

ily, most of the arguments of the book stand without the need of this kind of extra-literary justification. Perhaps more serious is the limitation which Emery places on her subject by leaving out of account both *Daniel Deronda* and *Adam Bede*. The former is more easily justified, since *Middlemarch* marks the culmination of the pattern she is tracing. But *Adam Bede*, one might argue, contains in Dinah Morris that very figure Emery is so fascinated by, the woman who, dominated by oceanic impulses and a strong sense of duty, comes to recognize the instinctual and sexual in herself and to move to satisfy them by love for a man as a man. Yet, while this omission might call into question the analysis of George Eliot's own psychological development as traced in the book, it has no really detrimental effect on the many other insights into the fiction itself.

In conclusion, it seems unfortunate (or perhaps only revelatory of my own critical bias) that, in both of these books, the authors felt compelled to turn their attention from the novels themselves to the personality of Marian Evans Lewes. It is fortunate that their valuable comments on those novels do not depend upon that compulsion.

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Artists and Writers in Revolt: The Pre-Raphaelites, by Audrey Williamson; pp. 208. Philadelphia: Art Alliance Press, 1976, \$10.00.

The Art of Dante Gabriel Rossetti: 1. Found 2. The Pre-Raphaelite Modern-Life Subject, by A. I. Grieve; pp. 58. Norwich: Real World Publications, 1976, £2.50.

THERE IS A NEED FOR A GENERAL INTRODUCTION to all aspects of Pre-Raphaelitism — literary, social, and artistic. William Fredeman's *Pre-Raphaelitism: A Bibliocritical Study* (1965) organized the extensive material needed for such a synthesis, John Nicholl's *The Pre-Raphaelites* (1970) provided an intelligent brief guide to Pre-Raphaelite paintings, and Lionel Stevenson's *The Pre-Raphaelites and Their Circle* (1972) gave a useful summary and discussion of Pre-Raphaelite

poetry. Audrey Williamson's *Artists and Writers in Revolt: The Pre-Raphaelites* attempts to introduce all aspects of Pre-Raphaelitism to the general reader, and her book deserves some credit for awareness that Pre-Raphaelitism is an interdisciplinary phenomenon and for good-natured earnestness of tone. Nevertheless, its pedestrian style and uneven organization are numbing. Offering biographical anecdotes and apparently random arrays of facts, the author fails to ask questions basic to her study: what sort of collective mood or conceptual scheme or artistic ideology was Pre-Raphaelitism, and how did its various friends and adherents influence each other's work? She sidesteps commentary on John Ruskin's artistic views and reiterates the familiar story of his sexual inadequacies and failed marriage; she seems oblivious to any development in Dante Gabriel Rossetti's painting and poetry; and her comments on William Morris ignore or stereotype his poetry, condescend to his character and private life, and slight the connections between Morris's manifold artistic and social endeavors. She constantly assumes a mutual influence of her subjects on each other's work but seldom attempts to define the nature or extent of that influence. Hackneyed and jejune assumptions about angry young men and Victorian philistinism both dramatize and trivialize the Pre-Raphaelite movement. The "Selected Bibliography" is so selected that it avoids discussions of intellectual issues. Sudden shifts of topic, inconsistencies in logic, awkward sentence structure, irrelevant digressions, faulty documentation, dangling parenthetical asides, unexplained chronological leaps, and flaws in punctuation and syntax made this book arduous reading.

Such books are often defended and patronized as "popular"; in my opinion the popular/scholarly dichotomy serves neither audience and condescends to both. Readers with little prior knowledge of a subject are, above all, entitled to a clear, straightforward, and well thought-out presentation of its essentials, not a confusing disarray of names, anecdotes, and gossip. An introduction need not repeat tepidly the conclusions of others; data may be derivative, but arrangement need not be. There is no more valuable work than a lucid and reflective introduction; such

a book on Pre-Raphaelitism remains to be written.

Far different in scope and manner is A. I. Grieve's *The Art of Dante Gabriel Rossetti: 1. Found 2. The Pre-Raphaelite Modern-Life Subject*. Fifty-eight pages in length and profusely illustrated, it is in essence two disparate articles which supplement each other, since *Found* is Rossetti's single painting of a modern-life subject. If one ignores the title's misleading implications, the result makes a useful and comprehensible short book.

The attempt to sort out the many drawings for *Found* brings some clarity to a long confused topic; Grieve notes the changes from version to version, considers parallels with themes and symbols of other contemporary painters, and offers judicious speculations about thematic and practical reasons for each alteration. *Found* was apparently intended as a more detailed social commentary than has been realized. The contrast between the rustic drover and his former betrothed, now a well-dressed but humiliated prostitute, is similar to other dramatic confrontations between lovers which Rossetti was painting around 1853 and emphasizes the encroachment of London physical and social pollution on what was remembered as a stable, healthy rural life. In Rossetti's painting, a city graveyard (uncompleted), polluted river, Spitalfields market, lamb for slaughter, and abandoned prostitute serve as symbols of urban problems discussed in British periodicals of the early 1850s, and in the circles of Rossetti's friends, William and Mary Howitt. It is perhaps unfortunate that Rossetti never completed the graveyard or dawn sky, which he projected as "a sort of pink and green in streaks, or anyway characteristic of dawn and having some warmth in it." Grieve refrains from gratuitous speculation on Rossetti's reluctance to complete the painting (he worked on it sporadically from 1853 or earlier until 1881, the year before his death) but offers a final interpretation that "it is perhaps partly because it shows a degraded woman that Rossetti found it difficult to finish the picture." Despite the dawn sky, *Found* is a bleak painting; there is no suggestion that the woman will find a way to escape further victimization.

"The Pre-Raphaelite Modern-Life Subject" is a valuable supplement to more ex-

tended discussions of Pre-Raphaelite art such as Allen Staley's *The Pre-Raphaelite Landscape* (1973). Grieve documents Pre-Raphaelite interest in controversial social themes, from early historical and literary paintings of the late 1840s through James McNeill Whistler's *The White Girl* of 1862. Several paintings gain interest when their intended social relevance is identified — Holman Hunt's *Rienzi*, for example, was designed to portray sympathetically the revolution of an oppressed populace, and John Everett Millais's *The Woodman's Daughter* (based on Coventry Patmore's poem of the same title) lectures on the callous pride of rank and wealth which ruptures natural love. Among several paintings of emigration are two by James Collinson, done in 1850 and 1852 before the religious pietism of *The Renunciation of St. Elizabeth of Hungary* for which he is chiefly remembered.

Grieve also comments on a series of sketches which Millais executed about 1853 on social evils such as prostitution, poverty, adultery, child desertion, and marriage for wealth. Sarcastic, compassionate, and detailed, they contrast strikingly with the blander, more sentimental oil paintings of the same period and point to a unique intelligence which he apparently managed to submerge in facile realization of more immediate ambitions. Grieve then discusses works of Holman Hunt, Ford Madox Brown, Henry Wallis, John Brett, W. B. Scott, Arthur Hughes, and Spencer Stanhope, whose *Thoughts of the Past* depicts a nostalgic prostitute (Fanny Cornforth) standing by her window overlooking the Thames. Whistler continued the practice of realism in *Wapping* (1861), in which he painted one of the worst slums of contemporary London and created the first "fallen woman" in British art who seems at home with her situation and environment. Grieve also observes that the woman who holds a broken lily and stands over a dropped nosegay in Whistler's *The White Girl* (1862) is a conspicuous emblem of lost sexual innocence. His carefully documented sequence increases our respect for the complexity, intelligence, and intensity with which Pre-Raphaelite artists interpreted their world.

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