

the year he first met Rose, returned to Christianity almost as soon as she died. "Now he is neither Roman Catholic nor Evangelical Protestant," Burd writes. "Through grief he had come to share the love of God and hope for the spirit which Rose describes in her diary, the faith which he had ridiculed in her and allowed to keep them apart." But in Ruskin's new peace lay bouts of madness as well, the first occurring three years after Rose's death in 1878. The pain of his love for Rose, his guilt over her sickness and death, his continued obsession with her image -- surely all these contributed to the mental instability of his last years. "Poor Rose is entirely broken -- like her lover," Ruskin wrote shortly before Rose died. Poor broken Rose and her broken lover ultimately helped each other over the edge of madness.

Robert Secor

AN EXHIBITION REVIEW OF THE BLESSED DAMOZEL

The organizing thematic principle underlying THE BLESSED DAMOZEL: WOMEN AND CHILDREN IN VICTORIAN ART, an exhibition at Christopher Wood's gallery in London in Autumn 1980, focused on the dual roles of goddess and victim assigned to children and especially women during Victoria's reign. In the deified category are what Wood terms "... childish innocents, beauteous maidens, Pre-Raphaelite nymphs, adoring wives and mothers, princesses and fairy queens;" among the victims, "poor widows, starving sempstresses, downtrodden governesses, pale consumptives, maids, milliners, orphans, kept women, fallen women, even Lesbians." It is on this dual approach that Wood bases his selection of objects, several of which qualify as "newly rediscovered" paintings by less wellknown but nonetheless capable talents.

Despite the intertwining concerns, it is the image of the upper-class woman or child which dominates the exhibit. Stephen C. Smith's portrait of Queen Victoria at age nine sets the scene for the high degree of self-containment and decorativeness conveyed by such subjects, whether the individuals are royal or merely members of a privileged class. There is both a charm and a clear sense of idleness and reserve in many of these representations. In Millais' reduced version of MY FIRST SERMON, the prim little girl endures adult attire, behavior and expectations as she sits in a church pew almost buried by her elegant trappings. Pensive beauty coupled with emotional restraint and a hint of near-boredom are apparent in the young aristocratic face of Lord Leighton's handsome portrait of DOROTHY. Somewhat more lively personalities can be discerned in William H. Gadsby's 1883 PORTRAIT OF