

Worldwide Pre-Raphaelitism edited by Thomas J. Tobin. Albany: State U of New York P, 2005. 326 pp. + 12 b/w illus. ISBN 0-7914-6265-X. \$65.00 (cloth). ISBN 0-7914-6266-8. \$27.95 (paper).

In this collection, fourteen scholars enlarge the scope of Pre-Raphaelite studies beyond its well-marked British boundaries by exploring the presence of Pre-Raphaelite art and literature not only in Europe but in Canada and Australia. In his excellent introduction Thomas Tobin takes us to the beginning of the movement and discusses the "terminological multivalence" and "canonical expansion" of Pre-Raphaelitism in the nineteenth and twentieth centuries. As Tobin asserts, this collection "redefines Pre-Raphaelitism in a new way: the movement is diverse in terms of ideology, gender, and geography, and in the act of mapping the extent of Pre-Raphaelitism's influence and reach, this volume tests the boundaries of the movement." The essays range from broad subjects to examinations of individual works and figures, uncovering a Pre-Raphaelitism which, "rather than being a regressive movement working against the flow of developments in world events, is an extension of ... the development not only of European thought at the end of the nineteenth century, but of the spread of aestheticism throughout the world, the echoes of which can be discerned in writings and artwork even into the twenty-first century."

Susan Casteras, in "Symbolist Debts to Pre-Raphaelitism: A Pan-European Phenomenon," discusses extensively the reputations of Dante Gabriel Rossetti, Edward Burne-Jones, John Everett Millais, and William Holman Hunt in France and Belgium, along with the critical reception of some of their best-known paintings, such as *Lady Lilith* (1868), *The Beguiling of Merlin* (1873-77), *The Return of the Dove* (1851), and *The Light of the World* (1851-54). Simultaneously, she examines the interactions of these artists with continental ones through their correspondence, meetings, and representations of similar subjects. In Casteras's view, "Symbolist artists in Europe increasingly rejected the more timid Pre-Raphaelite female type and unleashed her tempestuous Other, making her more graphic, full of libido and sensual indulgence, withdrawn yet paradoxically exulting in her female power, and even violent at times. Such icons presaged the bohemian femme fatale of the cinema as well as the liberated ideas and behavior of the New Woman."

In "Keats's Poetry as a Common Thread in English and American Pre-Raphaelitism" Sarah Wootton extends scholarship on American Pre-Raphaelites by reviewing the response of American artists to the Pre-Raphaelites and Ruskin and specifically focussing on the works of John White Alexander (1856-1915) that were inspired by John Keats's poetry, in particular his painting *Isabella and the Pot of Basil* (1897). In contrast to William Holman Hunt's, Frank Dicksee's, Russell Flint's, and John William Waterhouse's paintings that Keats inspired, "Alexander's approach to art was suited to the

ambiguous and thematically experimental nature of Keats's poetry." Wootton contends that scholars have limited the American Pre-Raphaelite movement to a decade in the mid-nineteenth century, but that her analysis of Alexander's *Isabella* "offers an insight into a later, and equally fascinating, reincarnation of this enduring movement."

"William Holman Hunt, Race, and Orientalism" engages in a debate with scholars evaluating Hunt's work within the context of Edward Said's *Orientalism*. Francesca Vanke Altman argues that "the truth of Hunt's intense interest in the Middle East lies in viewing it neither as purely apolitically Romantic and historical, nor in seeing his motives as blatantly and simplistically Orientalist in the Saidian sense of the word." Taking into consideration both Hunt's letters written during his stay in the Middle East and his interactions with the Jewish community in London, she presents Hunt as a "classist," not a racist. Rather than relying on representations of the East, Hunt, abiding by the Pre-Raphaelite principle of "truth to nature," went there to "see it all for himself and record only fact in order to get past opinion and into real, absolute truth."

William Morris and his influence is the subject of five essays. Exploring the work of Francis Sherman (1870-1926) "concerning transatlantic exchanges" and that of Phillips Thompson (1843-1933) involving "transborder exchanges," David Latham discusses the colonial influence of Pre-Raphaelitism on these two Canadian writers, focussing on the parallels between Morris's and Sherman's poetry and Morris's and Thompson's political vision. "'Lo, here is felawschipe': Morris, Medievalism, and Christian Socialism in America" examines Morris's socialism in the works of Vida Scudder (1861-1954), the Boston scholar, critic, and Christian socialist. According to Paul Hardwick, Scudder in *Socialism and Character* (1912) "recognizes her own 'prophetic' relationship with the past as part of a broader movement to which Morris is central." Writing a decade after this work, Scudder does not consider Morris merely as a Pre-Raphaelite but as a "socialist whose medievalist fiction ... embodies forward-looking political truth." In "Pre-Raphaelitism's Farewell Tour: 'Istrafel' [Gertrude Hudson] Goes to India" Margaret Stetz discusses the work of a woman art critic, Gertrude Hudson, who wrote under the pseudonym Istrafel for magazines on aesthetics shaped by the Pre-Raphaelites. Her Indian sketches written for *The Dome* reinforce Morris's Pre-Raphaelite perspective. "By taking late-stage Pre-Raphaelite ideas of beauty on a farewell tour, so to speak, at the end of the century, Hudson made India visible to English readers in a new way, as something other than an administrative problem or a sphere of social practices in need of reform." Florence Boos explores "William Morris's Later Writings and the Socialist Modernism of Lewis Grassie Gibbon," drawing parallels between the works of Morris and James Leslie Mitchell (1901-35, who wrote under the Gibbon pseudonym) "as common reflections of a shared commitment to concrete social action, visionary utopian

socialism, evolving feminist awareness, and an elegiac sense of the evanescence of human life."

The ideas of Morris and Ruskin "proved to be both compatible with Hungarian objectives and also highly stimulating, creating an awareness of and enthusiasm for English culture that had rarely been experienced in Hungary before," as Éva Péteri demonstrates in "Pre-Raphaelitism in Hungary." Following the British Applied Art Exhibition at the Museum of Applied Arts in Hungary in 1902, Sarolta Geôcze's *The Life and Teachings of Ruskin* (1903) was published with black-and-white illustrations of paintings by Rossetti, Millais, and Burne-Jones. The most significant Hungarian book on the Pre-Raphaelites, *On Ruskin and the English Pre-Raphaelites* (1905), by the Hungarian painter Aladár Korösfői-Kriesch (c. 1863-c. 1920), presents Morris's work in the applied arts in detail. Members of the Gödöllő Art Colony, founded in 1901 in Hungary, were involved in making book illustrations under Morrisian guidelines. "The last twenty years have brought an escalation in Hungary's interest in Pre-Raphaelite art," Péteri concludes. For Tatjana Jukic in "'Pre-Raphaelite Ornaments in the European Slaughterhouse': Pre-Raphaelitism and Croatian Culture," Pre-Raphaelite influence can be found in the art criticism of Antun Gustav Matoš (1873-1914), who "often uses Pre-Raphaelitism as a figure of speech that enables him to delimit foreign tropes in the symbolic boundaries of Croatian culture."

Juliette Peers extends Pre-Raphaelite scholarship regarding its presence in Australia beyond the work of Thomas Woolner by tracing the spread of the Pre-Raphaelite movement throughout Australia, "first through Woolner's friendship with the Australian artists Bernhard Smith [1820-85] and Edward LaTrobe Bateman [c. 1815-79], then via the Howitt, Bateman, and LaTrobe families, and finally the return of Woolner's sculptures ... to Australia." Peers maintains that the Pre-Raphaelite exhibit in Australia in 1962 provided "one of the first scholarly recapitulations of Pre-Raphaelitism in light of twentieth-century art historical practice and one of the first exhibitions of pre-Raphaelitism anywhere informed by modern museum techniques." If we are to contextualize Pre-Raphaelitism "and how it appeared to its audiences, both historic and present day," Peers suggests, we must consider the Australian experience, for it "adds an unfamiliar dimension to the much-related story of Pre-Raphaelitism."

Though limited in focus, the rest of the essays are of equal interest. Béatrice Laurent in "An Inventory of the Pre-Raphaelite Mental Museum, October 1849" undertakes the challenge of identifying the paintings which Rossetti and Hunt saw in the fall of 1849 during their journey from Paris to Bruges via Brussels, Antwerp, and Ghent, and provides a comprehensive list. Christopher M. Keirstead in "Rossetti's 'A Last Confession' and Italian Nationalism" interprets Rossetti's poem in terms of tropes and symbols of

nationalism, but points out that the poem "subjects those symbols to exacting scrutiny, pursuing them to their logical and melodramatic extremes and, in the process, revealing that nationalism contains the seeds of its own contradictions." Linda Groen reveals "A Dutch Lady of Shalott" in her essay on an 1882 etching by the Dutch artist Matthijs Maris (1839-1917), which "illustrates the moment in Tennyson's poem when the Lady is driven from her Paradise." Groen focuses on the parallels between the legendary figure and the life of Maris.

Because of the broad scope and diversity of these essays, this collection represents a significant contribution to Pre-Raphaelite studies, opening new areas of research in the field. As Tobin points out in his introduction, "historians, theorists of art, and literary scholars will discover in these essays a wide-ranging, vibrant, enduring, and globally significant Pre-Raphaelitism, informing and informed by feminism, cultural studies, postcolonialism, deconstruction, socialism, Orientalism, medieval textuality, and legal scholarship."

Sophia Andres