to answer, whereas Hardy continues to question.

C98: 59. Reynolds, Matthew. "Browning: 'The Value and Significance of Flesh'." *Cahiers Victoriens et Edouardiens* 47 (1998): 119–29. ¶Addresses the issue of RB's poetry being difficult, seeing style as a part of his "mental web," especially his use of linguistic obscuri-

ties and his dramatizing of ideas. One thread in that web is his associating language and the flesh, which elicits in him “a mixture of desire and revulsion.” When he presents us with a finite individual, “the lovely fleshly qualities of words” do not so easily seduce us because they are “held in check by the dramatic form.” He uses this poetic form for “representing and understanding mixed feelings, whether about the flesh, or all the other intractable quandaries of human life.”

C98: 60. Reynolds, Matthew. “Browning’s Forms of Government.” Woolford, *Contexts*, 118–47. ¶ Connects RB’s representations of “people in their work, and how (if at all) people are represented in political systems.” Subjectivity and objectivity as described in his “Essay on Shelley” relate to revolutionary styles as well as poetic. In “Fra Lippo Lippi” and “Andrea del Sarto” RB sets up “parallels between painting, sexual relations, and politics.” The separate monologues of *The Ring and the Book* are divergent angles that, read together, are “at once objective and subjective.” RB’s poetry expresses the movement toward the unification of Italy during his time, showing connections “between artistic form and government, and between materials for poetry and the divided Italian peninsula.”

C98: 61. Richards, Diane Lee. “Crossing Boundaries: Genre, Voice and Marginality in the Monologues of Robert Browning, William Faulkner and Virginia Woolf.” *DAI* 59.3 (Sept. 1998): 819A. U of California, Berkeley, 1997.

C98: 62. Roberts, Adam. “Me/Not-Me: The Narrator of ‘A Death in the Desert’.” Woolford, *Contexts*, 47–60. ¶ Examines the “scholarly, textual mock-apparatus” that frames RB’s “A Death in the Desert” and raises the issue of “the transmission of faith from those who *saw*, to those who merely heard about matters at second hand.” Narrative voices grow “‘incorporate’ with one another,” with form “carefully connected to theme.” The multiplicity of narrators “proliferates possible points of authority; the message ‘scattered from mouth to mouth’ (1. 660) supersedes those who speak it.” The need to interpret RB’s text “mimics the act a believer makes in trying to determine the authenticating historical particulars” of faith, although the original cannot “be wholly and unproblematically reconstructed,” an incompleteness that “strengthens rather than undermines faith.”

C98: 63. Roberts, Adam. “*The Ring and the Book*: The Mage, the Alchemist, and the Poet.” *VP* 36.1 (Spring 1998): 37–46. ¶ Notes that the mage cited in I. 742 of *The Ring and the Book* has not previously been identified, although his role is crucial for the central metaphor; quoted material in the section cited comes from Cornelius Agrippa’s *De Occulta Philosophia* (1531). The *Philosophia* details alchemic and magical practices but condemns as demonic withcraft and black arts, especially when used to attempt to revive dead bodies, an attempt that reflects RB’s metaphor of resuscitating the “dead matter of the Old Yellow Book.” Too, the idea of alchemy suggested by the gold alloy metaphor “provides a supple metaphor for poetic practice as he conceived it.”

C98: 64. Roberts, Adam. *Robert Browning Revisited*. [See C96: 75.] ¶ Rev. by John Haydn Baker, *N&Q* 45.2 (June 1998): 259–60; Clyde de L. Ryals, *VS* 41.3 (Spring 1998): 543–44; *NCL* 52.3 (Dec. 1997): 408.

C98: 65. Rogers, Jane Susan. "Ekphrasis in Robert Browning's *Men and Women*." *DAI* 59.4 (Oct. 1998): 1180A. U of Alabama, 1998.

C98: 66. Rowe, M. W. "The Duke's Design: A Note on 'My Last Duchess'." *BSN* 25 (Dec. 1998): 18–25. ¶Suggests the phrase "by design" has been read to show the Duke as cold and calculating, whereas he is "as self-deceived and insecure as many another of RB's protagonists." The duke's comment about Pandolf defuses any "shaming suspicion" of the Duchess's feelings for the painter, who "lacked all the Duke's advantages of position and wealth," a good reason for murder.

C98: 67. Rule, Philip C. "The Gendered Imagination in Religion and Literature." *Seeing into the Life of Things: Essays on Literature and Religious Experience*. Ed. John L. Mahoney. New York: Fordham UP, 1998. 59–72. ¶Argues for a consideration of feminist writings in theology and critical theory in analysis of poetry. In *Aurora Leigh* EBB successfully used a traditionally male genre to articulate a non-exclusive feminist poetics. The poet, Aurora, aspires to the "double vision" necessary for male and female poets alike to mediate between "the worlds of spirit and matter."

C98: 68. Ryals, Clyde de L. "Carlyle and Robert Browning." *Carlyle Studies Annual* 18 (1998): 9–17. ¶Recounts the Brownings' association with Carlyle and compares his and RB's reputations and mutual influence, examining the Carlylean elements in the younger poet's work. It became clear that each most admired the earlier works of the other and most disliked their later works, but their friendship was lifelong. Keynote address at a conference on Carlyle at the Armstrong Browning Library.

C98: 69. Sawyer, Robert Eugene. "Mid-Victorian Appropriations of Shakespeare: George Eliot, A. C. Swinburne, and Robert Browning." *DAI* 58.12 (June 1998): 4671A. U of Georgia, 1997.

C98: 70. Schor, Esther. "The Poetics of Politics: Barrett Browning's *Casa Guidi Windows*." *Tulsa Studies in Women's Literature* 17.2 (Fall 1998): 305–24. ¶Argues that EBB's poem "claims at least some of the relations between poetry and politics as poetry's own." The poem is more than personal impression, protofeminist allegory, or analysis of power. Writing for Italians and also for "middlebrow Victorian England," she refigures the "anti-imperialist Italian cause as itself a reformist enterprise," like the Reform Bills of England. The poem demonstrates its political agency and is a means to construct "enlightened popular consciousness." The poet is a maker rather than a subject exercising power.

C98: 71. Shaw, David. "Browning's Circles: A Context for Criticism." Woolford, *Contexts*, 26–46. ¶Contrasts various forms of circularity and linearity in RB's poems and interpretations of them: dramatic monologues with elegies, myth with historical narrative, "logical coercion and free assent." His poems, notably *La Saisiaz*, frequently evade closure and resolve themselves in paradox, especially with regard to "the fate of the soul after death." "Unless history is linear, it has none of the contingency and risk of lived experience."

Unless it is circular, it is not intelligible.” Critics’ and scholars’ work need not be exclusive; “bridge-builders” identify “what is still alive in the past” and also retain and convey “the unique flavor of that past.”

C98: 72. Starzyk, Lawrence J. “Browning and the Ekphrastic Encounter.” *Studies in English Literature* 38.4 (Autumn 1998): 689–706. ¶Examines RB’s verbal representations of visual representations to dramatize the relationship between seeing and being seen in *Pauline*, “Pictor Ignotus,” “My Last Duchess,” and “Childe Roland’.” In this dialectical relationship, “the beholder becomes, through projection, the object of the gaze.” No resolution happens, and the “struggle between word and image generates the indefinite ‘other’ that is the subject of virtually all he wrote.”

C98: 73. Stone, Marjorie. “Bile and the Brownings: A New Poem by RB, EBB’s ‘My Heart and I,’ and New Questions about the Brownings’ Marriage.” Woolford, *Contexts*, 213–31. ¶Uses a bit of doggerel by RB found on the manuscript of EBB’s “My Heart and I” as a key to possible marital conflict toward the end of her life in terms of “their differing states of health and physical vitality . . . ; their views on politics and spiritualism; and perhaps their views on the ‘love of wedded souls’.” Stories about their marriage as “the most perfect example of wedded bliss,” as Frederic Kenyon called it, are contrary to their own representations of love and marriage being complex and conflicted, as seen in “James Lee’s Wife” and “My Last Duchess” on his part, and in “Amy’s Cruelty” and “Void in Law” on hers.

C98: 74. Sussman, Herbert. *Victorian Masculinities*. [See C95: 52.] ¶Rev. by Martin J. Wiener, *Journal of Modern History* 70.3 (Sept. 1998): 619–38.

C98: 75. Titchmarsh, Paul. “‘One Chance Stab of Scorn’: Men and Women in Meredith’s *Modern Love* and Browning’s ‘Bad Dreams, I–IV’.” Woolford, *Contexts*, 183–98. ¶Compares RB’s and Meredith’s explorations of “the turmoil of relationships between men and women.” Like Meredith, RB “recounts the divisions of separated hearts with a clinical exactitude.” Both poets use “monologists entombed within and enraptured” by their own voices, while their listeners are besieged. Incommunicability “is common to both poets’ examinations of the loss of love,” where “silence remains and the gaps between word and deed remain abysses.”

C98: 76. Tucker, Herbert F. “Browning as Escape Artist: Avoidance and Intimacy.” Woolford, *Contexts*, 1–25. ¶Explores phases of the reception and reading of RB as poet, first the study of personality in his poems, then their language, and now the poems in their historical, cultural, and authorial contexts. Recent work has been on “historicizing the deconstructive analysis of literary character.” *Pauline* followed him through his career so there is a “thicket of authorial overgrowth” around it, making it a good touchstone. As a reader of poems, RB saw them as performances not revelations; we as readers see his behavior, his use of dramatic ventriloquism, “a thing that a poet may do.” That mark is “as legible as any other, and probably less deceptive than the Romantic mark of sincerity.”

C98: 77. Walsh, Susan. "‘Doing the Afra Behn’: Barrett Browning’s Portrait of the Artist." *VP* 36.2 (Summer 1998): 163–86. ¶ Views Aurora as “living in a sexual body” and working to escape “the limiting categories through which social and medical science comprehended women.” The poem expresses “the strong drives of generation . . . [in Aurora’s] vital art which exalts the creative force of mothers, women poets, and Victorian Britain’s own ‘heaving, double-breasted Age’.” Victorian reformers’ appeal to medical science was meant “to aid the working class without politically enfranchising its members.” Sanitary reform imagery accompanies Romney’s vision and Marian’s depiction. Aurora and Romney rewrite “the sanitary discourse which legitimates her poetry, and the biological reductionism which threatened her art.” Aurora’s public role will expand, not contract, in marriage, because, although it enriches poetry, love “is neither a necessary nor a sufficient condition for its making.”

C98: 78. Williams, Jeni. *Interpreting Nightingales*. [See C97: 94.] ¶ Rev. by Jennifer A. Wagner-Lawlor, *VS* 41 (Summer 1998): 648–50; JF, *TLS* 13 March 1998: 25.

C98: 79. Willoughby, John W. “The Brownings’ Travels.” *BSN* 25 (Dec. 1998): 54–89. ¶ Adds to and emends the list of dates and places of the Barrett and Browning travels originally published in *The Brownings’ Correspondence: A Checklist* by Kelley and Hudson [see B77: 11].

C98: 80. \*Wimborne, Brian. “Ode to a lost sheep (Joris Browning).” *The Bulletin with Newsweek* (Australia) 116 (30 Dec. 1997): 84–85. ¶ Imagines a younger brother for RB, exiled to a sheep ranch in Australia.

C98: 81. Woolford, John. “The Protean Precursor: Browning and Edward FitzGerald.” *VLC* 24 (1996) [1998]: 313–32. ¶ Encourages critics to look for “figural collocation” rather than direct influence when examining connections between and among artists. RB’s “Rabbi ben Ezra” cannot be proved to be related to Edward FitzGerald’s *Rubáiyát of Omar Khayyám* simply because they share certain figures; the way “a poet rearranges a set of figures from the common cultural source” and their echo in the work of another is a more reliable indicator of influence. Applying to the relationship of these two writers the Bloomian schema of the strong poet as predecessor / precursor ignores that the poet “is also a historical being, who responds to contemporary history as it goes by, and to contemporary writers as they write.” Contemporaries and collaterals are not necessarily “either competitors or allies” but may be in a social network that involves “among other things, a ‘family discussion’ or a ‘family quarrel’ or both.”

C98: 82. Woolford, John, ed. and intro. *Robert Browning in Contexts*. Winfield KS: Wedgestone, 1998. Xix + 247 pp.

C98: 83. Woolford, John. “Self-Consciousness and Self-Expression in Caliban and Browning.” Woolford, *Contexts*, 86–100. ¶ Engages the question of “Caliban Upon Setebos” being a satire and, if so, of what. Basing his image of deity on his own nature, Caliban imagines one as “cruel, arbitrary, vengeful.” RB’s use of “he” when Caliban refers to

himself, as well as his practice of destroying drafts of his poems, are related: his methods of composition reflect the theme of the poem, “a double movement of identification and withdrawal.” Similarly, imposing “textuality upon oral utterance” might be seen to undermine the conventional view of the dramatic monologue “as an excerpt from real speech really uttered in the world.” Because both analyses are possible, “a simply satirical reading of the poem [is] difficult.” Rather, satire and song “are as inseparable from the compositional process as they are mutually encoded in its end-product.”

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