

readily mistake for having issued from the hand of Burne-Jones; some emblematic portrayals harking back to Giorgione and Titian; figural studies which in their noble and somewhat academic cast come close to either Leighton or Poynter; conversation pieces whose composition (and near-tawdriness) bring Alma-Tadema to mind, while certain decorative figure arrangements seem to look towards Albert Moore. (There are also examples—not relevant to my argument but thought-provoking—which point in the direction of Feuerbach, Marées and even Hodler.)

Yet this whole matter of echoes and derivations (or possible anticipations) is instantly forgotten once we return to the book, studying closely each of the individual plates. Solomon's vision may not be new but it is magnetic. Whether mysterious or merely mystifying, the artist's figures appear riveted to sheet and canvas, and we are compelled to stare at them even as they stare at us or past us or—as is so often the case—evade our

gaze, their eyes closed in a trance which seems midway between sleep and death, and which has no counterpart in the history of Western art. It is on moments and images like these that Solomon's triumph as an artist ultimately rests.

Solomon's single literary composition—*A Vision of Love Revealed in Sleep*—occupies a sizeable part of Mr. Reynolds's book. This work is a curious amalgam of biblical and Swinburnian echoes, further complicated by Gnostic motifs and memories of Rossetti's *Hand and Soul*. In its profound ambiguity (it reveals as much as it conceals) the narrative constitutes a valuable pendant to Solomon's pictorial oeuvre. Reynold's observations on it are much to the point; and we hope to be able to develop these further on some future occasion.

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\*cf. Steven Kolsteren's articles on Simeon Solomon, *JPRS*, II/2, May 1982 and IV/2, May 1984.

Martha S. Vogeler. *Frederic Harrison*. New York: Oxford University Press. 1984. 493 pages and 22 plates. \$49.95

We wish to draw our readers' attention to Dr. Vogeler's excellent and richly documented biography of Frederic Harrison. Harrison—a gifted and versatile writer, today all but forgotten—played an important role in late Victorian England. By profession a lawyer, he gained eminence as Britain's chief exponent of Comte's Positivist doctrine; wrote voluminously on a great variety of subjects ranging from Trade Unionism, a franchise for workingmen, Irish Home Rule to Cromwell, Tennyson and Ruskin. His monograph on Ruskin (1902), though contentious and somewhat crotchety, still merits close study; so does his earlier (1876) open letter to Ruskin, written in reply to the art critic's

half-patronizing half-contemptuous attack on him in *Fors Clavigera*.

The broad spectrum of Harrison's literary and socio-economic activities—suggesting, if one discounts his staunchly maintained Positivism, a lack of firm intellectual focus—has resulted in latter-day neglect as pronounced as it is unjustifiable. Vogeler's monograph goes a long way towards correcting this injustice. Like Havelock Ellis—if on a more modest level—Harrison was both an important advocate of social reform and a distinguished man of letters. Readers willing to struggle through the maze of his writings (a good many of which transcend the immediate occasion and trench on issues still vital today) will find themselves handsomely rewarded.

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