

painterly ambition and metier, imagination remains tightly reined in throughout: a circumstance quite consonant after all with the artists' topographical and documentary objectives. Few if any Continental influences are to be noted; this is an intensely British art form, indebted to Hogarth and earlier English (or now and again Dutch) genre painting.

Mr. Wood's chapter divisions cover all of the major components of this cultural microcosm; under each of the headings appropriate illustrations are ranged, with the writer's somewhat pedestrian but shrewd and pertinent comment. The following -- incomplete -- list will give the reader some idea of how Wood has mapped out his territory: Victoria Regina; Society; The Race for Wealth; The Road to Ruin; Hard Times; Home Sweet Home; Childhood; School; A Prayer for Health; The Cult of Death; The Widow; The Fallen Woman; The Theatre; The City; The Country; The Seaside; The Art World; The Railway; The Last of England; War.

The author's text is sensible, sympathetic and (aside from an occasional superlative) avoids making large esthetic claims for any of the painters he has chosen. Even so, distinctions in artistic rank become quite apparent on closer scrutiny. Frith, Tissot, A. B. Houghton, Orchardson, R. B. Martineau, Redgrave, Clausen, G. E. Hicks, Horsley stand clearly out above the rest as regards articulation of the picture plane, distribution of masses and tonal subtlety. Yet the reader will also be furnished an opportunity for making delightful discoveries among the second-string painters. I am referring particularly to examples by Emily Jane Osborn, E. J. Gregory, Emma Brownlow, Jane Maria Bowkett, A. Solomon: expert craftsmen (or craftswomen) all of them, not too many notches below, say, Augustus Egg, the post-Pre-Raphaelite Millais or Collinson.

F. G.

Swinburne Replies. ed. Clyde Kenneth Hyder. Syracuse University Press, 1966. 136 pp. \$6.50

This is a meticulously researched and physically attractive book. Professor Hyder writes, "During the centenary of Notes on Poems and Reviews (1866), a new edition of it and Under the Microscope (1872) and the Dedicatory Epistle (1904) seems timely. These are Swinburne's