

REVIEWS

Jerold J. Savory with Michael Broome, Robert Felix, Michael Griffin, Robert F. Lee, William Mitchell, Robert Moxon, Thomas Poland, and Ernest Trubiano. The Vanity Fair Gallery: A Collector's Guide to the Caricatures. South Brunswick and New York: A. S. Barnes and Company; London: Thomas Yoseloff Ltd.; Philadelphia: The Art Alliance Press, 1979. 4to, 209 pp. + 16 colour plates. \$30.00

It is apparent to anyone who even casually turns the pages of this volume that it was a labor of love for Jerold Savory and his collaborators. The utter relish with which the story of the Vanity Fair caricatures is presented is a delight to experience -- and it is this joy of discovery which makes the book worth its price.

To be sure, there is much information here as well. One learns, for instance, that it was John Everett Millais who recommended that the first drawing by Sir Leslie Ward ("Spy") be accepted for the March 1, 1873, caricature. One further learns to recognize some one hundred and one monograms and signatures of various artists who worked for Vanity Fair during its forty-six-year history. There are also useful lists of categories of individuals portrayed (or pilloried as the case might be!) -- Americans, political figures, authors, women, etc. -- as well as a sixteen-item bibliography of books and periodical pieces about the magazine and a dozen highly informative essays.

But this is no dull scholarly tome. It is first and foremost a book for collectors. Savory hopes "that the book will have its own value as an introduction to a delightful gallery" and as "a guide to other collectors and prospective collectors." It achieves both aims admirably, not only through its enthusiastic text by an appreciative corps of collectors but also through its generous selection of 222 black and white illustrations and 16 fine colour plates.

For those of a Pre-Raphaelite persuasion, pictured here are Ruskin and Millais, George Merdith, Swinburne, Tennyson, and Wilkie Collins. Here too are Thomas Nast's Horace Greeley and Wallace Hester's rather prim Woodrow Wilson; a host of staid British Empire statesmen and lesser political figures; a mischievous Charles Darwin; a truly resplendent William Gilbert Grace of cricket fame; Paderewski and Rodin, both magnificently displayed as paragons of the caricaturist's art; and of course a great many more.

Scholars often tend to overlook so-called "popular" manifestations of a culture in an effort to deal with its significant and permanent legacies to later generations. In the field of Victorian studies we