

Christina Rossetti and Illustration: A Publishing History by Lorraine Janzen Kooistra. Athens: Ohio UP, 2002. xvi, 332 pp. + 16 colour plates, 57 b/w illus. ISBN: 0-8214-1454-2. \$55.00.

Christina Rossetti's Feminist Theology by Lynda Palazzo. Houndmills and New York: Palgrave Macmillan, 2002. xiv, 161 pp. ISBN 0-333-92033-3. \$62.00.

Christina Rossetti and Illustration is the most impressive study of Rossetti's work to come out in recent years. Lorraine Janzen Kooistra offers an account of Rossetti's writing and its artistic interpretations that is much more than a history; it provides a new understanding of Rossetti by showing how the range of presentations of her poems has changed their readings and their social meanings.

Given her family upbringing and her Pre-Raphaelite connections, it is no surprise that Christina Rossetti was particularly interested in the visual arts. Though she rejected an artistic career for herself, she was closely involved in the material production of her books. She decorated her own works and those of favourite authors, including John Keble, with marginal pencil drawings. She chose her periodical and book publishers with attention to physical presentation. Kooistra argues that Rossetti saw her works taking part in a physical-verbal partnership. Investigating Christina's hand in shepherding Dante Gabriel Rossetti's illustrations for *Goblin Market* and *The Prince's Progress*, she asserts that Dante Gabriel's two illustrations for each volume are not merely decorative: "These two collections of poetry produced in the sixties must be viewed as total works of art which convey their messages through iconic and linguistic exchange." In "Goblin Market," for example, Dante Gabriel's illustrations actually forward the poem's interpretive tensions – one illustration directs the reader to see the poem as a moral allegory, the other as sexual fantasy. Kooistra maintains that Christina's approbation of these illustrations shows her own interpretive preferences. Certainly there were illustrations of which she did not approve: she made it clear that Laurence Housman's imaginative illustrations did not accord with her conception of the poem.

Rossetti's work for the young entered the children's market just as publishers were beginning to capitalize on the child-consumer. Many of the problems with the publication of *Sing-Song* (the manuscript went through two illustrators and three publishers) arose from her unwillingness to cede creative control over the physical presentation of the book. She ended up, fortunately, with Arthur Hughes, in one of the happiest collaborations in illustration. Kooistra shows how Hughes adapted and elaborated Rossetti's manuscript sketches; together they produced a "Blakean dialogue" of image and text. The