

fastness of uninspired formalism; as such he abets, even creates, the licentious Lucrezia (whom I take to be a "type" for Browning himself vis-à-vis his English cultural milieu). "The Faultless Painter" is the "rock" that Browning strikes in order to release some sort of grace into his readers' lives. The grace may be humanistic, though (thanks to the bias of the audience) the ostensible means -- Moses and Jesus typology, for instance -- are biblical. Another essay of interest to Pre-Raphaelite scholars is Frederick Kirchoff's "Travel as Anti-Autobiography: William Morris' Icelandic Journals." Kirchoff writes, "The Icelandic Journals may be an anti-autobiography because Morris distrusted conventional modes of self-scrutiny, but they are also anti-autobiography because Iceland itself taught Morris a stoic reticence that forbids speaking overmuch about one's private emotional life. Instead of prolonged introspection, they offer us what turns out to be just as expressive, just as deeply personal: a sequence of the 'spots of time' in which Morris had glimpses of what he names 'that momentary insight into what the whole thing means that blesses us sometimes and is gone again.'" Mutlu Konuk Blasing ("The Story of the Stories: Henry James's Prefaces as Autobiography") treats the Prefaces as "spots of time" not only held onto but revised. "Taken together . . . the Prefaces may be seen as the autobiography of an artist -- the 'story' or 'representation' of a career. Moreover, as James's revisions of his novels for the New York Edition suggest, the 'community' of his career required him to 're-see' it. Since in James's case the life and the career were closely identified, we witness in the Prefaces the process by which James rewrote his life in writing the story of his career."

In addition to being autobiographical, we might point out, James's Prefaces, taken together, supply us with a latter-day Pre-Raphaelite manifesto.

Nathan Cervo

Roger Billcliffe. Mackintosh Watercolours. 144 pp. New York: Tappan Publishing Co. 1979. \$12.50 (paperback)

The work of Mackintosh the architect and designer has long overshadowed his remarkable achievement as a watercolorist: Mr. Billcliffe's handsome publication should go far towards redressing the balance. What had started out as a hobby (witness the Ruskinian studies, chiefly of Italian buildings, done towards the end of the century) gradually developed into a passion and in the end became