

Raphaelite exploitation of media from Burne-Jones's densely worked drawing of *The Knight's Farewell*, comparable with German prints in the wealth of detail and shallow depth, to his proto-Seurat chalk *Study of a Woman's Head*, marvellously defining volume while suggesting texture. An entirely different contrast of expression and content exists between W. B. Scott's contracted portrait of Swinburne and D. G. Rossetti's flowing pastel of Mrs. Morris as *Proserpine*. There are, in addition, some pictures less familiar in the canon of Pre-Raphaelitism, the most pertinent being W. Crane's portrait of Mrs. Ingram Bywater, redolent with Whistlerian Japonism, yet more arresting visually by vir-

tue of the studied counterpoint between flat pattern and volume, and mobile and static form. Somewhat less cerebral is F. Sandys's Frenchified Neo-classical *Gentle Spring* an antidote to which is M. S. Stillman's *Cloister Lillies*, frankly beautiful though devotional in the pictorial commendation of divinely inspired chastity.

*The Pre-Raphaelites in Oxford* thus represents a worthy companion to the catalogues of other recent exhibitions on the movement, epitomised by the 1984 Tate Gallery show and the 1985 Brooklyn Museum *The New Path: Ruskin and the American Pre-Raphaelites*.

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*Images of Victorian Womanhood* by SUSAN P. CASTERAS. Rutherford: Fairleigh Dickinson University Press, 1987. 159 pp. + 191 illustrations, 12 in colour. ISBN 0-8386-3281-5; \$55.

For the reader particularly interested in Pre-Raphaelite art, this book is rich in both images and discussion of themes in pictures by both major and minor Pre-Raphaelite artists. Dr. Susan Casteras touches on a number of subjects of interest to Pre-Raphaelite artists, such as courtship, religious life, emigration, the fallen woman, betrayal in love, death, the Pre-Raphaelite ideal and the *femme fatale*. She includes Pre-Raphaelite literary references, such as the criticism of John Ruskin and the social comment of William Morris, as well as the poetic ideals of Rossetti, Tennyson and Coventry Patmore.

The present book grows from Casteras's dissertation on the subject of courting images in English Victorian art and her catalogue *The Substance or the Shadow: Images of Victorian Womanhood*, an exhibition given at the Yale Center for British Art in 1982. She has expanded the scope of her research to include all phases and aspects of

Victorian womanhood as her chapter titles testify: "Her Majesty the Queen," "The Rights and Duties of Englishwomen," "The Ideal of Victorian Girlhood," "'Of Queens' Gardens' and the Model Victorian Lady," "The Victorian 'Sister of Charity,'" "Courtship and Marriage," "Women Workers," "The Widow and Elderly Woman," "The Wayward and the Fallen Woman," "Later Feminine Alternatives" and "The End of the Century and Conflicting Fantasies of Femininity."

In her discussion of these various aspects of Victorian womanhood, Casteras makes excellent use of the historic background of the period, especially in the introductory material which details the importance of the passage of the Married Woman's Property Acts and the beginning of women's colleges. Her quotations of source material enrich the presentation; even greater use of contemporary comment would be welcome as it informs the reader's understanding of the significance and meaning of scenes and attitudes depicted in the paintings. Her most original and interesting contribution in this area is the comparison between the idyllic world presented in the "high art" of painting