

Portraits of the Artist as a Young Woman: Painting and the Novel in France and Britain, 1800-1860 by Alexandra K. Wettlaufer. Columbus: Ohio State UP, 2011. xiv, 338 pp., 30 b/w illus. ISBN 978-0-8142-1145-8. \$59.95.

Victorian Art Criticism and the Woman Writer by John Paul M. Kanwit. Columbus: Ohio State UP, 2013. xii, 180 pp., 8 b/w illus. ISBN 978-0-8142-1218-9. \$58.95

Alexandra Wettlaufer's transnational exploration of female artists is a critical work that truly benefits from the extensive research she has undertaken. *Portraits of the Artist as a Young Woman* is a well-structured consideration of the role of space, education, nation, and gender in the production of art that emphasizes the female artist (and her art) in the early-nineteenth century. Similarly, John Paul Kanwit's work, *Victorian Art Criticism and the Woman Writer*, which focuses on Victorian art and literary history, provides an insightful look at the ways in which gender influences art critics and in turn the reception of their art criticism. Wettlaufer and Kanwit both pay careful attention to the representation of the female artist and art critic as a character present in many ways in nineteenth-century literature. Emerging from both works is a picture of female artists whose fight for visibility for themselves and their work was very different on either side of the Channel. What unites these artists and art critics is the struggle to achieve legitimacy, as their art critiques were often overshadowed by more vocal and established male art-critics like John Ruskin.

Wettlaufer does an excellent job of clearly demarcating the parameters of her study, giving her readers an understanding of the scope of her work. She starts with the statement that 1860 was when the female artist becomes "unexceptional," borrowing from Mary Sheriff's work, and then sets out to map the path to how female artists strived to gain acceptance and be considered anomalies no longer. *Portraits of the Artist as a Young Woman* is presented in three sections: the first examines the role of education and space in the development of female artists; the second is an exploration of the role of the nation in the formation of female artists; and the third examines the gaze and the female subject in portraiture. In all three sections Wettlaufer acknowledges the influence of Bourdieu and the concept of cultural capital, which helps reinforce her argument; specifically, painting and literature are connected by a focus on the visibility of the female artist. As Wettlaufer notes, the visibility of the artist resides in both words and images, which function as part of a counter-discourse actively challenging systems of meaning. The spirit of Romanticism is always present in Wettlaufer's work, as she argues that masculinist, Romantic tropes that saw the woman as a