Prior was in his element in depicting crowd scenes with considerable attention to detail, in which he was able to convey movement, facial expression, and spatial relationships with great precision. He was observant and sensitive to the subtleties of human interaction, and his drawings demonstrate a remarkable skills in capturing the essence of a moment. The sketches, whether of formal events or spontaneous scenes, are characterized by a high degree of realism and a vivid sense of atmosphere. The use of light and shadow, as well as the interplay of figures and objects, creates a sense of depth and dimension in the compositions.

Prior's work is a testament to the power of visual communication, and his sketches continue to be a source of inspiration for scholars and historians alike. The sketches provide a unique perspective on the events and personalities of the time, and they offer a window into the past that is both vivid and compelling. The Brenthurst Press is to be commended for making these valuable visual documents available in such a magnificent format. The book will add to readers' understanding of Prior, his art and his Southern African experiences. It's a worthy guide, who is generally so sure-footed in her remarks concerning the nature of the Witwatersrand gold mines could perhaps have been more carefully phrased; her treatment of the causes of the Jameson Raid does less than full justice to a very intricate affair; and belief or not, a person in a Brenthurst publication (the Rev. H.J. Barts on p.252) is actually given a wrong initial! Jane Carruthers's text will add to readers' understanding of Prior, his art and his Southern African experiences. Her notes and bibliography will stimulate many people to read other books on the period.

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Prior was in his element in depicting crowd scenes with considerable attention to detail, in which he was able to convey movement, facial expression, and a vivid visual evocation of manners, customs and style, which words cannot quite capture. Some of the best sketches of this type are "The preliminary examination of Reform Committee," 'A false alarm in Buluwayo (sic); 'Battle of Elandsiaagte' — dressing the wounded in the field; 'The surrender of Kroonstad'; and the drawings showing Roberts's occupation of Pretoria. Many of the drawings romanticize war, but the horrors are also depicted, particularly in the sketch of the burial of Dr Jameson's dead with the corpses lying side by side in a rough trench-grave (which was not published in the Illustrated London News); the sketch realises the Devon, Manchester and Gordon Regiments charging the enemy's guns at Elands-

laagte, the panic-stricken people in the Ladysmith railway station being shell'd and the Boer ambuscade at Koorn Spruit. More than once, but especially in the battle of Caesar's camp sketch, a further striking impact is achieved by depicting the mass impetus and apparent loss of individuality of an almost mob-like charge in battle, by hardly showing any faces at all. A careful study of all these sketches mentioned, as well as at least two others which cannot be left unmentioned — the one showing 'Two Kaffir boys from the Boer lines' being held up and the arrival of Sir Alfred Milner at Bloemfontein railway station, with a little dog stealing the scene — is extremely rewarding and reveal a sublety in Prior's work for which he has perhaps received insufficient credit. Perhaps too, his drawings were not quite as narrowly concentrated and lacking in critical comment as first impressions would suggest.

Some of the issues behind certain events and incidents depicted by Prior remain the subject of historical controversy. Jane Carruthers, who consulted a wide range of works, is aware of the areas of controversy and of the findings of recent research. She is a worthy guide, who is generally so sure-footed in traversing difficult terrain that it was to be curiously dwelt on some minor slips. However, one may be allowed the following observations: her treatment of Victorian imperialism may not be as sharp as it could have been; some of her remarks concerning the nature of the Witwatersrand gold mines could perhaps have been more carefully phrased; her treatment of the causes of the Jameson Raid does less than full justice to a very intricate affair; and belief or not, a person in a Brenthurst publication (the Rev. H.J. Barts on p.252) is actually given a wrong initial! Jane Carruthers's text will add to readers' understanding of Prior, his art and his Southern African experiences. Her notes and bibliography will stimulate many people to read other books on the period.