

to English art.

The catalogue reproduces 128 of the show's work, 21 in color. Sixteen works exhibited only in Boston have not been included, although two shown only in Brooklyn have. The entries on each artist and each painting, compiled mainly by Brooklyn Museum staff, are outstanding. This catalogue fully meets the scholarly criteria which Susan Casteras found missing in the Tate's Pre-Raphaelite exhibit, reviewed in the pages of the JPRS. An ample bibliography and full provenance and exhibition histories on each painting make this an indispensable volume for art historians and specialists in Pre-Raphaelitism. In addition to information about the American Pre-Raphaelites themselves, the catalogue (and the show) covers a variety of better- and lesser-known artists who were influenced by the movement; among them, Ruskin's disciple Francesca Alexander, Albert Bierstadt, Richards' student Fidelia Bridges, genre

painter John George Brown, Frederic Edwin Church, Asher Brown Durand, Martin Johnson Heade, Thomas Moran and Worthington Whittredge. The show should help redefine our perception of these artists.

Although the *New Path* brought together many significant examples of American Pre-Raphaelite art, most works by Association members have not been located. To take an extreme example, Robert Pattison was represented by a solitary drawing merely attributed to him, the only putative work by Pattison known to survive. Several women were active in the Association, but none of their works has been identified. Admittedly, the painstaking methods of the American Pre-Raphaelites limited their output, and they mostly used the rather fragile watercolor medium. The organizers of the show hope, however, that renewed interest will bring more American Pre-Raphaelite work to light.

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Mrs. Wilfrid Ward. *One Poor Scruple*. An ENCORE Reprint. Tabb House: Padstow, Cornwall. 1985. 384 pages. Introduction by Bernard Bergonzi (1984). v-xiii. £ 3.95

At the end of the nineteenth century, as Professor Bergonzi tells us, "two Mrs. Wards, not related to each other, were writing novels in England. The older and more celebrated was Mrs. Humphry Ward, born Mary Augusta Arnold, a niece of Matthew Arnold. . . . Mrs. Humphry Ward was famous as the author of *Robert Elsmere*, published in 1888, a novel sympathetically describing the loss of faith of a Victorian clergyman, which included fictional portraits of Walter Pater and T. H. Green. Mrs. Wilfrid Ward was never so celebrated, though *One Poor Scruple*, a novel of faith, not of doubt, was very well received in 1899. Indeed a reviewer in *Punch* insisted that it was 'far and away better work than anything which the authoress of *Robert Elsmere* has given to the world.' In general,

though, Mrs. Humphry's reputation has survived rather better than Mrs. Wilfrid's; the reverent agnosticism of the one has seemed more approachable than the intense Catholicism of the other." Be this as it may, *One Poor Scruple* will certainly appeal to many "Victorians," particularly those of Catholic (rather than "catholic") *sensibility*, by which I mean the kind of culturally informed intelligence which is able to experience sensation not simply as elemental to a momentary occasion for nervous or emotional rapture or malaise but, more importantly, is able to perceive sensation as structuring or "incarnating" a distinctively ecclesiastical value. As Bergonzi writes of Mrs. Ward, (xi) "for her, Catholicism is Truth as well as Beauty." Momentousness redeems momentariness. In this light, Mrs. Ward plays the symbol of (219) "a striking necklace of black pearls" off against the rosary which Father Gabriel is making in his confessional and of which he