

The Radical Vision of Edward Burne-Jones by Andrea Wolk Rager. New Haven: Paul Mellon Centre for Studies in British Art, 2022. ix, 322 pp. + 164 illus. ISBN 978-1-913107-27-7. £45; \$55.

Andrea Wolk Rager's recent monograph, *The Radical Vision of Edward Burne-Jones*, offers a thoughtful re-examination of Burne-Jones's character and work. While the booksleeve claims that it is the first scholarly monograph solely devoted to Burne-Jones since 1973, there are a number of book-length projects analyzing Burne-Jones's career published since that time, including *Edward Burne-Jones* by David Peters Corbett (2004), *Edward Burne-Jones: The Hidden Humourist* by John Christian (2011), and *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination* by Fiona MacCarthy (2012). In addition to monographs, a number of scholars have written important articles focussed on Burne-Jones's life and work, including Anja Silke Gerritzen (2005), Phyllis Weliver (2017), Rachel Hostetter Smith (2018), and Alison Syme (2020). Rager's text is an excellent contribution to this body of criticism.

In the late 1990s, a series of international exhibitions devoted to the artist was organized for the centenary anniversary of his death. The exhibitions were organized and hosted by the Metropolitan Museum of Art in New York, the Birmingham Art Gallery, and the Musée d'Orsay and the Réunion des Musées Nationaux in Paris. The international series highlighted the prominent place of Burne-Jones in the art world at the end of the nineteenth century. The New York exhibition was the first solo show in the United States to be dedicated to his work. The Tate Britain hosted an exhibition of his art between 2018 and 2019 that marked his first solo show at the national institution since 1933. Featuring more than 150 objects related to his varied work, it highlighted his expertise across a range of media, including painting and tapestry. An appallingly ridiculous review by Jonathan Jones bemoaning this exhibition was published in *The Guardian* shortly after the opening. The reviewer claimed that the work featured in the exhibition was "art that disdains life" and was devoid of "thought." Rager's text provides a sound antidote to such dismissive journalism, demonstrating that Burne-Jones cannot be considered anything but a revolutionary artist who ardently challenged artistic, social, and political hierarchies of the late-nineteenth century. Rager's text offers a history of Burne-Jones's radicalism, tracing its origins to his early years as a young student at Oxford.

The Radical Vision of Edward Burne-Jones offers new directions for exploring his evolving identity and radical art, including his relationship with William Morris, his understanding of the function of art, and his journey with different art forms. The book explores various artworks produced by Burne-