

Consuming Keats: Nineteenth-Century Representations in Art and Literature by Sarah Wotton. Houndmills and New York: Palgrave Macmillan, 2006. xii, 215 pp. + 20 b/w illus. ISBN 1-4039-1913-5. \$69.95; £47.00.

Sarah Wotton's *Consuming Keats* is an ambitious study of the ways that authors and painters used Keats as inspiration and fodder in the nineteenth century. Wotton aims to be wide-ranging; her book takes on poetic elegy, literary relationships, and paintings inspired by Keats's poetry. As she claims in her introductory chapter, Keats "denied the authority of a governing self," so his poetry and the works derived from it are particularly multifaceted. In four chapters, Wotton investigates this variety in elegies to Keats by Shelley, Elizabeth Barrett Browning, Robert Browning, Christina Rossetti, Alice Meynell, and other poets; paintings of Keats's poetry by John Everett Millais, Holman Hunt, Daniel Maclise, and Jessie King; the literary milieu of Dante Gabriel Rossetti; and paintings depicting "La Belle Dame Sans Merci" by John William Waterhouse, Millais, William Russell Flint, King, and Frank Cadogan Cowper.

If the reader suspects that this study might be a little too multitudinous, she would be right: the book is not entirely informed in either a literary-critical or art-historical way, and the chapters, for many reasons in addition to the number and variety of works studied, do not quite fit together. The first chapter on elegies for Keats is largely new-critical; the second, on Pre-Raphaelite painting, is thinly Marxist; the third, on Dante Rossetti, is Bloomian with strains of Bakhtin, Girard, and Sedgwick; and the last, on "La Belle Dame" is new-historical. The problem may be that the author simply has not developed a thesis that can sustain an entire book; instead we get separate studies, each flawed in its own way. Furthermore, each chapter has not quite digested a point of view; the chapters are top-heavy with citation of Keats's critics, including Marjorie Levinson, Jeffrey Robinson, Grant Scott, and Julie Codell. The author responds to these earlier writers either rather abjectly or superficially. Codell in particular is set up as a straw woman, an adversary for no good reason.

The first chapter regards the many elegies for Keats written during the nineteenth century, from "Adonais" on. These readings are on-target as individual explications, but they tend to be uninformed by current Keats scholarship on the meanings of Keats throughout the nineteenth century. Other than by introducing an idea about the difference between male and female poetic reactions to Keats, the discussions simply are not full enough to create anything but a series of readings. The discussion on "Adonais" is mostly derivative. But the contexts of social and sexual critique, familiar to readers of the nineteenth century today, do not come much into play, nor do these elegies seem to bear relationships to one another.

Wotton's second chapter, on Pre-Raphaelite depictions of *The Eve of Saint*