

Arcscott's keen intellect and lyrical, lucid style of writing are folded into a volume with sumptuous reproductions and handsome graphic design. Though he might not entirely agree with its thesis, this is a book William Morris would approve of!

Margaretta S. Frederick

*Facing the Late Victorians: Portraits of Writers and Artists from the Mark Samuels Lasner Collection* by Margaret D. Stetz. Newark: U of Delaware P, 2007. 158 pp. + 1 colour plate, 71 b/w illus. ISBN 0-8741-3992-9. \$49.00 (paper).

*Facing the Late Victorians* is a cogently compiled volume of portraits based on and expanded from the exhibition *Beyond Oscar Wilde*, which was held at the University of Delaware's University Gallery in the autumn of 2002. Guest curated by Margaret Stetz, this show explored the vast increase in the number of images of the human face – particularly those of artists, writers, and other people of fame – during the latter part of the nineteenth century in Great Britain.

In *Facing the Late Victorians*, Stetz analyzes the reasons for this proliferation, its uses, and some of its key implications. She specifically examines the images of artists and writers made for public consumption and circulation and those created for more private exchange, opening up a new way of thinking about the role of portraiture during the late Victorian age. The volume includes images of authors as diverse as Matthew Arnold and Henry James, Rudyard Kipling and George Meredith, in poses that range from serious to caricaturistic, by artists as varied as Edward Burne-Jones, George du Maurier, and James McNeill Whistler. Stetz reveals how these images, when viewed together, are products of the seemingly incongruous simultaneous rise of mass culture and the cult of the individual and celebrity.

Dating from 1860 to the earliest years of the twentieth century, the images are organized alphabetically by sitter, from Helen Allingham's watercolour (c. 1880) of her husband, William, to Sir William Rothenstein's lithograph of William Butler Yeats (1898), with the exception of the final image, "Living