

In short, Boime's impressive volume presents such a large amount of useful information clearly organized and clearly stated that it will serve as a valuable reference work for any one concerned to understand nineteenth-century European painting. His fascinating iconological readings of Couture's art, which themselves offer a model of art-historical detective work, show the effects in the individual picture of the historical imagination, and this landmark work, which does so much to illuminate nineteenth-century painting, should provide a model that other students of the period will follow. Students of Pre-Raphaelitism, in particular, will find Boime's explanations of nineteenth-century French art training and politics most useful because they provide points of comparison with the work of both earlier and later Pre-Raphaelitism, thus suggesting to what extent the English developments form part of larger movements in the history of art and culture.

George P. Landow

WILLIAM BURGES AND THE HIGH VICTORIAN DREAM by J. Mordaunt Crook. John Murray: London, and University of Chicago Press, 1981. 454 pp. 11 color plates, 261 black and white. £40, \$55.00

Two questions at once pose themselves: is Burges worth a massive biography of this nature; and is it reasonable to ask a reader to pay £40 for it?

When one compares Burges with the numerous gifted minor architects of the Victorian age, the main thing that distinguishes him is his eccentricity, and his good fortune to have discovered a rich patron as eccentric as he. The dividing line between originality and eccentricity is tenuous, and one is tempted to say, as Orwell did of Dickens, "Rotten architecture, but wonderful gargoyles."

Perhaps more might have been said about Burges's extreme shortsightedness -- an affliction that he shared with Tennyson. This is not a frivolous point to adduce, since Tennyson's poetry exhibits similar traits of exquisiteness of detail and weakness of architectural wholeness.

Those who had the good fortune to visit the display of artefacts from the Great Exhibition of 1851, mounted by the Victoria and Albert Museum thirty years ago, will recall with amusement and amazement some of the more grotesque offerings: a Doulton vase, some six feet high, covered in totally inapposite, but beautifully executed orna-