

REVIEWS

The Book & Periodical Illustrations of Arthur Hughes: "A Spark of Genius" 1832-1915 by Maroussia Oakley. Ravelston, Middlesex: Private Libraries Association; New Castle, DE: Oak Knoll Press, 2016. 326 pp + 8 colour plates, 184 b/w illus. ISBN 978-0-0-900002-78-6 (Private Libraries). £50.00; 978-1-58456-348-8 (Oak Knoll). \$75.00.

Writing in *The Bibliophile* in 1908, Laurence Housman highlighted the importance of Arthur Hughes to a generation of artists who, like himself, had been fortunate enough to grow up in the atmospheric beauty of Hughes's imaginative illustrations. Housman's tribute sounded an elegiac note, but Hughes was, at the time, still illustrating books of fantasy for children and painting in oils, and still associated with the remaining members of the original Pre-Raphaelite circle. A quiet and unassuming figure in the movement, Hughes never attained the degree of fame enjoyed by many Pre-Raphaelites, either in his lifetime or in critical history. Scholars have faced significant challenges in writing about his life and work, due to the destruction of his papers in the early twentieth century. In 1997, Leonard Roberts significantly advanced critical knowledge of this elusive artist in *Arthur Hughes: His Life and Works: A Catalogue Raisonné*. Almost two decades later, Maroussia Oakley offers the first detailed account of all known book and periodical illustrations by Hughes. Uniquely, Oakley's monograph aims to situate Hughes's enormous oeuvre of illustrations within the context of their publishing history. With the increasing interest in illustration studies, Victorian periodicals, and nine-teenth-century book history, Oakley's book will be welcomed by academics and collectors alike. It is also a must-have on the shelf of every Hughes admirer and Pre-Raphaelite specialist.

Lavishly illustrated with examples taken from the artist's earliest work for William Allingham's *The Music Master* (1855) to his last, including some illustrations contributed to William Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905), Oakley's book compellingly demonstrates the importance of Hughes's illustrative work to Victorian print and visual culture. Beautifully produced by the Private Libraries Association and Oak Knoll Press, Oakley's text is fittingly framed, on title-page and final verso, with circular vignettes from *The Music Master*, opening windows into the romantic world of one of the most imaginative and prolific of Victorian illustrators. The production values are so high throughout this book that I was surprised to find a line missing between pages 146 and 147, and a line re-