

Worldwide Pre-Raphaelitism edited by Thomas J. Tobin. Albany: State U of New York P, 2005. 326 pp. + 12 b/w illus. ISBN 0-7914-6265-X. \$65.00 (cloth). ISBN 0-7914-6266-8. \$27.95 (paper).

In this collection, fourteen scholars enlarge the scope of Pre-Raphaelite studies beyond its well-marked British boundaries by exploring the presence of Pre-Raphaelite art and literature not only in Europe but in Canada and Australia. In his excellent introduction Thomas Tobin takes us to the beginning of the movement and discusses the “terminological multivalence” and “canonical expansion” of Pre-Raphaelitism in the nineteenth and twentieth centuries. As Tobin asserts, this collection “redefines Pre-Raphaelitism in a new way: the movement is diverse in terms of ideology, gender, and geography, and in the act of mapping the extent of Pre-Raphaelitism’s influence and reach, this volume tests the boundaries of the movement.” The essays range from broad subjects to examinations of individual works and figures, uncovering a Pre-Raphaelitism which, “rather than being a regressive movement working against the flow of developments in world events, is an extension of ... the development not only of European thought at the end of the nineteenth century, but of the spread of aestheticism throughout the world, the echoes of which can be discerned in writings and artwork even into the twenty-first century.”

Susan Casteras, in “Symbolist Debts to Pre-Raphaelitism: A Pan-European Phenomenon,” discusses extensively the reputations of Dante Gabriel Rossetti, Edward Burne-Jones, John Everett Millais, and William Holman Hunt in France and Belgium, along with the critical reception of some of their best-known paintings, such as *Lady Lilith* (1868), *The Beguiling of Merlin* (1873-77), *The Return of the Dove* (1851), and *The Light of the World* (1851-54). Simultaneously, she examines the interactions of these artists with continental ones through their correspondence, meetings, and representations of similar subjects. In Casteras’s view, “Symbolist artists in Europe increasingly rejected the more timid Pre-Raphaelite female type and unleashed her tempestuous Other, making her more graphic, full of libido and sensual indulgence, withdrawn yet paradoxically exulting in her female power, and even violent at times. Such icons presaged the bohemian femme fatale of the cinema as well as the liberated ideas and behavior of the New Woman.”

In “Keats’s Poetry as a Common Thread in English and American Pre-Raphaelitism” Sarah Wootton extends scholarship on American Pre-Raphaelites by reviewing the response of American artists to the Pre-Raphaelites and Ruskin and specifically focussing on the works of John White Alexander (1856-1915) that were inspired by John Keats’s poetry, in particular his painting *Isabella and the Pot of Basil* (1897). In contrast to William Holman Hunt’s, Frank Dicksee’s, Russell Flint’s, and John William Waterhouse’s paintings that Keats inspired, “Alexander’s approach to art was suited to the