

The light that cannot penetrate nature represents the viewer's vision, his imaginative attempt to see into this landscape. He encounters not a "transparent" nature, but one which is "opaque" (l. 99) and cannot be read into, interpreted, or explained. This opaque landscape rebuffs the human imagination, allows for "no transparent" romantic "rapture." (P. 61)

Why should it? Swinburne is not a romantic but a Pre-Raphaelite. Also, surely "the human imagination" is not limited to visual images; hence, "opaque landscape" impresses me as being somewhere up a creek when Swinburne is talking about the sea.

Swinburne is neither nympholept nor maniac (in the Platonic sense of the word). Certainly, he is not a pantheist, "higher" or otherwise. He resembles St. Paul in this: each saw the "light," but each also heard a voice. In Swinburne's case, this "voice" spoke to him meaningfully enough, since it was the voice of his culture, including the Bible, with which he was thoroughly acquainted.

Lorsch is at her best in chapter 6, "The Ebb and Flow of Meaning in Virginia Woolf's The Waves: A Structure for a Designified Landscape" (pp. 132-150); and her deft treatment of Hardy's A Pair of Blue Eyes (pp. 87-90, 100) is startlingly memorable.

Nathan Cervo

Pauline Fletcher, Gardens and Grim Ravines: The Language of Landscape in Victorian Poetry. Princeton, N.J.: Princeton University Press, 1983. 277 pp. 15 black and white plates. \$27.50.

In a jacket-blurb, Richard D. Altick describes the "ruling conception" of this book as "sane." The publisher tells us that "Pauline Fletcher divides poetic landscape into two broad categories: 'anti-social' landscapes of isolation or retreat, and 'social' landscapes that reflect the life of man in community." Herein lies the unfineness of this book, for this sort of dichotomous polarity is, at best, genteely unsound in that it omits "a thousand diamond weights between" ("Bishop Blougram's Apology," line 406).

Fletcher knows about her subject, displaying throughout the finesse of a computer. Drawing preponderantly from recent critics, her methodology employs allusion and selective summations to hydrofoil over the