

Christina Rossetti: Poetry in Art edited by Susan Owens and Nicholas Tromans. New Haven: Yale UP, 2018. 192 pp. + 200 colour + b/w illus. ISBN 9780300234862. \$40.00.

She collaborated on drawings with her oldest brother, Dante Gabriel, from childhood onwards and worked throughout her life with some of Victorian Britain's most prominent illustrators, engravers, and designers. She also took part in the early days of the Pre-Raphaelite Brotherhood by contributing poems to the group's magazine, *The Germ* (1850), and modelling for its members' convention-defying compositions. But just how important was visual culture to Christina Rossetti's literary career? Which artists did she find most inspiring, and which left her underwhelmed? How did she reconcile her aesthetic preferences with her religious dedication to reserve and self-effacement? What role did drawing play in her creative processes? And what impact did she have on nineteenth-century art beyond the Pre-Raphaelites?

Christina Rossetti: Poetry in Art, edited by Susan Owens and Nicholas Tromans, addresses these questions by contextualizing Rossetti's accomplishments as a writer within the unique relationships she cultivated with visual art. The details of Rossetti's career covered by this book will be familiar to most, but each of its six essays revisits her achievements from new and sometimes unexpected vantage points. Exploring an impressive range of material, the book argues that Rossetti's outlook on visual culture was nuanced, multi-layered, and dynamic. Drawn to symbolic rather than realist imagery and reluctant to indulge in superfluous artistic praise, Rossetti was ever mindful of how the pictures she encountered informed her literary practices. Published in association with the Watts Gallery in Guildford, Surrey, this volume is the first book-length project in several years to analyze Rossetti's writing alongside her friendships with working artists, her appearance in paintings and photographs, and her own drawings and illustrations. The book marks a timely contribution to both art history and literary studies, and it enriches wider scholarly initiatives to revisit the legacies of nineteenth-century women writers from fresh perspectives.

Much of the volume foregrounds the importance of "looking" to Rossetti's career, with an equal emphasis placed on how she interpreted visual art and how artists interpreted her poems. Embracing an interdisciplinary approach to these topics, the book encourages readers to consider this poet's activities from a variety of aesthetic angles. From the very first page, the authors position Rossetti as a key influencer of not only the artists she counted among her friends and family, but also a much broader network of art-world professionals. Rossetti was one of several women who shaped the Pre-Raphaelite movement, and although she has received more critical attention