

*Pocket Cathedrals: Pre-Raphaelite Book Illustrations* edited by Susan Casteras. New Haven: Yale Center for British Art, 1991. 111 pp. + 59 illustrations. ISBN 0-930606-65-5; \$ 18.95.

This catalogue offers the first complete inventory of the Pre-Raphaelites' rich contribution to the illustration of works of literature. The exhibits are largely taken from Yale collections and the publication emerged from a graduate seminar taught by Susan Casteras at the Mellon Center.

Casteras introduces the catalogue with a thoughtful and thorough exposition of the Pre-Raphaelites' efforts in this field. She traces the changing procedures used by Pre-Raphaelite artists, beginning with the early illustrations published in *The Germ* and the Moxon *Tennyson*. In a second essay Casteras probes the conceptual roots of Pre-Raphaelite illustration, carefully differentiating among the special bents of the diverse artists who—withstanding their convergence on ultimate goals—were quite distinct in their iconographies, as well as in their technical approaches. Casteras discusses the general issue of English book illustration between 1850 and 1890 from the conceptual standpoint and the standpoint of craft,

reproductive methods and the overall attitude towards the relationship between written word and visual sign.

The remaining essays are "What is Pre-Raphaelitism, Really?" by Joel M. Hoffman; a study by Jennifer M. Ullman of Millais as illustrator; Maurie McInnes's notes on Rossetti's and Hughes's penchant for allegorizing; a shrewd piece by Jeffrey Laird Collins on the methods used by Sandys and Simeon Solomon; and Samuel D. Albert's analysis of the oneiric impulses which actuated both William Morris and Burne-Jones. All of these essays shed light on the individual and collective intentions of the Pre-Raphaelites in the illustration of books.

Painterly distinction and illustrative skill are not necessarily congruent in these artists' works. For example, Holman Hunt's work as book illustrator is vastly inferior to his achievement as painter. Sandys—a superb engraver in his own right—quite outdistances his work in oils, which while competent is certainly not of the highest rank. Madox Brown, though a splendid draughtsman (witness especially his *King Lear* drawings), acquits himself markedly less well as an illustrator, distinguished as his efforts are on several occasions. Burne-Jones did some beautiful work in