

tional Gallery in London since 1844, and Solomon's illustration of the Soul and the Pilgrim in *A Vision* and many post-1873 compositions of two heads; for example, *Night and Sleep*. Like Ruskin, Swinburne, and Burne-Jones, Solomon had been influenced by Italian Mannerists like Sodoma and Luini, and this seems to fit into the growing interest in these painters in Victorian England, as described by F. Haskell (*Rediscoveries in Art*, 1976).

Mr. Reynolds' book and the Solomon family catalogue add to our knowledge and will prove a must for Pre-Raphaelite students. They also emphasize the need for a catalogue raisonnée and a series of essays on Simeon Solomon's art and iconography.

Steven Kolsteren

\*For a somewhat different view of Simeon Solomon, see JPRS V1./2, pp. 102 f.

---

Jan Marsh, *The Pre-Raphaelite Sisterhood*, 408 pages, including 49 ills. New York and London, St. Martin's Press, \$21.95

For many decades the Pre-Raphaelite Brotherhood has engrossed the attention of both literary and art historians, and the basic premise underlying Jan Marsh's ambitious effort is that in past investigations of the movement the women in its ranks were overlooked—or worse yet, defined wholly in terms of the roles they served for their male companions. Ms. Marsh here undertakes to redress the balance, offering insight into the lives, careers, and emotional entanglements of Elizabeth Siddal, Jane Morris, Emma Hill Brown, Annie Miller, Fanny Cornforth and Georgiana Burne-Jones. She has explored new archival sources or read some of the familiar ones in a different light, incorporating such material as the Violet Hunt papers in Cornell University, the Burne-Jones papers at the Fitzwilliam, and manuscript material in the William Morris Gallery. The results are remarkable, for in almost every case she has been able to come up with new information on both the public and private lives of the women in question. She should be warmly thanked, for her text will undoubtedly serve historians in many contexts—from chronicling the fate of Victorian women artists to analyzing certain poems by Siddal and Dante Gabriel Rossetti.

However, there are some problems here in point of both organization and content which need to be addressed.

First of all, it is very confusing even for the seasoned Pre-Raphaelite scholar to have to switch back and forth constantly between characters and events. Marsh's idea was to present the subjects chronologically according to the general categories of "Youth, Marriage, and Maturity," but the amount of jumping back and forth this necessitates can be dizzying. Devoting a chapter to each woman and following her entire career might have proved less frustrating for readers. Secondly, there is the matter of authorial tone, which—even given the apologia in the prelude chapter—can be rankling to feminist and non-feminist readers alike. It is not a matter of the first-name controversy (especially since the men are intermittently referred to by their Christian names); rather, it is the lingering sense that the women are still being examined through the filter of male careers and stereotypes. *The New York Times* reviewer rightly criticized this aspect of the book and deplored as well the lack of serious focus on the art the women themselves produced. Certainly more examples by Siddal and even Jane Burden Morris could have been included, in order to focus greater attention on their work and not just on their personalities and individual interaction with