

## FOOTNOTES

<sup>1</sup>Lona Mosk Packer, Christina Rossetti (Berkeley: University of California Press, 1963), pp. 417-418.

<sup>2</sup>Dolores Rosenblum, "Christina Rossetti: The Inward Pose," Shakespeare's Sisters, ed., Sandra Gilbert and Susan Gubar (Bloomington: Indiana University Press, 1979), p. 89.

The Diary of W. M. Rossetti, 1870-1873. Edited with an introduction and notes by Odette Bornand. Oxford University Press, Oxford/New York, 1977. 302 pp. \$31.00.

William Rossetti's diary, yet to be published in its entirety, is an important source for the study of Victorian art and literature. In no other document do we find so many intimate and informative references, not only to the Rossettis and their circle, but to the whole spectrum of artists and writers William encountered in his long life. Where else can one learn that Turgenev was equally fond of animals and of Byron, or that Trelawny, always the rugged individualist, never wore an overcoat (or, for that matter, underwear)? Here too are behind-the-scenes details of such affairs as the "Fleshly School" controversy and Dante Gabriel Rossetti's breakdown in 1872.

Towards the end of his life, William decided to include excerpts from his diary in a series of books, each of which dealt with a particular period in Rossetti family history. Ruskin: Rossetti: Pre-Raphaelitism (1899) contained, however, only a fragment of the diary for 1861. Pre-Raphaelite Diaries and Letters appeared in 1900 with the bulk of William's "P.R.B. Journal," his record of the years 1849-1853, of which an excellent unexpurgated edition was published by W. E. Fredeman in 1977. Selections from the diary covering the period 1862-1870 formed a large part of the third and final volume of "materials" that William managed to issue during his lifetime as Rossetti Papers (1903). Further books were projected, for which typescripts of other parts of the diary were prepared; the typescript for 1870-1873, collated with the surviving manuscript, forms Bornand's text.<sup>1</sup>

This volume is therefore a continuation of William Rossetti's own efforts. It differs from his work in two important ways, however. Though William printed only what he felt to be of public interest -- often leaving out details of family matters along with his frank comments on people then still living -- Bornand gives the complete text.