

REVIEWS

The Cambridge Companion to the Pre-Raphaelites edited by Elizabeth Prettejohn. Cambridge: Cambridge UP, 2012. xxiv, 272 pp. + 20 b/w illus. ISBN 978-0-521-71931-5. \$30.95.

Though intended as a study of Pre-Raphaelite poetry and art at an introductory level, this collection of essays by leading experts in both fields offers delightful insights into Pre-Raphaelitism to both beginning and experienced scholars. Whereas Part One, "Pre-Raphaelitism," deals with art and literature as integral parts of a "collaborative enterprise," Part Two, "Pre-Raphaelites," is devoted to key Pre-Raphaelite painters and poets. Two informative appendices are included at the end of the book: Appendix I, "The Contents of *The Germ*," and Appendix II, "Guide to Further Reading and Looking," a useful list of art galleries and museums and exhibition catalogues, as well as general studies on Pre-Raphaelitism, the Pre-Raphaelite Brotherhood, and its Victorian contexts.

In the Introduction, as on other occasions, Elizabeth Prettejohn advocates Pre-Raphaelitism as the first modernist avant-garde movement that promoted the dissolution of conventional boundaries between art forms. The opening chapter by Isobel Armstrong explores sources and inspirations of the Pre-Raphaelites (primarily Keats and Tennyson), considers the list of the Immortals compiled by the Pre-Raphaelite Brothers in one of their early meetings as a "springboard to understanding the literary in the movement," and focuses on "transgressive hybridity" that "extended from mixed genres to mixed art forms, as painting and poetry were crossed with one another." Unlike Hunt, who depicted a "disembodied spirituality" that "split the world between body and soul," Rossetti actualized "sacramental eroticism" derived from Dante. In "Artistic Inspirations," Jenny Graham discusses the "dialectic between the art of the past and the present," contending that Pre-Raphaelitism represents the convergence of "art-historical influences in the mid-century, and encounters with literary and textual sources that preceded the group's experience of particular works of early Renaissance art." *Magdalene at the Door of Simon the Pharisee* (1858-59), for instance, embodies the "meeting of Rossetti's early Flemish and early German influences," whereas Hunt's *Lady of Shalott* (1886-1905) "bookends early and late Pre-Raphaelitism, Christian typology and decadent mythological symbolism." By intentionally neglecting the beauty of line and "the grace of proportion and gesture," Pre-Raphaelite drawing, according to Colin Cruise, challenged the Royal Academy's primary precept of selection and idealization that excluded the model's individuality