

Thomas Thornycroft are well represented in Mr. Read's book.

Many works of Victorian sculpture have been destroyed by the ravages of war and natural disasters. Thomas Woolner had carved four panels for the pulpit at Llandaff Cathedral, and though they were covered to protect them from German bombs, rain got in after the protective covering was removed and three of the panels were destroyed. In Ireland, the I.R.A. used plastic explosives to bring down Foley's statues of Viscount Gough and Lord Carlisle. They now lie on the ground in the small yard of a Works Depot outside London. Indian officials had the foresight to dismantle and remove to a police barracks many statues in Calcutta before any damage could be inflicted on them.

Some of the sculptures in private collections have disappeared. Alexander Munro's Paolo and Francesca, which belonged to Gladstone originally, was discovered in a junk shop and now resides in the Birmingham Art Gallery.

There is hardly a page in this excellent book that does not have a black and white photograph (and some in color) of the works under discussion.

Perhaps the one thing that will make some Victorian students hesitate before purchasing the book is its price. Sixty dollars places it beyond the reach of most graduate students and many professors. Still, we are unlikely to see a work on this subject that supersedes this one for a very long time.

John F. Cox

#### BRIEFLY NOTICED

At the attenuated end of Pre-Raphaelitism we find Lord Alfred Douglas, author of some splendid sonnets and a number of extremely caustic and well-wrought satirical poems. Batsford has recently re-issued a small volume of Douglas's less striking but still enjoyable verse [Tails With a Twist (1893), North Pomfret, Vermont, \$10.95] which readers of this journal might relish; especially the poems "Song for Sidlers" and "Fragments for Philosophers" -- these taken from a different and thoroughly forgotten collection by Douglas titled The Placid Pug and Other Papers.

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