

illuminates the subject by inquiring into both the causes and effects of the kind of cross-fertilization that took place between art and literature during those crucial decades.

The spectacle is impressive (or was, to those lucky enough to view it) and bears witness to a continuous tradition -- albeit at times subterranean or developing outside the category of "high art" -- in English painting and drawing. There are, too, many surprises, discoveries or re-discoveries awaiting the non-specialist viewer/reader; for example, the works here exhibited by the Detmold brothers; two exquisite watercolors by Cruikshank; a delightful watercolor -- standing for many others -- by the Glasgow artist Annie French and the extraordinary designs by the Irish illustrator Harry Clarke: not exactly a forgotten artist (he was given great prominence in Brigid Peppin's book Fantasy, 1975) but certainly not as well known, and regarded, as he deserves to be.

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Holbrook Jackson. The Eighteen Nineties. (repr.) With a new introduction by Christophe Campos. Atlantic Highlands: Humanities Press. 1976. 304 pp. and 12 illustrations. \$13.50.

For all its limitations -- aptly pointed out by Christophe Campos of University College, Dublin, along with its merits -- Holbrook Jackson's is still the fullest as well as the most perceptive account of the Nineties movement in art and literature. Contemporary readers are bound to quarrel with many of Jackson's judgments, with his sense of proportion or, indeed, with the casual journalistic style which sets the tone for the entire work. But the distinct period flavor of this book (first published in 1913) has its merits, too: a closeness, both conceptual and temperamental, to the subject under discussion; a fund of direct information not available to later, more scholarly writers, and an eye for picturesque detail -- some of it trivial yet more often than not tellingly shrewd in re-creating a style or a personality. Especially good, and in some respects unsurpassed, are the chapters on Francis Thompson and John Davidson; the first chapter ("Fin de siecle 1890-1900") provides a sound if somewhat breathless conspectus of a crucial decade, while the chapter headed "Purple Patches and Fine Phrases" shows -- unlike much of the rest -- in addition to charm and stylistic verve a remarkable measure of critical acumen. Not a great book, surely, but an indispensable one for the scattered delights and special insights it offers.

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