

the cartoons, he provides the anecdotal context, the sources on which Max himself drew, often going well beyond the immediate episode. Ranging in length from a single short paragraph on Sala and Rossetti (16) to five pages on Rossetti's last keepers (20), Professor Hall's combined descriptions offer a kind of microcosmic *Road to Xanadu* for *Rossetti and His Circle* which appreciably enhance the reader's understanding of Beerbohm's methods. Unfortunately, no such descriptions are provided for the seven drawings reprinted in the "More" section, which equally require the careful contextual discussions devoted to the principal cartoons. Indeed, the documentation for these drawings, as well as for the Appendix materials, which is embedded in the separate discussions in the introduction, is not easily locatable in the edition; and even readers familiar with the

vast literature on the Pre-Raphaelites or with the growing body of material available on Beerbohm will have difficulty in tracing Professor Hall's sources. But the omission of a scholarly apparatus is clearly intentional—"Books Old and New" is Professor Hall's sole concession to academic formality—part of the factual-fictional illusion central to the book's brilliant conception. In this new edition of *Rossetti and His Circle*, Professor Hall has himself created a magic mirror that reflects not only the Pre-Raphaelites as Max saw them in the mirror of his imagination—with some assistance from Sylvester Herringham—but also a truer, more rounded portrait of the artist himself. In the face of such an accomplishment, minor caveats are of little consequence.

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The Pre-Raphaelites in Oxford. An exhibition sponsored by the Asahi Shimbun, patronized by the Ministry of Foreign Affairs and Agency for Cultural Affairs, Japan, and the British Council and organized by The Ashmolean Museum, Oxford. Tokyo: Art Life, 1987. 168 pp. + 263 illustrations, 114 in colour.

The renewed appreciation of Pre-Raphaelitism over the previous two decades has been a remarkable phenomenon, akin to the scholarly and popular attention directed at Impressionism and Post-Impressionism from the mid 1940s. *The Pre-Raphaelites in Oxford*, which travelled between the major centers of Tokyo, Shiga and Osaka, represents a further phase in the recognition of the artistic achievement of the PRB. This catalogue, printed in Japan to accompany the show, is an even more lavishly illustrated and comprehensively documented publication than *Pre-Raphaelite Art from the Birmingham City Art Gallery*, mounted at Hong Kong in 1984.

The oriental interest in Pre-Raphaelite art, signified by both exhibitions, raises the fas-

inating question of cross-cultural aesthetics. The Brotherhood emerged just before the discovery of the expressive potential of the Japanese woodblock print by western artists such as Whistler. The emphasis in those prints on outline, pattern and colour harmony and contrast became a factor in the dissolution of Renaissance concepts of intellectualised naturalism, together with the PRB attack on conventional academic art in Britain. But the Pre-Raphaelites espoused an entirely different vision, not least in their concern for realistic detail and effect as well as their retention of perspectival depth. Perhaps that very contrast in the concept of nature explains the current interest in Pre-Raphaelite art "East of Eden," reinforced by a shared appreciation of the significance of the microcosmic in the comprehension of the macrocosmic. Each is apparent in the meticulously rendered and intensely observed *A Study in March* by J. W. Inchbold, celebrating an almost spiritual communion of man with nature that the oriental sensibility has sought to communicate in less materialistic form.