

the exhibitions of the Light of the World did not come close to the same success.

The description of the conception, exhibition and subsequent history of the Light of the World makes fascinating reading. England, Canada, Australia, New Zealand and South Africa had predominantly Protestant populations with no tradition of religious painting and no experience in viewing devotional works. Within this context the Light of the World was truly a phenomenon. The two hundred and forty pages of this book offer many insights into that phenomenon, but leave several questions unanswered. Despite the seemingly exhaustive treatment of a single work of art provided by Mr. Maas, parts of the story remain untold. The author makes an important discovery by showing the influence of Charles Knight's Pictorial Bible on Hunt, yet he neglects to report or explain the apparition of Christ described by Hunt in his Pre-Raphaelitism or to describe the shocked reaction of Hunt's neighbor Thomas Carlyle to the painting. Numerous interesting comments from Australian newspapers vividly describe incidents of the tour, but the very detailed and complex explication of the painting's meaning by the Reverend Richard Glover is only mentioned in passing. The reader is tantalized by the description of disdainful neglect on the part of the Keble College authorities, but the ideological basis of their disapproval is never explained.

The postscript of this book pays tribute to the continuing influence of the Light of the World in the twentieth century. As a devotional picture or even as a subject for satire the tremendous recognition afforded to Hunt's canvas makes it the best known English religious painting in the world. It is to the credit of the author, who has done so much through his various publications to make Victorian painting better known to the public, that he should explore another side of art and reveal the importance of Light of the World as a popular religious icon.

Helene Roberts

Pre-Raphaelite Papers. Edited and with foreword by Leslie Parris. London: Tate Gallery, 1984. 234 pp. + notes + index; 100 black and white plates. £7.50.

This extremely attractive and highly informative volume is one of two publications issued by the Tate Gallery in conjunction with its recent exhibition of Pre-Raphaelite art. For any one who has already gained some acquaintance with Pre-Raphaelitism and developed an affinity for it, Pre-Raphaelite Papers will strengthen that predilection; while even the specialized scholar will find in it much that is new and absorbing.