Sir, — In his review of A. C. Grayling’s book The Age of Genius, not from the seventeenth century, but from exactly 500 years ago, when Luther nailed his theses

Sir, — In his review of A. C. Grayling’s book The Age of Genius, YUUKI OHTA
St Hugh’s College, Oxford.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, THOMAS MEANEY
Caputh, Germany.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, one find households notice that they should check for damage to the house or to the rod itself. This rather than signalling rape and destruction, the lightning rod conveys safety and solidity, like the rest of the painting. The errant trees crawling down Nan Wood’s neck may hint at something chthonic, but any sexual implication is probably consensual. In this context your reviewer should consider what Nan’s left hand is doing while her companion clutches his pitchfork with such meaningful intensity.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his astrophysical and allegorical interpretation of Grant Wood’s “American Gothic”, Kelly Grovier emphases the “small blue orb of a weathervane” on the roof of the house, “[whose] axis is an extension of the leftmost prong of the farmer’s pitchfork”. Sadly that claim is visibly wrong – the prong is offset to the left of the midline of the house, and also inclines slightly to the left, making an extension of the prong pass way to the left of the orb. Whether the orb is a weathervane may

MORTIMER SELLERS
Radnor, Pennsylvania 19087.

Sir, — In his review of Fiona Reynolds’s The Fight for Beauty, March 24, presumably quoting the book reviewed, lists John Ruskin and Octavia Hill as starting nineteenth-century action over a threatened environment. Surely Ruskin’s hero William Wordsworth deserves at least equal credit. His poetry on nature’s benign influence was already massively popular; in 1844 he published some bad sonnets on the new railway engines’ piercing

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.

Sir, — In his review of A. C. Grayling’s book The Age of Genius, also be doubtful, as it provides no obvious way of telling from whence the wind blows. Adding to the confusion, the Dibble House, on which the painting was modelled, has no orb. Removing the orb by a little photo-editing certainly seems to impair the overall compositional coherence, suggesting an aesthetic purpose.

CHRIS McMANUS
Research Department of Clinical, Educational and Health Psychology, University College, London WC1.