

grotesque in a poem with that of a painting? The critical insights in the latter sections of this book are provocative enough that one hopes for further work which will deepen our understanding of the relationship between the imaginative visions of literature and the plastic arts in the nineteenth century -- and of the links between English writers such as Ruskin and Symonds and continental figures in whose vision the grotesque plays so prominent a part.

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Benedict Read. Victorian Sculpture. Yale University Press: New Haven, 1982. 414 pp. \$60.00

While there has been a revival of interest in the art of the Victorians, Read relates that it has been very haphazard. Some of the Pre-Raphaelite Brothers have received attention, as the endless flow of books, articles, and doctoral dissertations on Dante Gabriel Rossetti, William Holman Hunt, and John Everett Millais shows. Yet Thomas Woolner, one of the original seven members of the Brotherhood, and also a poet and sculptor, has for the most part been ignored by students of the Pre-Raphaelites. Indeed, Read claims that Ford Madox Brown's The Last of England, a painting of emigrants departing England, and inspired by Woolner's departure for Australia in 1852, might as well have been called The Last of Woolner, even though Woolner returned to England two years later to become one of the most respected and prominent of all the Victorian sculptors. Most authors of Pre-Raphaelite books and articles ignore Woolner after this departure. (In 1969, while doing research for my own dissertation on Thomas Woolner, I wrote to the British Copyright Office to see who held the legal rights to Woolner's letters. The Copyright Office wrote back saying that they did not know. Then they asked, "He went to Australia in 1852. Did he ever come back?")

While Read's work is not about Woolner, the Pre-Raphaelite plays a large part in this sumptuous book. There are numerous photographs demonstrating Woolner's artistry throughout the more than 400 pages, and Read gives him the attention he deserves.

Benedict Read has filled a gap in the history of Victorian art that has cried out to be closed since the turn of the century. While most of the names are unfamiliar to the average Victorian scholar, these men were important in their day. Men like William Calder Marshall, John Bell, John Henry Foley, Matthew Noble, and