

Aesthetic Lives: 'New Experiences, New Subjects of Poetry, New Forms of Art' edited by Bénédicte Coste and Catherine Delyfer. High Wycombe, Buckinghamshire: Rivendale Press, 2013. 217 pp. ISBN 978-1-904201-23-6. £30.00; \$45.00.

This collection is a welcome addition to the recent body of scholarship that has enlarged our understanding of the British Aesthetic Movement. Building on the work of such scholars as Talia Schaffer, Kathy Psomiades, Ana Vadillo, Regenia Gagnier, Diana Maltz, and Rachel Teukolsky who have drawn our eye to the manner in which aestheticism manifested itself across the arts and across genders, in political practice and in the experience of the city, and into the Modernist period, these essayists disinter minor figures and reveal surprising influences and affiliations for more well-known authors, artists, and periodicals. Attending to the manner in which the Aesthetic Movement spilled beyond the boundaries of the aesthetic sphere into everyday experience and outside the confines of the nineteenth century into the twentieth, this volume facilitates a more inclusive vision of aestheticism, and it does this work in fresh and unexpected ways. Though we might be comfortable with thinking of the dandy's self-fashioning as an outgrowth of aesthetic discourse, for example, we are less accustomed to seeing the Pre-Raphaelite model's work as an aestheticist mode of self-design. Similarly, while we are used to conceiving of aestheticism as a visual phenomenon, the essays in this collection draw our attention to often overlooked works in the realm of photography and book design. Drawing on extensive and careful archival work that brings to light neglected figures, manuscripts, and conversations in the periodical press, *Aesthetic Lives* allows us to see aestheticism as a wide-ranging movement that registered in high and low forms, in theory and life practice, and after the Victorian period came to a close.

Coste and Delyfer chose to divide the volume into three sections, focusing on aesthetic ways of seeing, the aesthetic art of living, and the representation (or re-presentation) of aestheticism in the twentieth century. The very organization of the collection thus calls attention to the diversity of the Movement and the fact that it permeated the culture so broadly. This approach also serves to organize this highly divergent set of topics into something along the lines of a coherent argument about the nature of aestheticist discourse, one that begins with a discussion of Pre-Raphaelitism's influence on aesthetic painting and closes with an examination of the camping of decadence in Angela Carter's *Shadow Dance* (1966), reaching both backward and forward to extend the range of our thinking about the Movement.

Each of the essays in the opening section on aestheticism and vision draws on rich archival research to make an innovative contribution to our