

Scented Visions: Smell in Art, 1850–1914 by Christina Bradstreet. University Park: Pennsylvania State UP, 2022. vii, 278 pp. + 74 illus. ISBN 978-0-271-09251-5. \$119.95.

From the full, fragrant roses in John William Waterhouse's *The Soul of the Rose* (1908) to the trail of smoke escaping Pandora's box in Dante Gabriel Rossetti's *Pandora* (1879) and the lush, floral fields in Eleanor Fortescue-Brickdale's *The Lover's World* (1905) seeping lilac, gray, and pink fumes, Pre-Raphaelite artworks are often rich with visual depictions of the olfactory. Christina Bradstreet's *Scented Visions: Smell in Art, 1850–1914* reveals the abundant cultural and visual history of the olfactory in artworks created between 1850 and 1914 and demonstrates that the study of the senses in visual works, and in particular the sense of smell, is an important but overlooked approach to art history. While the text examines a range of artistic works in different styles, it repeatedly considers the work of Pre-Raphaelite artists, especially Rossetti, demonstrating how influential this group was when it came to depicting the olfactory during the late nineteenth century. The book highlights the work of other Pre-Raphaelite artists like Simeon Solomon, John Roddam Spencer Stanhope, and Edward Burne-Jones, amongst others.

Bradstreet demonstrates how visual works featuring the olfactory were rooted in evolving Victorian discourses on the body, senses, hygiene, science, pathology, death, spirituality, and religion. As she describes, the Victorians were hardly the first to visualize scent and smelling in art. Efforts to represent visually both these elements are found in work from the earliest civilizations; however, it was during the mid-nineteenth century that the olfactory became a phenomenon in Britain. What began as widespread fear of miasma in the 1850s evolved over the course of sixty years into a public appetite for depictions of "scented visions."

The first chapter is focussed on olfactory metaphors and moral symbolism in art as well as gendered perceptions of smells. The section opens with a discussion of George Frederic Watts's *Portrait of Dame Ellen Terry* ("*Choosing*") (c. 1864), which depicts his then 17-year-old bride, Shakespearean actor Ellen Terry, choosing between violets – a sweet flower with a humble appearance – and camellias – an ostentatious flower with little scent. Although Terry seems to be deeply inhaling the scentless flower, she has already plucked a handful of violets and has them safely resting in her left hand. Watts used the two types of flowers to represent Terry's choice between a virtuous life, as his wife, or the life of an actor, which was understood to be a troubled life for women during the Victorian period. With her keen interest in gendered depictions of women, flowers, and smelling, Bradstreet revisits "*Choosing*" periodically to discuss the different ways that Watts's painting