

one would assume at least some recognition of such phenomena. Furthermore, since Morris is (with George MacDonald) the great creator of nineteenth-century British fantasy, one might have expected at least some placement of Morris in that context. Such location of Morris in a variety of Victorian frameworks would, moreover, not necessarily have violated this volume's need for brevity and concision.

Nonetheless, Frederick Kirchoff has given us such a useful volume that it seems ungrateful to complain about his decision not to emphasize parallel developments in other Victorian literature. We sincerely hope that his clear, forceful readings of Morris's poems will stimulate students of the period to grant them the attention they deserve -- attention which few others besides Professor Kirchoff have yet granted them.

George P. Landow

Max E. Mitzman. George E. Baxter and the Baxter Prints. David & Charles: Newton Abbot, London, and North Pomfret, Vermont, date of publication unknown [ca 1978-80]. Pp. 176 + 18 color plates and 35 monochrome reproductions of Baxter's stamps and seals. \$29.00.

Contemporary Victorian critics of Pre-Raphaelite painting, particularly of those examples dating from the early years of the Brotherhood, always remark on the bright, even strident color found in these works. Modern students of early Pre-Raphaelite painting have suggested that early forms of photography might have both influenced its hard-edge style and done much to create a taste for it, and one may add that color printers, such as George Baxter, might also have done much to influence the young men and also to create a style for their work. As Lionel Lambourne points out in a characteristically learned introductory essay, George Baxter in essence brought color into the lives of many Victorians, and therefore this inventor of an important process for printing colored illustrations to books and separately published prints had an enormous effect upon the visual appearance of the period.

There is little or nothing in Mitzman's somewhat uneven volume to interest most art historians or students of the period, since Ruari McLean's beautifully designed and lavishly produced Victorian Book Design and Colour Printing (1972) contains most of the relevant information and also does a far more reliable job of setting it in the proper context. This is a collector's book by a collector, however, and therefore those with such interests will find the appendices con-