

# CONTENTS

<i>List of figures</i>	page ix
<i>Acknowledgements</i>	x
<i>Notes on contributors</i>	xi
<i>A note on the texts</i>	xv
Introduction	1
<i>Catherine Maxwell and Stefano Evangelista</i>	
<b>I Cultural discourse</b>	
1 Swinburne's French voice: cosmopolitanism and cultural mediation in aesthetic criticism <i>Stefano Evangelista</i>	15
2 Swinburne's swimmers: from insular peace to the Anglo-Boer War <i>Julia F. Saville</i>	33
3 Swinburne: a nineteenth-century Hellene? <i>Charlotte Ribeyrol</i>	52
4 'A juggler's trick'? Swinburne's journalism 1857–75 <i>Laurel Brake</i>	69
<b>II Form</b>	
5 Metrical discipline: Algernon Swinburne on 'The Flogging-Block' <i>Yopie Prins</i>	95
6 What goes around: Swinburne's <i>A Century of Roundels</i> <i>Herbert F. Tucker</i>	125
7 Desire lines: Swinburne and lyric crisis <i>Marion Thain</i>	138

**III Influence**

8	'Good Satan': the unlikely poetic affinity of Swinburne and Christina Rossetti <i>Dinah Roe</i>	157
9	Parleying with Robert Browning: Swinburne's aestheticism, blasphemy, and the dramatic monologue <i>Sara Lyons</i>	174
10	Whose muse? Sappho, Swinburne, and Amy Lowell <i>Sarah Parker</i>	193
11	Atmosphere and absorption: Swinburne, Eliot, Drinkwater <i>Catherine Maxwell</i>	213
	<i>References</i>	232
	<i>Index</i>	252