

of the high but unfulfilled capability he possessed with the brush. Judith Bronkhurst's picaresque description of Holman Hunt's visit to the Dead Sea in November 1854 adds much to our understanding of the man.

The volume also includes studies by Malcolm Warner of Millais' aim -- "beauty without subject" -- in Autumn Leaves; by Alastair Grieve of the style and content of early Pre-Raphaelite drawings by Millais, Rossetti and Hunt; by Julian Treuherz of the Pre-Raphaelite use, especially in C. A. Collins' case, of medieval illuminated manuscripts; by John Christian of Ruskin's continuing influence on Burne-Jones; and by Quentin Bell on the impossibility of arriving at any wholesale assessment or criticism of Pre-Raphaelitism.

An additional virtue of this volume: none of the 100 black-and-white plates duplicate any in the huge, catalogue raisonné of the Tate exhibition; so that, between them, the two books present an extraordinarily comprehensive photo-gallery of Pre-Raphaelite art.

Andrew Rothovius

Rodney Engen. Laurence Housman. Catálpa Press Ltd., Stroud, Glos. 1983. 157 pp. £15.00 or \$30.00.

Rodney Engen, an authority on the subject of nineteenth century British book illustration, with studies to his credit on Walter Crane, Randolph Caldecott, and Kate Greenaway, has done a sensitive and thorough -- if perhaps somewhat hurried -- job of assembling and reassessing information about the younger brother of A. E. Housman, who, although overshadowed in reputation by his famous brother, was an artist of great originality and highly developed skill. A third member of the Housman family -- the sister, Clemence -- is also brought into the picture and given her due. Clemence was a highly skilled wood engraver: one of the last of that profession, which was on the point of being overthrown by more modern processes. It was she who engraved most of Laurence's very detailed, finely wrought pen drawings for book illustration. She was considered to be among the best of her trade by contemporary artists and book designers. Laurence himself was not only an illustrator and book-designer, but a writer of quite extraordinary fairy tales. He abandoned his artistic career at an early age, however, and turned to lecturing, playwriting, and journalism. For this reason his reputation as a designer and artist faded. Not until the mid-1960's when John Russell Taylor devoted several pages to his book designs did interest in this aspect of his talent begin to revive. In 1975 an exhibition -- "The Housmans" -- of the drawings, engravings and books of Laurence and Clemence at the National Book League in London